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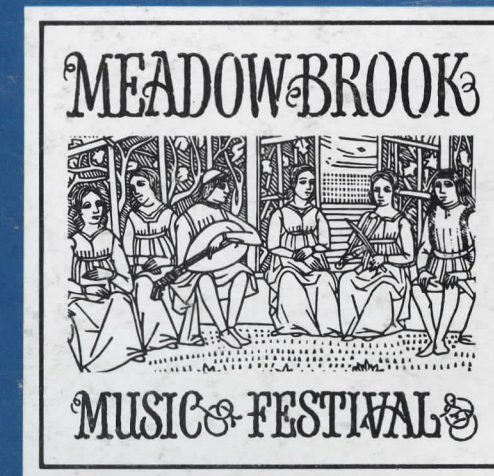
The Fair is where to go this year. Pontiac is how.

All roads lead to the New York World's Fair this year, and the smoothest way to get from here to there is by Pontiac. Our Wide-Track ride is why. It unkinks a curve so suavely, you're not quite sure who deserves the credit—us or you. It irons a washboard road so flat, you'll wonder when they paved it and why you never noticed before. Besides Wide-Track, Pontiacs come with Trophy V-8 power (the kind that answers when you call) and Pontiac style (the kind that turns heads as you pass). Agreed, then, Pontiac's how to go. The World's Fair is where, okay? Now see your Pontiac dealer and say when.

'64 WIDE-TRACK PONTIAC



1964



OAKLAND UNIVERSITY
ROCHESTER, MICHIGAN
JULY 23 - AUGUST 15



Corvair Monza Convertible

It has a twinkle in its eye

It flirts with you, that's what it does. But its come-hither looks aren't the only attraction. Corvair's got a practical side that makes as much sense to women as it does to mechanically minded men.

For instance, the engine's air cooled so there's no need for water or antifreeze. No hoses to check, tighten or replace. And you won't spend time or money getting brakes adjusted. They adjust themselves.

The peppery standard engine's got

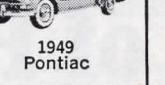
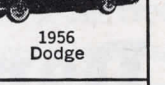
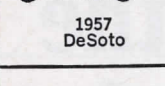
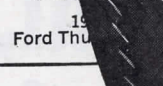
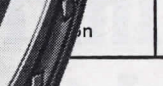
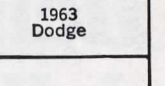
almost 19% more horsepower this year. Its location in back puts extra weight on your rear wheels, gives them a surer grip on mud, ice and snow. And the easy-to-park size and easy steering make even downtown driving more relaxing.

In fact, this is the kind of car it's a pleasure just to *think* about driving. Why not do just that—all the way down to your dealer's? . . . Chevrolet Division of General Motors, Detroit, Michigan.

CORVAIR MONZA



Chevrolet • Chevelle • Chevy II • Corvair • Corvette
THE GREAT HIGHWAY PERFORMERS

 1915 Buick	 1916 Oldsmobile	 1917 Buick	 1918 Buick	 1919 Buick	 1920 Chevrolet	 1921 Case
 1922 Mercer	 1923 Stearns	 1924 Buick	 1925 Buick	 1926 Buick	 1927 Jordan	 1928 Kissel
 1929 Auburn	 1930 Buick	 1931 Buick	 1932 Buick	 1933 Buick	 1934 Buick	 1935 Cadillac
 1936 Terraplane	 1937 Buick	 1938 Buick	 1939 Buick	 1940 Buick	 1941 Buick	 1942 Lincoln
 1943 Nash	 1944 Buick	 1945 Buick	 1946 Buick	 1947 Buick	 1948 Buick	 1949 Pontiac
 1950 Chrysler	 1951 Buick	 1952 Buick	 1953 Buick	 1954 Buick	 1955 Buick	 1956 Dodge
 1957 DeSoto	 1958 Ford Thunderbird	 1959 Buick	 1960 Buick	 1961 Buick	 1962 Buick	 1963 Dodge



Again in 1964...as in every single
year for 49 consecutive years

**MORE PEOPLE RIDE ON GOODYEAR
TIRES THAN ON ANY OTHER KIND**

GO GO GOODYEAR

We wish Meadow Brook the success of Salzburg's Music Festival, the charm of Scotland's Edinburgh Festival, the popularity of Bayreuth's Wagner Festival, the color of England's Glyndebourne Festival, the lure of Prades' Casals Festival, the fame of Copenhagen's Royal Danish Festival, the magic of Helsinki's Sibelius Festival, the delight of Bordeaux's Musical May, and the excellence of Ansbach's Bach Week.

Campbell-Ewald Advertising

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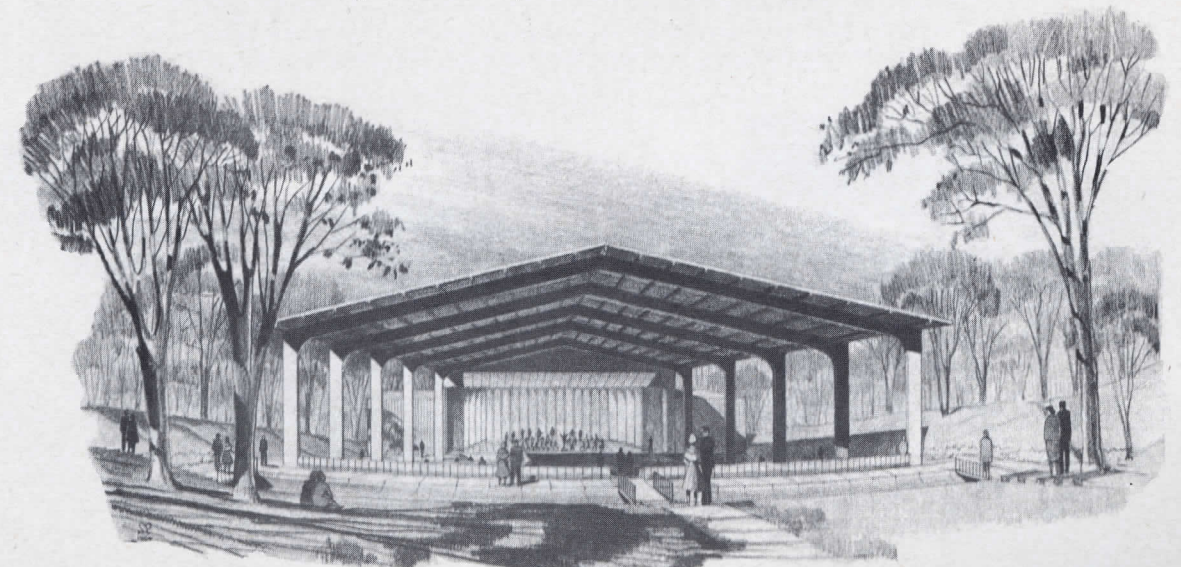
1964

**MEADOW BROOK
MUSIC FESTIVAL**

featuring the DETROIT SYMPHONY ORCHESTRA-SIXTEN EHRLING conducting

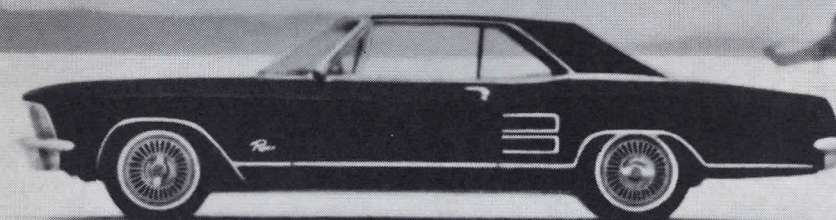
As you attend the summer concerts on the campus of Oakland University near Rochester, Michigan, you are witnessing the first step toward fulfillment of a cultural dream. Conceived as the initial phase in the development of a complete performing arts program in Southeast Michigan, the 1964 MEADOW BROOK MUSIC FESTIVAL presents twelve outstanding concerts by the DETROIT SYMPHONY ORCHESTRA under the direction of SIXTEN EHRLING. This series combines the informality of the outdoor concert with the classical excellence which has marked the Detroit Symphony under its brilliant new conductor. The festival is aimed toward a long-range goal of developing an impressive performing arts center to include all phases of music, theater and the dance.

Informal setting for great music—a modern \$300,000 shell and audience pavilion centered in a beautiful natural amphitheater. The HOWARD C. BALDWIN MEMORIAL PAVILION provides 2,000 seats—each row raised six inches above the preceding one for an unobstructed view. The LULU C. WILSON MEMORIAL CONCERT SHELL, a fiberglass structure designed by Christopher Jaffe, incorporates a flexible ceiling that can be adjusted to balance the sound. The system, rated as one of the best in the country, eliminates any need for sound reinforcement.



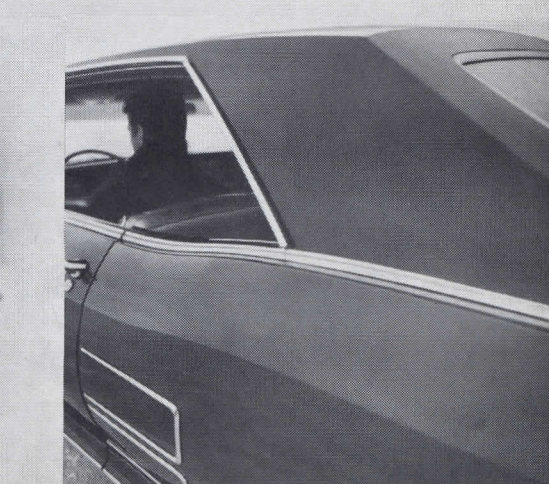
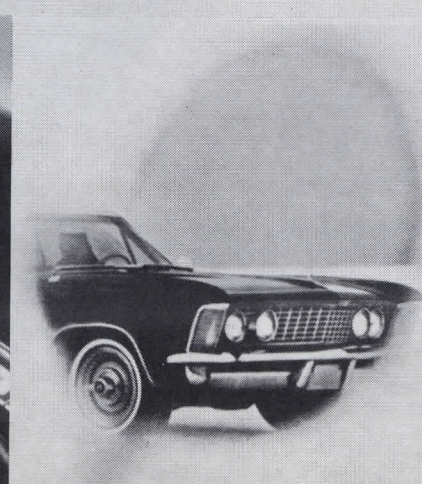
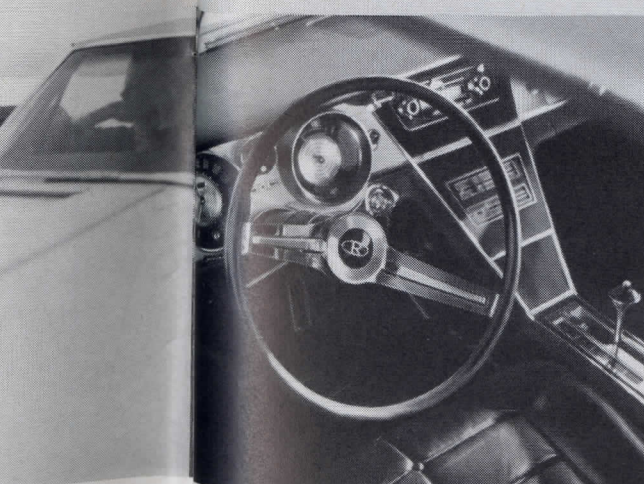
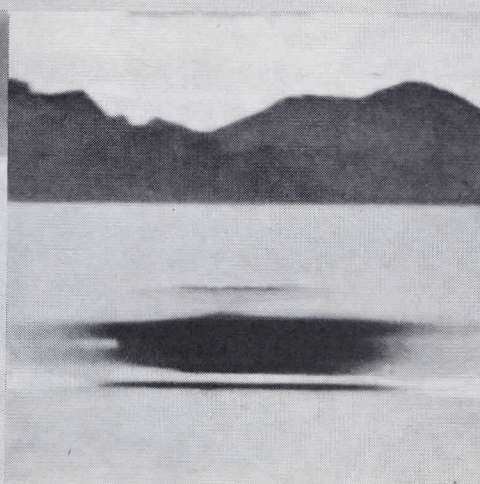
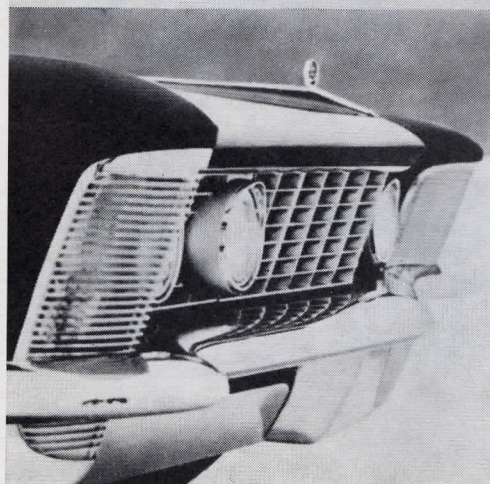


Adventure is a car called Riviera



If you think a car is just for getting from here to there, forget it. The Riviera isn't for you. Buick engineers planned the Riviera in the same uncompromising mood that produces a Gran Turismo racer. They gave it an exceptionally low center of gravity; individually tuned front and rear suspension systems; a 340 h.p. engine. They were out to put some adventure back in driving. And it takes less than ten minutes in the comfort of a Riviera's left front bucket seat to discover how well they succeeded. See the '64 Riviera—a great new international classic car—at your Buick dealer's. Fall in love with it. Make the grand gesture and buy it.

What else could make you feel as shamelessly smug or give you as much satisfaction?  AND IT'S A BUICK



**This tire
comes on
Detroit's
finest cars.**



**We can get
you four
just like it,
no cars
attached.**

Those fellows in Detroit are our best customers and our toughest. They believe everything we claim about our U.S. Royal Tires—right after they prove it. And the things they do to a tire to learn the truth about it could make a grown tire salesman cry.

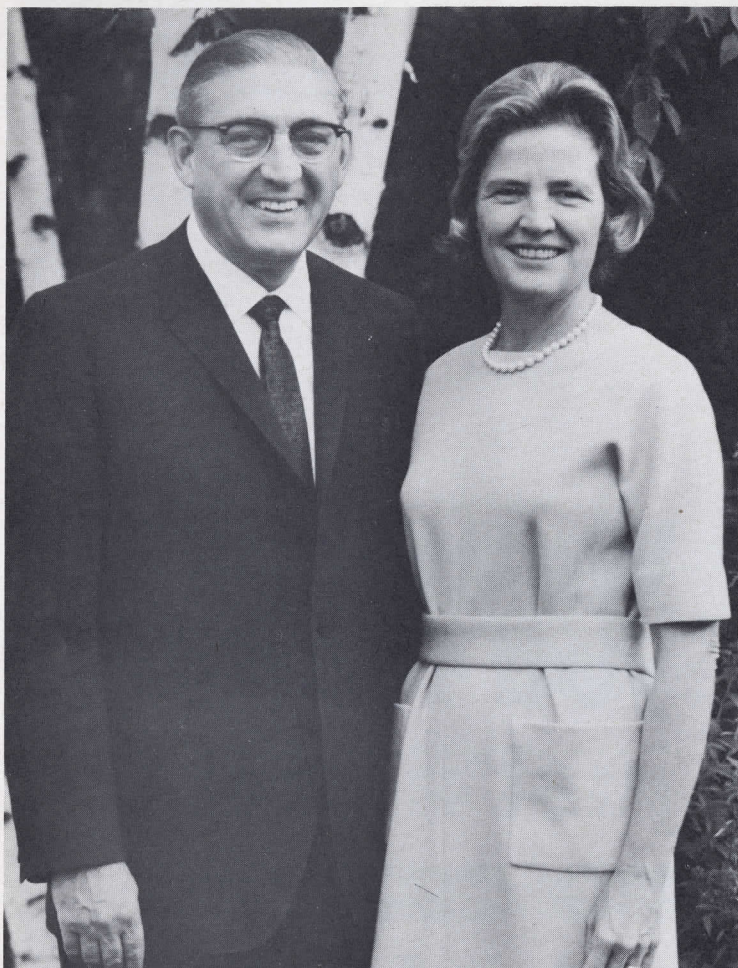
But after all the screeching has stopped, a quiet decision is made to choose an original equipment tire. And it's a pretty sure thing those Detroit engineers have found the toughest, bitingest, the smoothest riding, the best tire for their money.

How about your money?

It's called the Safety 800, and isn't as expensive as we make it look and sound. You can see them at any U.S. Royal Dealer, or maybe just next door, on your neighbor's new car.

U.S. Royal[®]
U. S. Rubber Tire Co., Division of United States Rubber Co.

LEADERSHIP FOR A NEW ADVENTURE IN THE PERFORMING ARTS



Mr. and Mrs. S. E. Knudsen



Mrs. Alfred G. Wilson

Under the leadership of Mr. and Mrs. Semon E. Knudsen, as General Chairmen, a citizen's committee has worked diligently to insure that this important project receives the organization and attention it deserves. Mrs. Alfred G. Wilson, whose generosity provided the location for Oakland University and the new performing arts center, is Honorary Chairman.

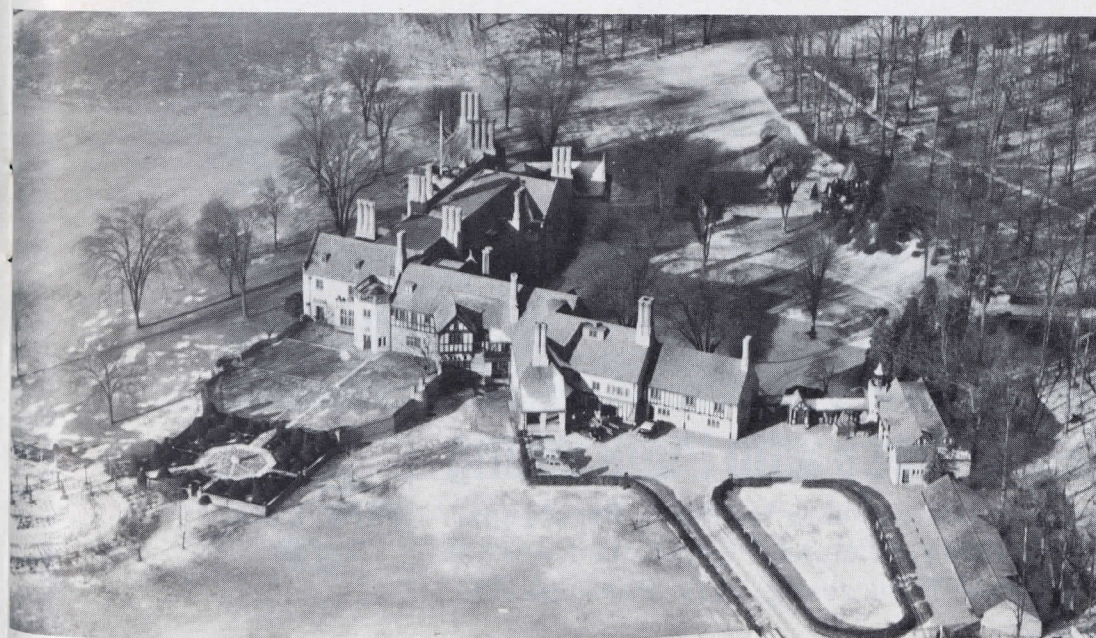
To bring the Meadow Brook Music Festival from dream to reality in just a few short months, the Knudsens have enlisted the aid of scores of knowledgeable and enthusiastic citizens of Southeast Michigan. Chancellor and Mrs. D. B. Varner serve as Chairmen of the Executive Committee, assisted by Vice-Chairmen Mr. and Mrs. E. Curtis Matthews, Mr. and Mrs. Harding Mott and Mr. and Mrs.

C. Henry Buhl. Sub-Committee Chairmen are Mr. and Mrs. Charles F. Adams, Advertising and Promotion; Mr. and Mrs. John S. Bugas, Finance; Mr. and Mrs. C. Allen Harlan, Building and Grounds. Area Ticket Sales Chairmen are Mr. and Mrs. Rinehart S. Bright, Mr. and Mrs. Louis J. Colombo, Jr., Mr. and Mrs. Richard C. Van Dusen and Mr. and Mrs. Walter F. Skinner. Mr. Sixten Ehrling is Musical Director of the Festival and Mr. James D. Hicks serves as coordinator for the project.

In addition, the nearly 400 members of the Advisory Board, the Executive Committee and the Festival Committee listed on page 16 have all aided in many ways to make the grand opening of the Meadow Brook Festival possible.



Ground-breaking ceremonies took place on February 29, 1964, when Mrs. Howard C. Baldwin turned the first spade of earth for the pavilion to be named in memory of her husband. Joining in the ceremonies were the William H. Baldwins, Chancellor D. B. Varner, the Semon E. Knudsens, the Stanley S. Kresges and C. Allan Harlan.



The name Meadow Brook was taken from the Alfred G. Wilson estate. Mrs. Wilson and the late Mr. Wilson donated their land to Oakland University for the establishment of a campus. The elegant home, pictured at left, is currently opened only for special events, but will eventually be available to the public as a museum.



now it's Pepsi-for those who think young

The young viewpoint's the point of view for Pepsi. Pepsi's sparkling-light taste is so inviting, so clean. Pepsi-Cola drenches thirst, refreshes like no other. Think young...say "Pepsi, please!"



A PRODUCT OF
Ford
MOTOR COMPANY

People who Thunderbird move in a special atmosphere

Their car is unique. It has a tradition for innovation that sets it apart from all others. This year a completely new Thunderbird continues this heritage. An exclusive Silent-Flo ventilation system gently pulls fresh air through the Thunderbird cabin. New "shell-design" contoured front seats cradle you luxuriously—give rear passengers more foot room. Rear seats are elegantly coved for an extra measure of Thunderbird comfort. A warning light reminds you to fasten the retractable seat belts. This is the special excitement you can enjoy only when you Thunderbird!



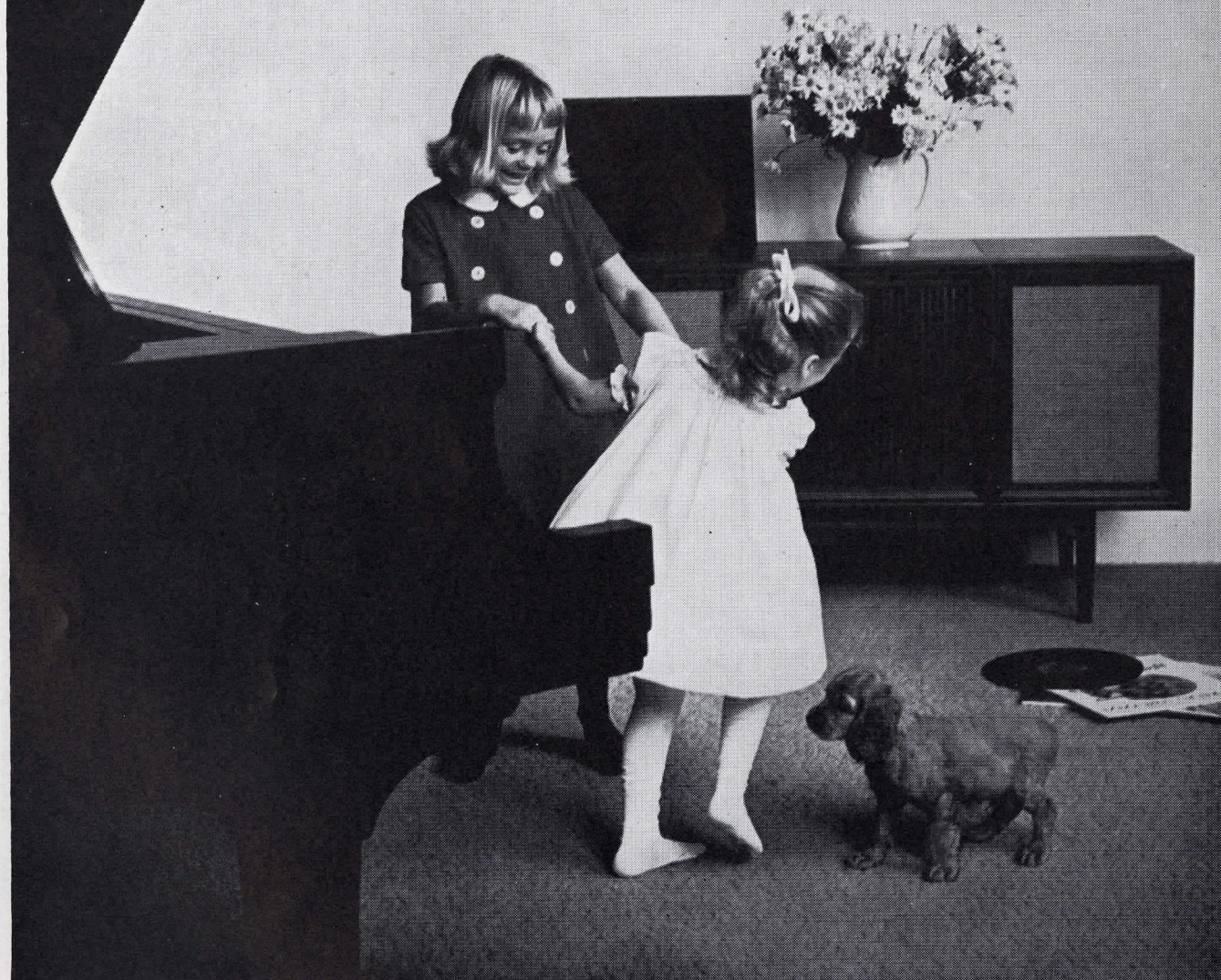
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the Heart
and the Home*

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And today the magnificent musical qualities of fine instruments are complemented by excitingly new cabinet styles. Beautiful woods are finished in rich new mellow tones to delight the eye.

Finest wood and metal finishes for musical instruments, furniture and wood products by Wolverine.



Advanced Chemical Coatings and Paint . . .

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...and **WOLVERINE** finishes...

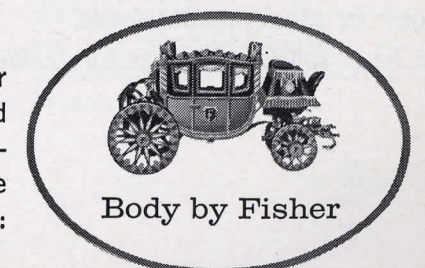
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How do you know who to believe?

Call us. We build both. So it follows we can recommend the roller bearings right for you, large or small, tapered or straight, for shock or static loads.

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Coupled with the new Cadillac transmissions—either the improved Hydra-Matic or the new Turbo Hydra-Matic—it sets totally new standards of response and performance. Just give your dealer a call. He will show you why the 1964 Cadillac is more tempting than ever! And just wait till you drive it!



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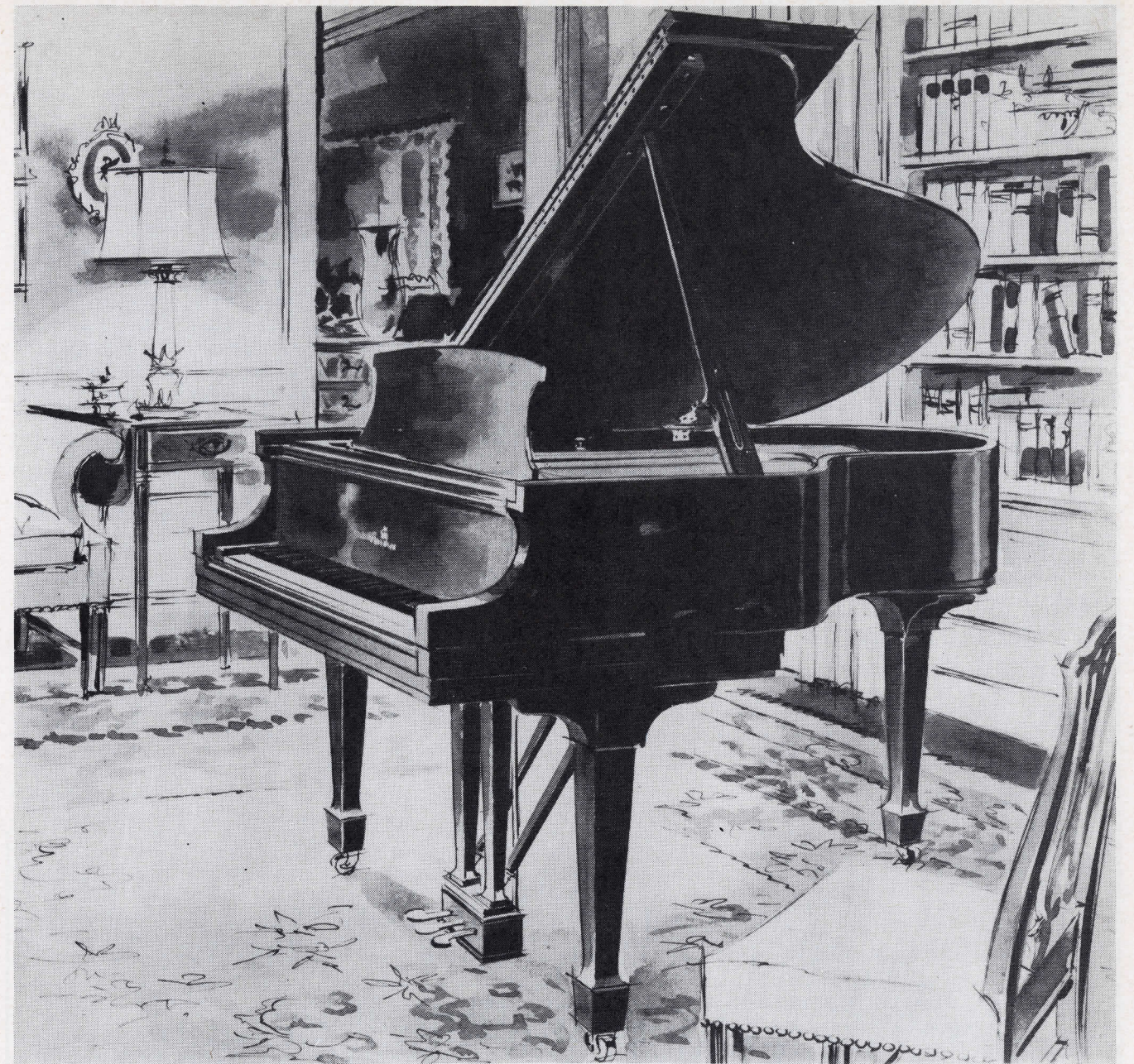
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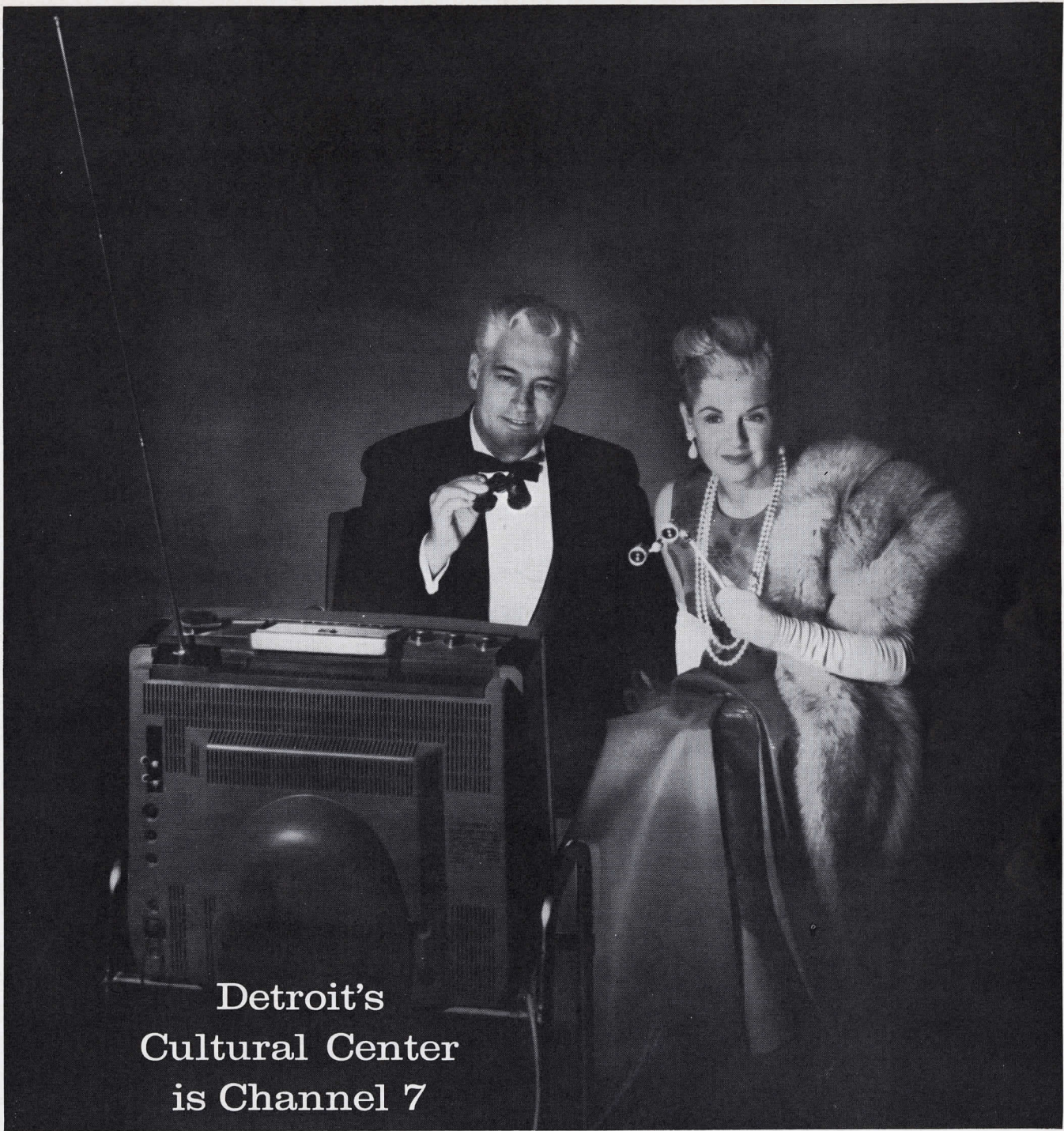
A buffet supper, priced by the item, will be served each concert evening beginning at 6:30 in the refreshment tent on the grounds. This project, sponsored by the Oakland University Scholarship Committee, is under the supervision of the University's Director of Food Services, Edward Goodwin.



Dedication to an Ideal

is necessary to accomplish anything worthwhile . . .
whether it be creating soul-stirring music . . .
developing human minds through education . . .
or managing a business profitably and ethically.

WYANDOTTE CHEMICALS CORPORATION



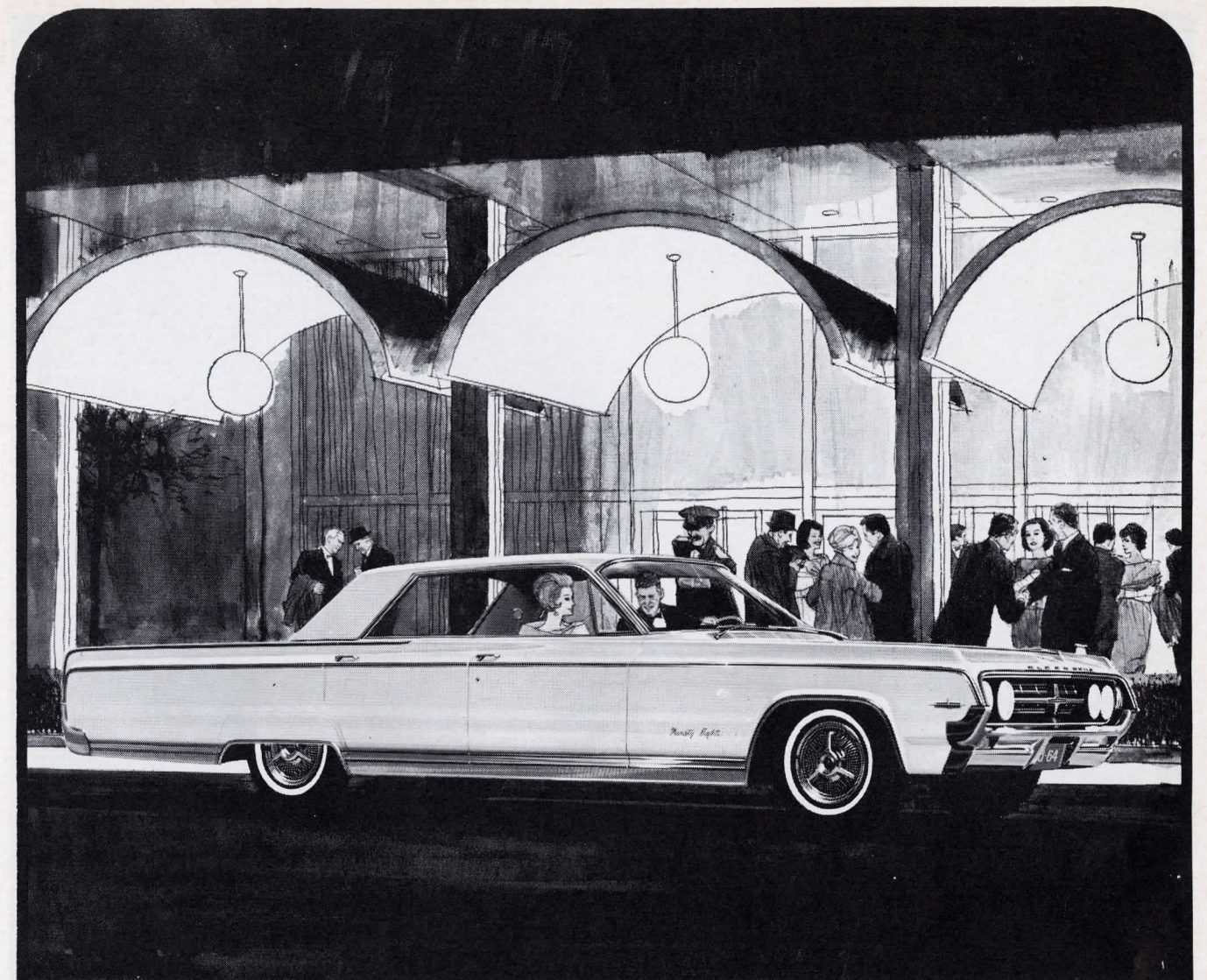
Detroit's
Cultural Center
is Channel 7

Artistic achievements like THE WORLD OF SHAKESPEARE, KING TUT, ROBERT FROST: A TRIBUTE, VINCENT, WITHIN MY WALLS, are only a few of the many inspiring "Specials" created and produced by WXYZ-TV. In keeping with an outstanding record of on-the-scene news, sports and special events coverage, WXYZ-TV also brings the important cultural events to Detroit viewers . . . as they happen. WXYZ-TV is planning many more cultural and public service "Specials" to be seen throughout the year . . . watch for them!

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for a highly successful
season of
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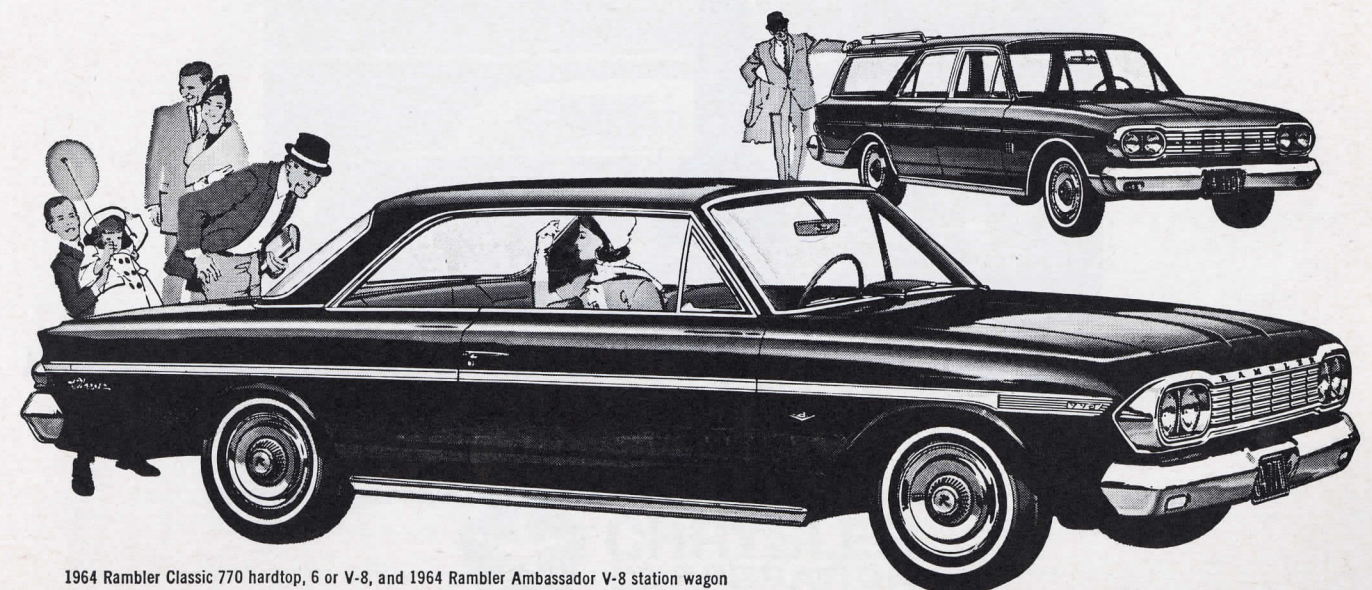
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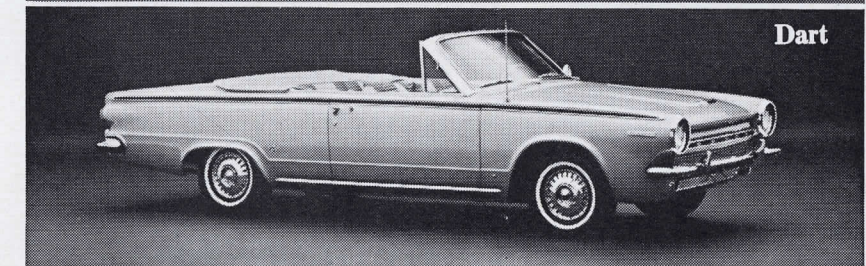
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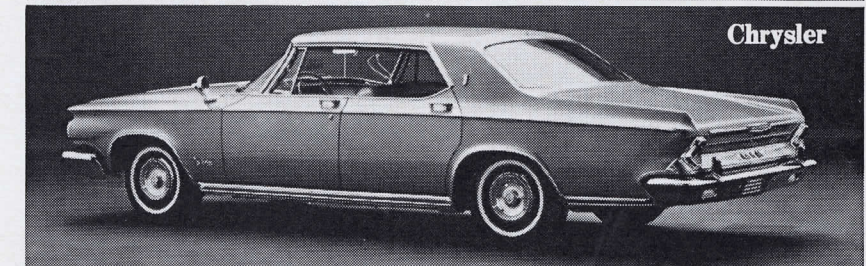
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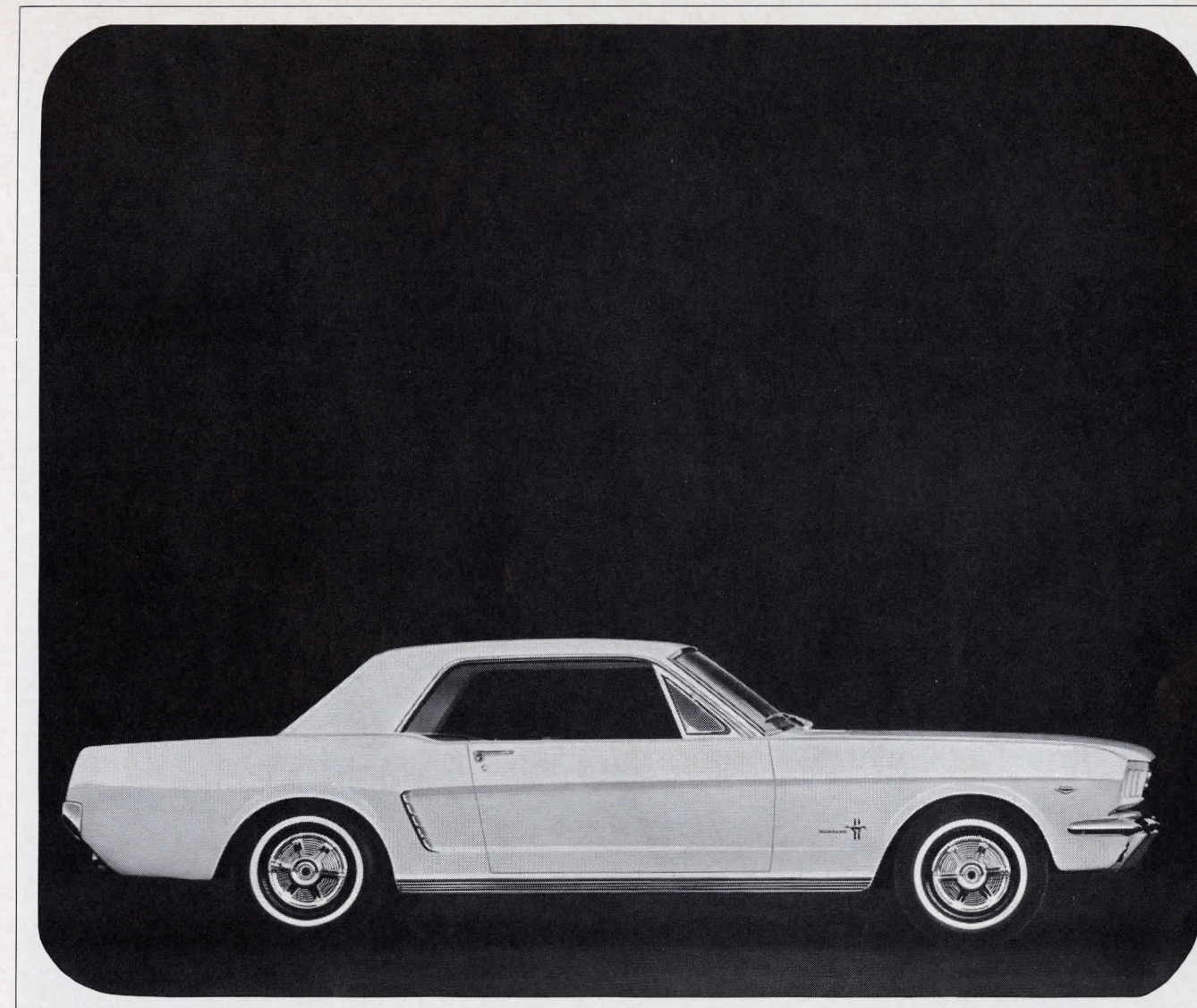
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And through the two fast years while Mustang grew, so did our excitement—and the excitement of the stylists, engineers, production and sales people at Ford. Mustang is a very contagious kind of excitement.

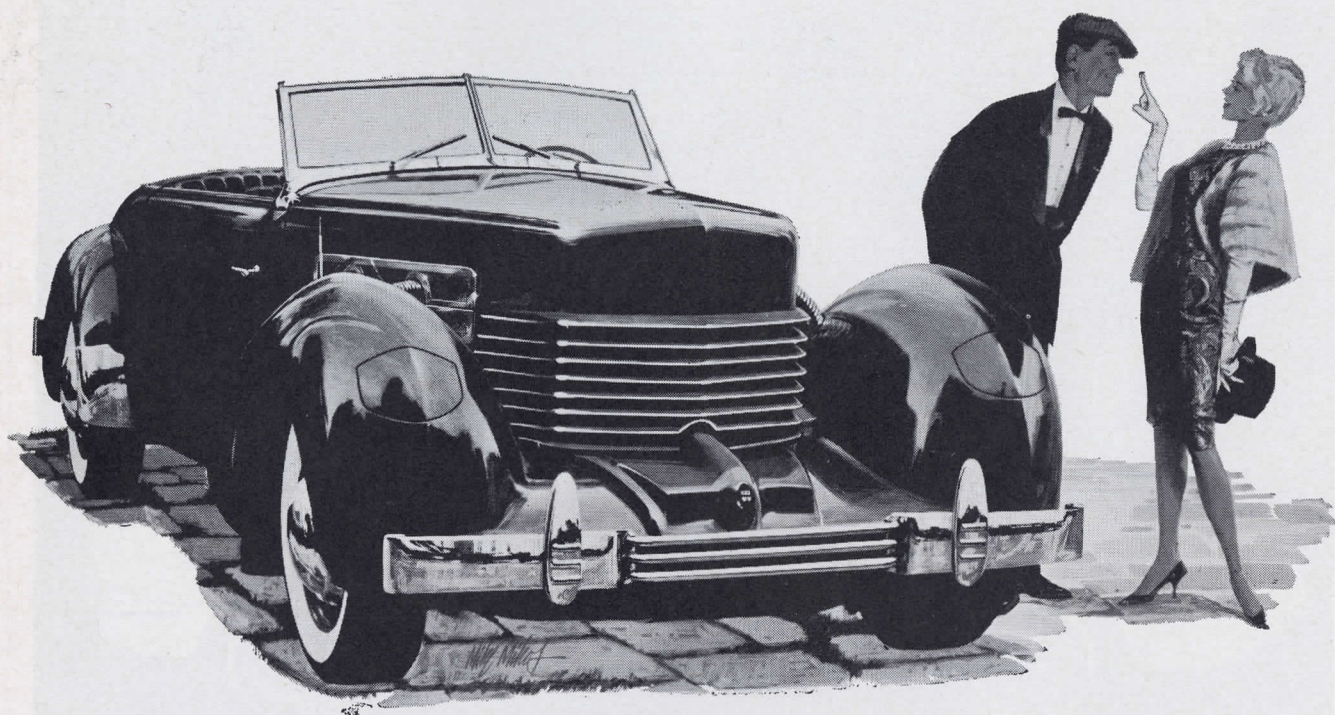
It is this special excitement that we've tried to put into our Mustang advertising, to bring out this *extra virtue that creates extra value in the mind of the consumer.*

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We welcome the company that seeks, in its advertising, the same excitement it knows is in its product.

J. Walter Thompson Company

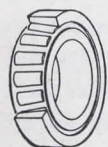
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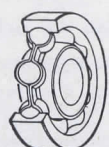
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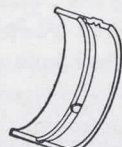
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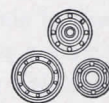
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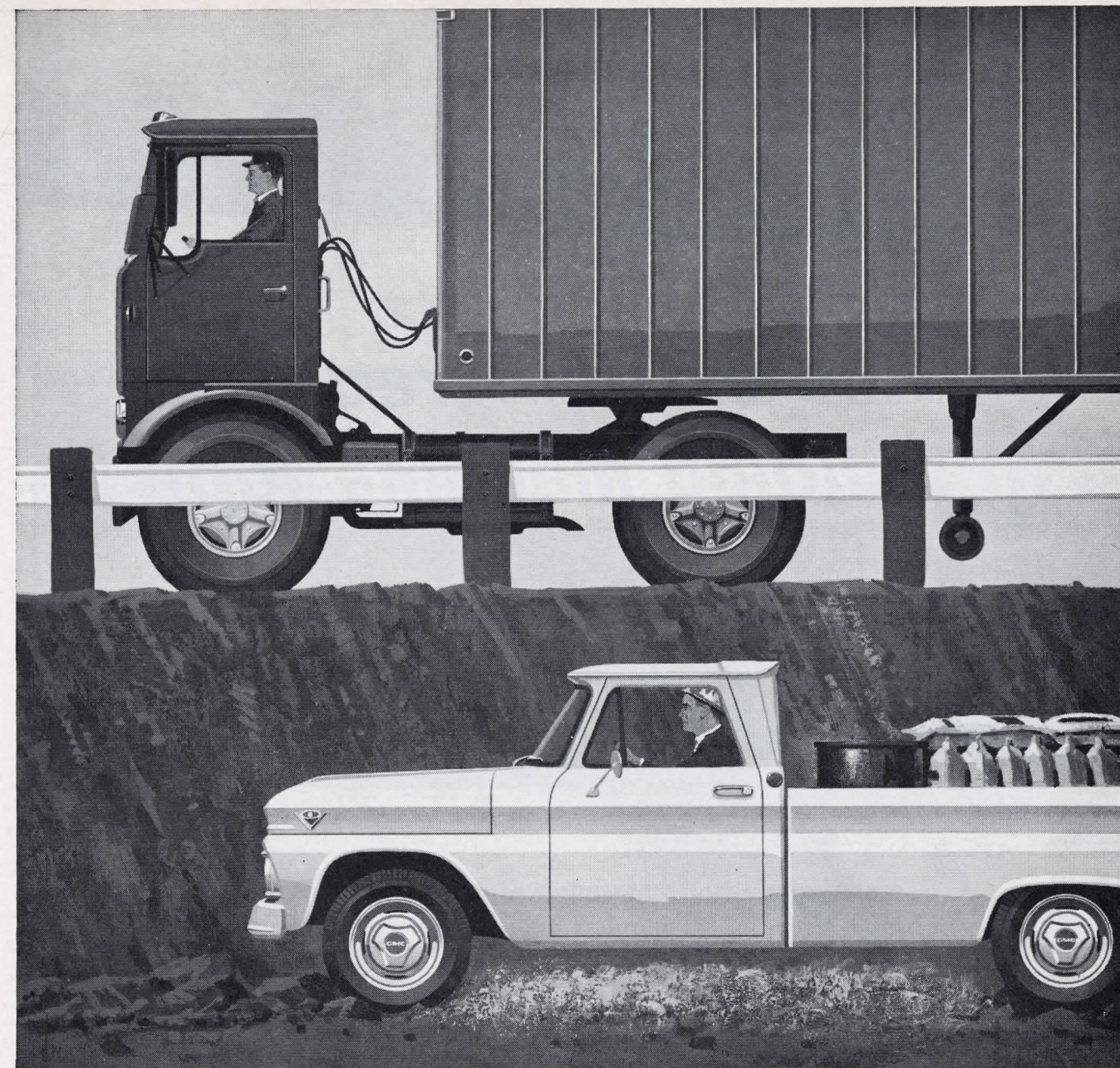


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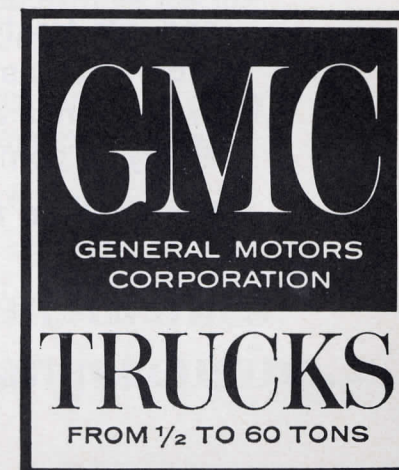
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American Airlines and its fan-jet engine.



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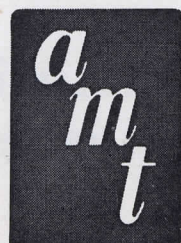


Automobile-loving American youth—dreaming, creating, innovating with precisely scaled AMT model car kits—learn by trial and error, and by trial and success, the essentials of automotive styling.

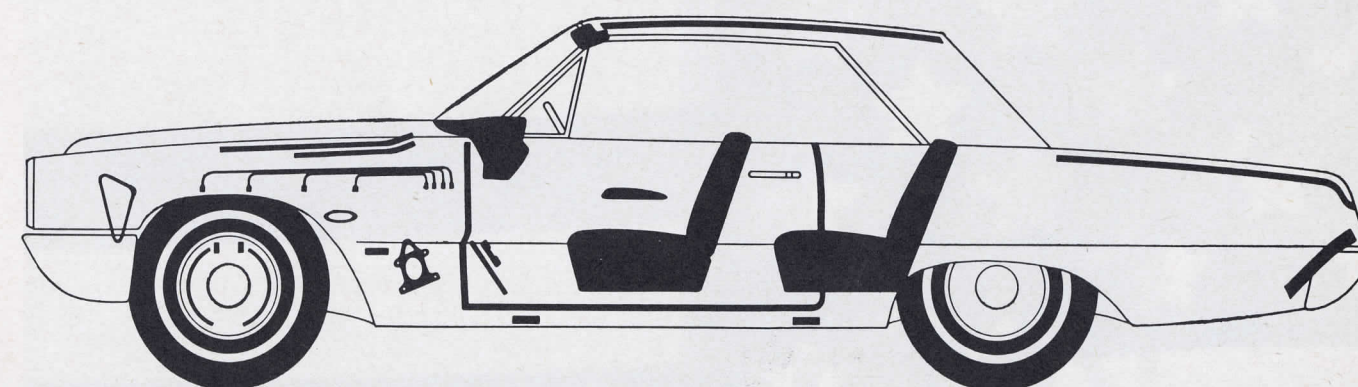
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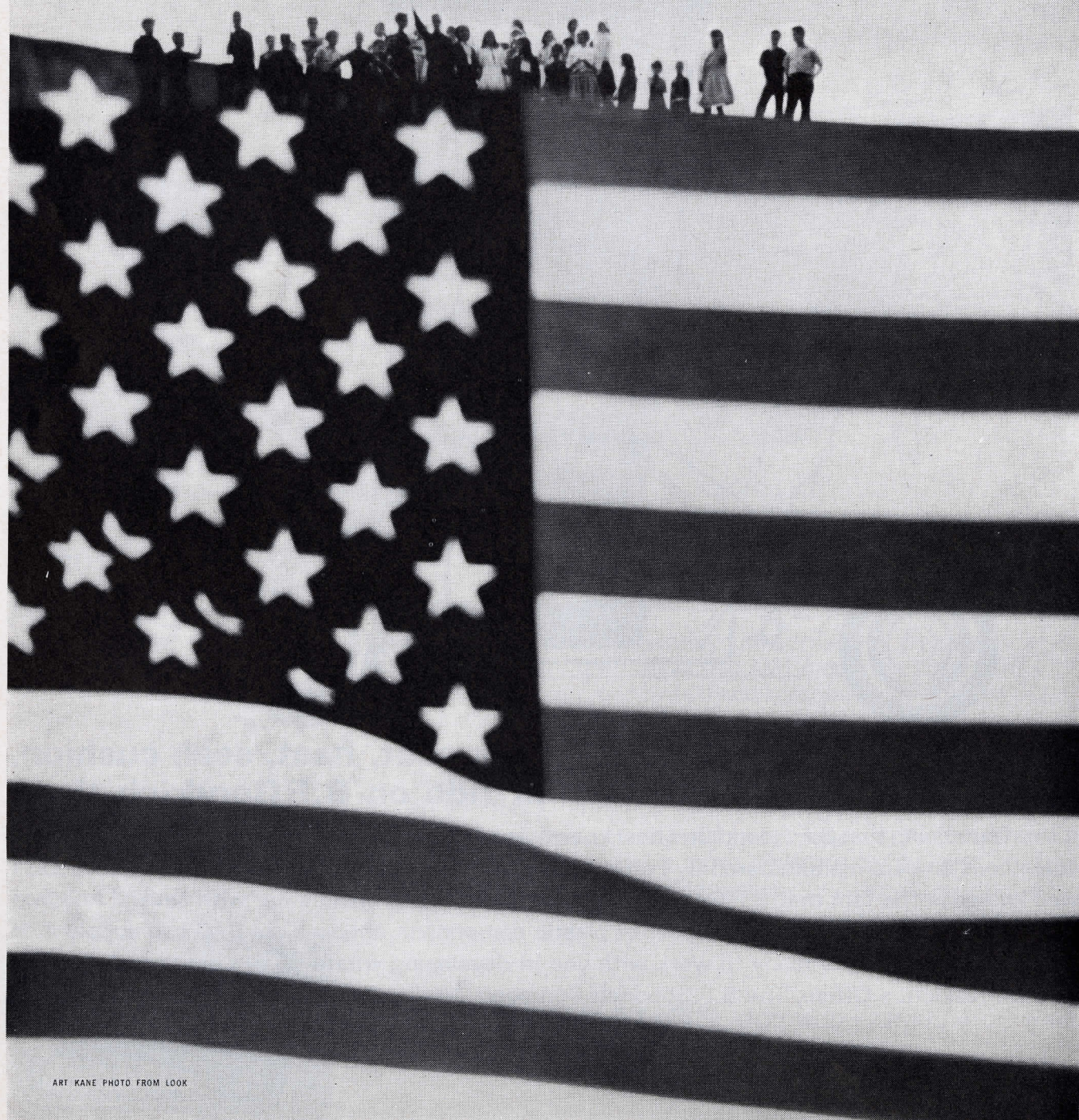
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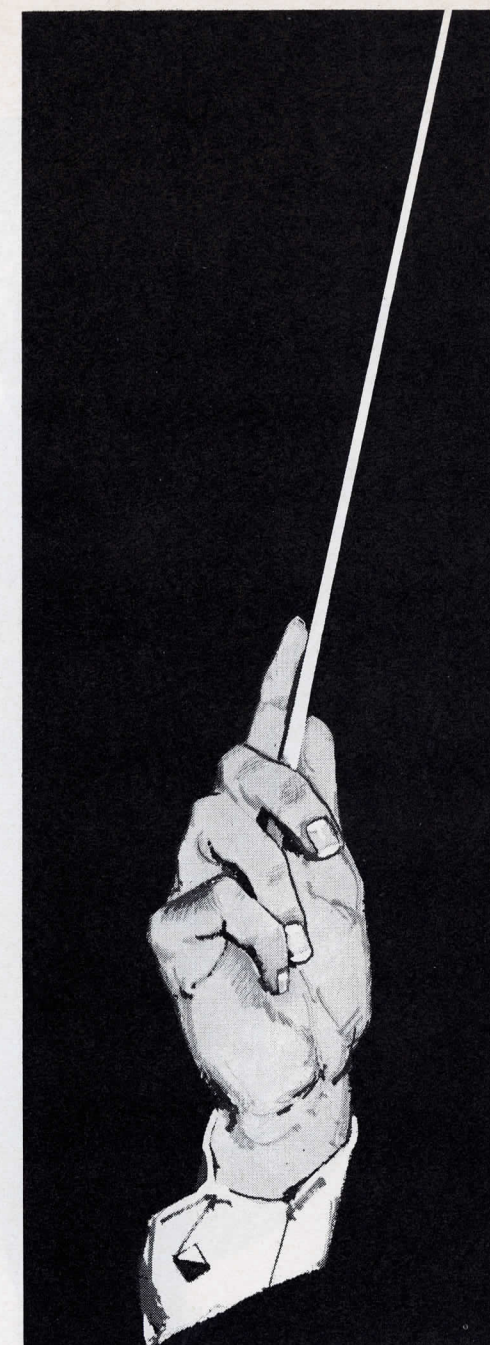


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America's most recent honorary citizen said, instead, "Never in the field of human conflict was so much owed by so many to so few."

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As an advertising agency, we know that many tools are available to us in the mechanics of communication. Year by year, our tool kit grows. But people at Kenyon & Eckhardt still believe that the most important was the first. *The word.*



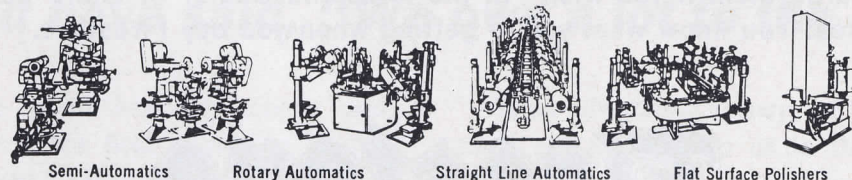
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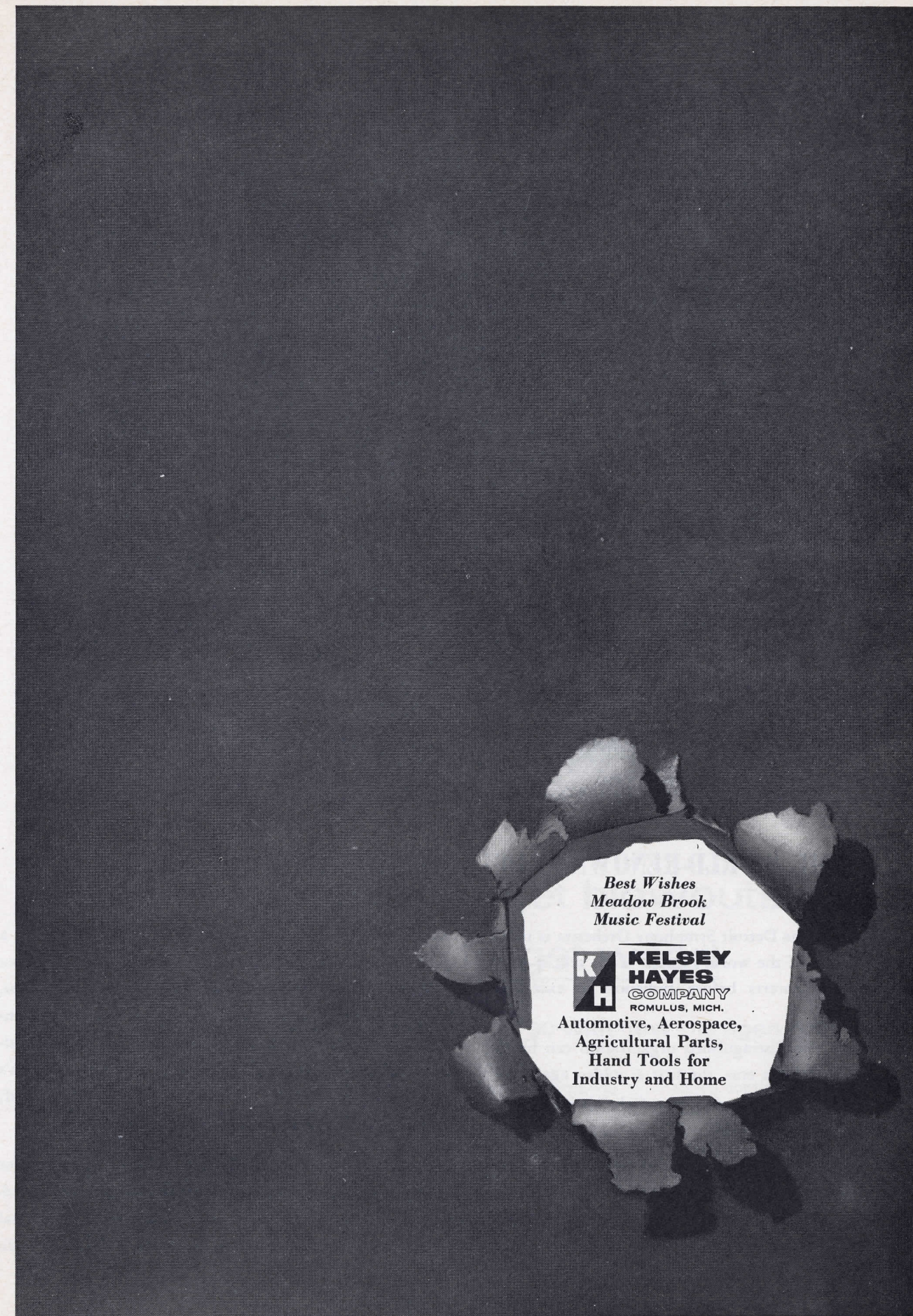
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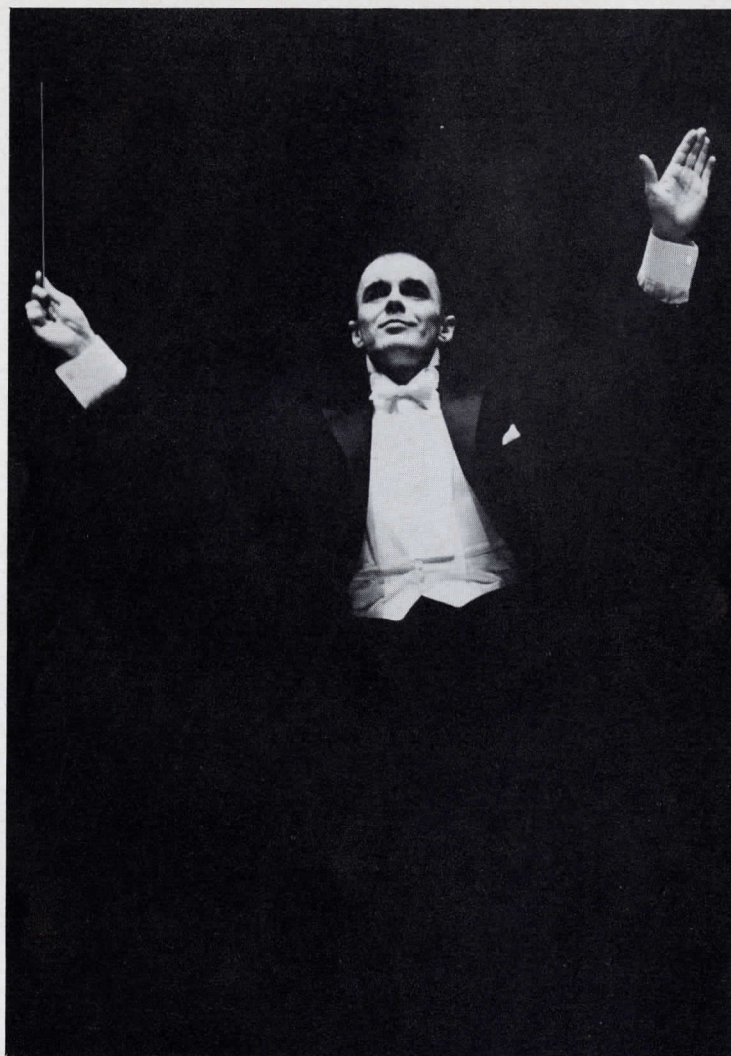


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the rich musical interpretations of SIXTEN EHRLING

According to critics, the Detroit Symphony Orchestra accomplished one of the brilliant musical coups of 1963 when it signed Sixten Ehrling as its conductor. Ehrling made his American debut with the Detroit Symphony in 1961 and was immediately signed as guest conductor for a six-week period in the '62-'63 season. During the engagement, he was appointed permanent conductor by a unanimous vote of the Symphony's board of directors. Born in Sweden, the 46-year-old Ehrling is well known in this country for his recordings of the Sibelius symphonies and the violin concertos of Beethoven and Sibelius. His vast repertoire includes more than 500 symphonic works, encompassing music from the early classics to present day works. Ehrling is widely noted for his interpretation of modern orchestral compositions.

THE WORLD-RENOWNED DETROIT SYMPHONY ORCHESTRA

Founded in 1914, the Detroit Symphony Orchestra is today recognized as one of the world's finest. Each year it plays more than 140 concerts before audiences in excess of 750,000.

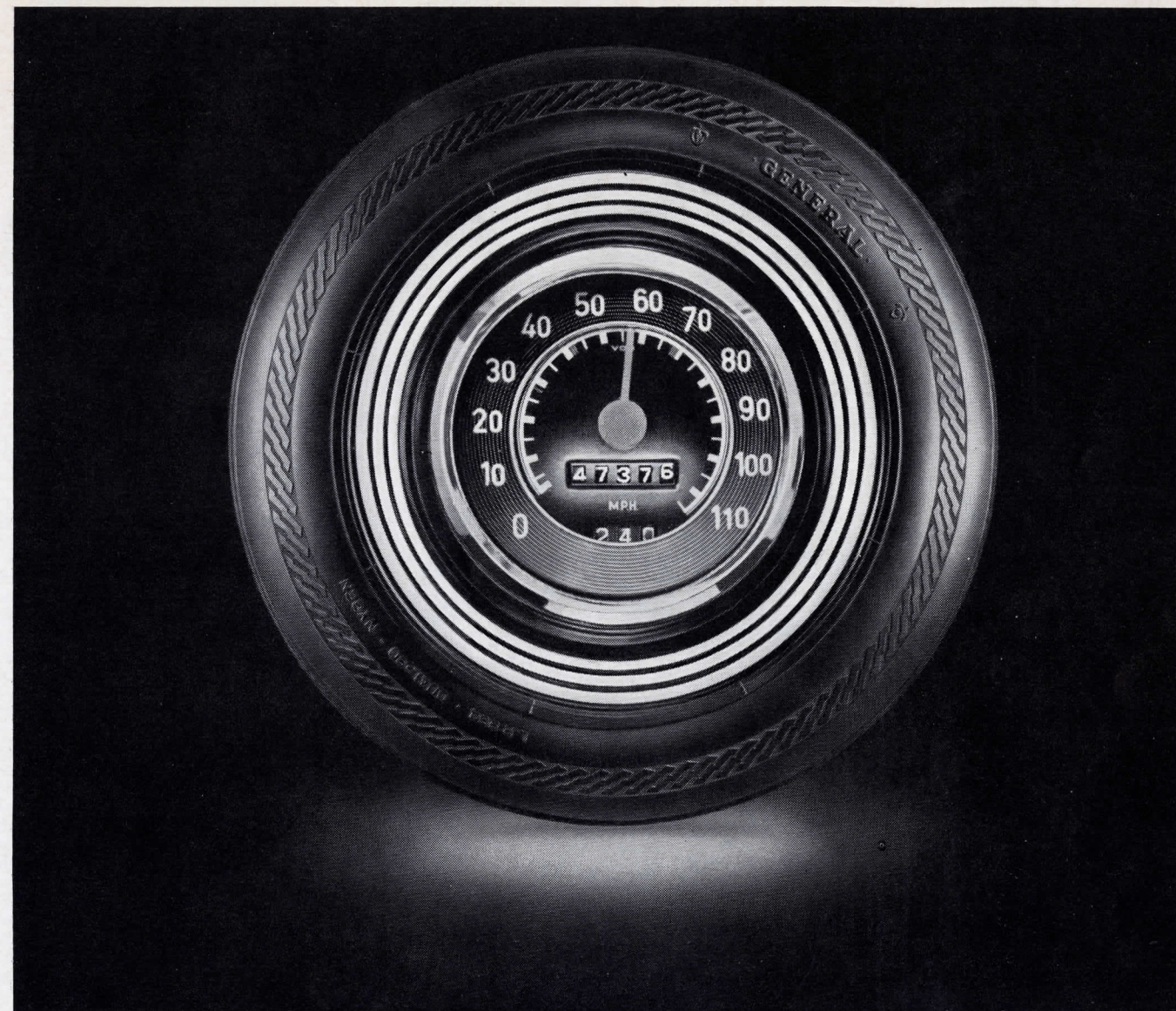
The history of this distinguished organization can be divided into several great eras, the first a golden age represented by the leadership of Ossip Gabrilowitsch from 1918 until his death in 1935.

A second significant phase, under the direction of Karl Krueger, lasted from 1943 through 1949 when the orchestra was forced to cease operation in the face of increasing costs.

In 1951, a group of determined music lovers joined to

reorganize the orchestra. Headed by John B. Ford, a spectacular new organization was formed with support coming from the public and many corporations, businesses, financial institutions and foundations in Detroit. Financially secure, the orchestra was able to attract such world-renowned music figures as Paul Paray, now the orchestra's Conductor-Emeritus; concertmaster Mischa Mischakoff; violinist Gordon Staples; and many others.

The Detroit Orchestra continues to win many honors for itself through its extensive tours of the nation. Its recordings on the Mercury Classics label have won international acclaim, two recently receiving the coveted Grand Prix du Disque award of France.



Forget flats, forget blowouts —and now, forget wear!

It's a puncture-sealing General Dual 90 with new Duragen rubber.

Mile after mile, mile after mile, the General Dual 90 delivers dependable, trouble-free performance.

New Duragen rubber gives this great tire 30% longer life. You'll

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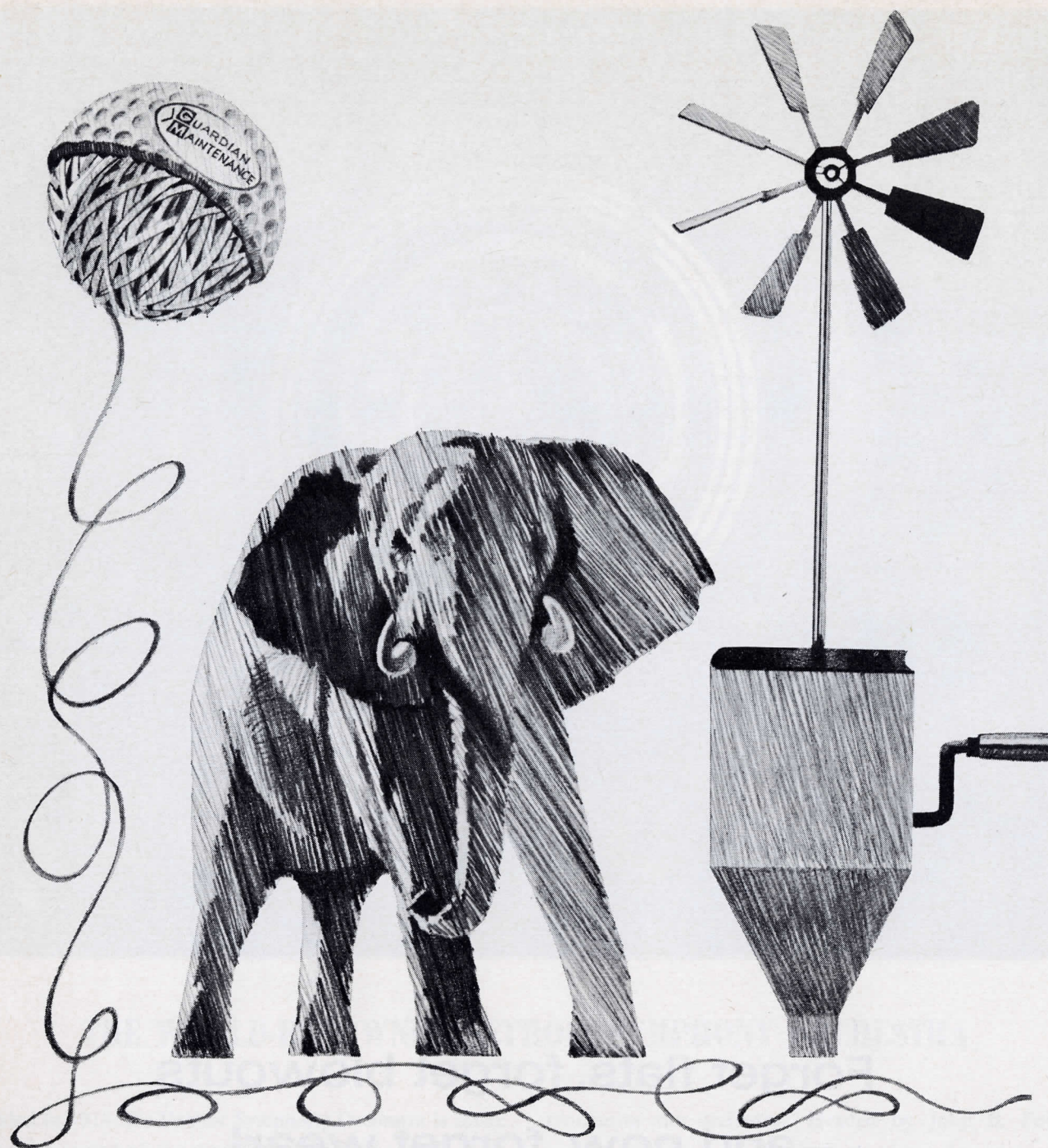
Forget blowouts. Four plies of

Nygen cord wall this tire like a web of steel cable.

You keep rolling. On and on and on. On the world's safest, strongest tires. General Dual 90s.



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Incongruous? Definitely yes, but they were all part of a continuing series of award-winning radio commercials for General Motors dealer service.

The rubber-band winding in the golf ball snaps the car (via the radio commercials) back to the GM dealer for service. The elephant reminds the owner to come back for service, and the bread crumb dispenser, which is attached to the car, drops a trail of tiny reminders to lead the car owner back to his GM dealer.

The agency . . .

D. P. BROTHER & COMPANY *Advertising*

DETROIT • NEW YORK • LOS ANGELES

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor

Program Notes

by

Walter S. Collins, Chairman
Oakland University Music Department

Overture to DIE MEISTERSINGER VON NÜRNBERG

RICHARD WAGNER

Born Leipzig, 1813; died Venice, 1883.

No work by Wagner has achieved more acclaim from his advocates, more grudging acceptance from his detractors, or more popularity with the listening public than his only important comic opera, *The Mastersingers of Nuremberg*. The overture to the opera has become something of a symbol of the whole work. Into its ten short minutes, Wagner condenses the whole story of the singing contest of the minstrels' guild, its pedantic rules, and the final victory of love. In the overture, however, the stage drama has become entirely a musical one. The chief musical themes from the opera are now actors in an orchestral plot which is entirely within the traditions of the Beethoven symphony.

The overture opens with the theme of the *Meistersingers* in their most pompous, dignified display, a theme which is also an orthodox symphonic "first theme." A typically lyric second theme in the woodwinds—standing for the growing love of Eva and Walter—is soon interrupted by a dramatic passage symbolizing the pompous banner of the guild. The famous "prize song" with all its implications of avowed love completes the thematic materials to be used for the musical story. Then they begin to play their assigned roles, growing, changing, competing, and finally all appearing simultaneously at the climax in the most glorious example of traditional counterpoint ever to come from Wagner's pen.

DOUBLE CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO

JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

Written during the summer of 1887, this concerto for two instruments was to be Brahms's last important orchestral work. The medium contains severe acoustical problems in that two such widely separated instruments must both be expected to lead, and the composer's letters testify to the difficulties he encountered with the work for this very reason. Wisely he kept the scoring very light and avoided massive effects.

Allegro, 4/4; A minor; sonata-allegro form

The extended introduction to the movement immediately grapples with the problems of the medium. After only four bars of questioning preface in the full orchestra, the solo cello asserts his individuality in a long recitative-like passage. The violin soon intrudes, and the two become acquainted in an unaccompanied duologue, each establishing and maintaining his own individuality. Only then are we allowed to hear the vigorous main theme presented by the orchestra in its full and proper form. The soloists discuss this theme until the cello suavely introduces a gentle, song-like second theme. The short development section ends with a wonderful passage of Schubertian contemplation. The recapitulation follows the usual pattern but redistributes the returning themes among new and varying instrumental colors.

Andante, 3/4; D major; expanded ternary form

The horns summon our attention to the main theme of the movement presented by solo violin and cello. This lyrical theme first seems to be merely an accompaniment figure, but it soon takes on the importance of a real melody. A second episodic theme in F major in the woodwinds leads us back to D major and the return of the first subject.

The Steinway is the official piano of the Detroit Symphony Orchestra.

*Mercury Recordings.



THURSDAY & FRIDAY JULY 23 & 24 8:30 P.M.

Soloists: GORDON STAPLES, violinist; ITALO BABINI, violoncellist

PROGRAM

*WAGNER, Overture to "Die Meistersinger von Nürnberg"

BRAHMS, Double Concerto in A minor, for

Violin and Violoncello

Allegro.

Andante.

Vivace non troppo.

INTERMISSION

*SIBELIUS, Symphony No. 2, in D major

Allegretto.

Andante ma rubato.

Vivacissimo.

Allegro moderato.

Vivace non troppo, 2/4; A minor; rondo form

The finale goes a long way toward solving the problems posed by the first movement. The solo cello opens directly with the main theme which is to return time and time again throughout the movements. It is a theme of directness and sardonic humor which contrasts effectively with the several episodes that punctuate its reappearances. A new theme in the major and an exciting coda bring the entire work to a climax where the final synthesis occurs.

SYMPHONY NO. 2 IN D MAJOR, Op. 43

JEAN SIBELIUS

Born Tavastehus, Finland, 1865; died near Helsinki, 1957.

Many nineteenth-century composers, responding to the new feelings of nationhood among their peoples, attempted to express this nationalism in their music, and one can safely predict similar attempts by composers of the more recent new nations. Only those composers, however, who understood that their art must first be successful as music before it can be successful as national music have bequeathed to posterity pieces which speak to men of all times and all nations.

The *Second Symphony* of Sibelius is such a piece. If it depended only upon its purported program of representing the history and character of the Finnish people (who at the time of its writing in 1901 were still under Russian rule), if it were not first and foremost an exciting and convincing piece of music, it would not be appearing in tonight's concert. It is not its Finnish nationalism, but its experimental form, its stirring musical theatrics, and its unbridled brute force which have earned it the popularity it has today—even despite a tendency toward over-obvious statement and exaggerated lavishness.

Allegretto, 6/4; D major; sonata-allegro form

Supposedly representing the peaceful, pastoral life of Finland under freedom, the first movement—as do the others—employs themes which have the flavor of folk song. Opening and closing with the same set of reiterated D-major chords, the movement presents a number of these themes in a fragmentary manner, gathers them together in the development section and re-establishes them in their individual identities but in new contexts in the recapitulation.

Various tempos, 4/4; D minor; sonatina form

The patriotic feelings of the Finn against oppression begin to rise, but his fear and lack of action are symbolized in the weak, ever-stopping main theme. Even the rage of the brass in the bridge section is turned away into inaction.

Vivacissimo, 6/8; B-flat major; expanded ternary form

The national consciousness awakens and defenses are gathered. A classic scherzo in mood and structure, the A-section is separated from the pastoral, ternary B-section by five diminishing strokes on the timpani. The coda starts as a restatement of the B-section, but soon melts without break into the fourth movement.

Allegro moderato, 3/2; D major; sonata-allegro form

The martial main theme, appearing without introduction, predicts the eventual victory. The movement marches inevitably toward the overwhelming D-major climax in the coda.



SATURDAY JULY 25 8:30 P.M.

Soloists: GORDON STAPLES, violinist; ITALO BABINI, violoncellist

PROGRAM
DVOŘÁK, Overture "Carnival"
BRAHMS, Double Concerto in A minor, for
Violin and Violoncello

Allegro.
Andante.
Vivace non troppo.

INTERMISSION
*MENDELSSOHN, From "A Midsummer Night's Dream"
Overture.
Nocturne.
Scherzo.
Wedding March.
ALFVÉN, Swedish Rhapsody No. 1

OVERTURE "CARNIVAL," Op. 92 . . . ANTONIN DVOŘÁK
Born Nelahozeves, Bohemia, 1841; died Prague, 1904.

Despite his wide and frequent travels in all parts of the Western world, Dvořák remained the simple Bohemian peasant which he was born. Even when he was enticed to New York City in 1892 to become the Director of the National Conservatory of Music, he spent his summers in the small Bohemian town of Spillville, Iowa, and in only three years returned to his native land.

His music, on the other hand, has become beloved everywhere despite all his attempts to make it expressive of one particular country or another. Paradoxically, the international man remained a nationalist and the nationalist composer became international.

Allegro, 2/2; A major; sonata-allegro form

The concert overture "Carnival" is the second of a huge trilogy of overtures called *Nature, Life, and Love*, written in the early 1890's when Dvořák was at the height of his fame. The other two are "Amid Nature" (Op. 91) and "Othello" (Op. 93). A pastoral theme, appearing in all three, gives unity to the whole. Thanks to its sparkling and spirited drive, "Carnival" has become one of the most frequently performed of all Dvořák's works.

The program annotator for the New York premiere wrote: "If the first Overture suggested Milton's 'Il Penseroso', the second, with its sudden turn towards wild mirth cannot but call up the poet's 'L'Allegro,' with its lines to 'jest and youthful jollity.' Anon the wild mirth dies away. Violin and flute in a dialogue seem to suggest a conversation of a pair of lovers who have stolen away from the throng. Their voices vanish in the distance. Again the band of merry-makers bursts in. The stirring Slavonic theme of the introduction reappears and the three themes . . . are merged into one with the humorous in the ascendant till a revolution changes the order. The whole ends in the major key with which it began."

DOUBLE CONCERTO IN A MINOR, Op. 102 . . . JOHANNES BRAHMS
(For program notes, see July 23-24 concert).

SWEDISH RHAPSODY NO. 1, Op. 19 . . . HUGO ALFVÉN
Born Stockholm, Sweden, 1872.

To northern peoples the longest day of the year has always held a mystic significance. The miracle of the progression of the sun and its day-by-day encroachment on the long winter night has fascinated the men of colder climes since the building of Stonehenge. England still celebrates Midsummer Night, and in Sweden *Midsommarvaka*, or Midsummer Vigil, is a colorful, all-night festival full of song and dance.

To Alfvén, such an occasion must have seemed an obvious candidate for musical portrayal. A romantic by temperament who took Richard Strauss as his musical model, Alfvén became an outspoken nationalist composer, devoting his life to the cause of his country's music. He was Director of Music at the University of Uppsala from 1910 to 1939. During this period, his successful directorship of student singing groups resulted in his becoming the most active choral conductor in Sweden and a prolific composer of choral music. His five symphonies for huge Straussian orchestra remain unknown abroad.

Alfvén is best known outside his own country as the composer of three rhapsodies built upon Swedish folk songs and dances. They paint in music the natural scenery of his native land and have entered the lighter orchestral repertoire all over the world. The most popular of the three is the jolly, charming Rhapsody No. 1, entitled *Midsommarvaka*, which was written in 1904. It is a good-natured musical portrait of that shortest-night-of-the-year festival and uses motifs from the songs and dances traditionally performed on that occasion.

From "A MIDSUMMER NIGHT'S DREAM," Op. 21 and Op. 61a
FELIX MENDELSSOHN-BARTHOLDY

Born Hamburg, 1809; died Leipzig, 1847.

Overture (Op. 21): allegro di molto, 2/2; E major; sonata-allegro form

Mendelssohn and his beloved sister Fanny spent the summer of 1826 reading Shakespeare to each other in the garden of the family's Berlin home. It was a momentous voyage of discovery for the young composer. It is not unusual, of course, for a seventeen-year-old-boy to be moved by his first acquaintance with the great dramatist, but few others at that age would be so impressed with *A Midsummer Night's Dream* that they would immediately compose an overture for the play, and not one in a century would thereby produce a masterpiece.

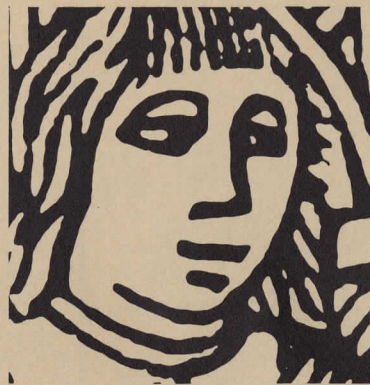
And a masterpiece it is! In it Mendelssohn has captured all the elfin delicacy and magic wonder of the play. Not a note of the beautifully integrated score seems superfluous. The economy of its simple texture and diaphanous instrumentation are especially ingenious. With the possible exception only of Mozart, no prodigy has ever equalled it.

Four mysterious chords immediately set the atmosphere and serve as introduction to the light, persistent staccato of the first theme, which follows immediately in the divided strings. In this theme many listeners have heard the "winged people" of the play. Twice the headlong flight is interrupted by a woodwind chord, as if all stopped for a moment to listen to a distant sound from deep in the forest. Suddenly the glowing second theme bursts from the full orchestra in a brilliant E major, soon to be followed by a secondary rhythmic idea which gathers force and importance in the development.

The dominant-key portion of the exposition opens in an unusual manner with a repetition of the main theme. The gentle, lyrical melody that one normally expects at this point finally appears, and several other more energetic themes end the exposition with enthusiastic agitation. The development re-creates the diaphanous atmosphere of the opening; everything is pianissimo except for an occasional heavy accent. The recapitulation concentrates the diverse themes before evaporating into a nocturnal coda which ends the overture in a hushed murmur of the chords of the introduction.

Nocturne; Scherzo; Wedding March

The rest of the music to the play (Op. 61) was written seventeen years later. In all there are thirteen pieces of which the three heard tonight have become the most famous. The *Nocturne* is a lovely song for horn intended for the closing of Act III of the play when the weary and distraught lovers lie down to sleep. The *Scherzo*, a prelude to Act II, recaptures the fairyland flavor of the *Overture*. The famous *Wedding March* opens with a C-major fanfare and then explodes into E minor when the full orchestra enters.



THURSDAY & FRIDAY JULY 30 & 31 8:30 P.M.

Soloist: MARY COSTA, soprano.

PROGRAM
STRAUSS, Tone Poem, "Don Juan", Op. 20
Allegro molto con brio.

STRAUSS, Four Last Songs
Frühling.
September.
Beim Schlafengehen.
Im Abendrot.

INTERMISSION
RAVEL, "Le Tombeau de Couperin"
Forlane.
Prelude.
Minuet.
Rigaudon.

RAVEL, Shéhérazade
Asie
La Flûte enchantée
L'Indifférent

*RAVEL, La Valse

SYMPHONIC POEM "DON JUAN," Op. 20 . . . RICHARD STRAUSS

Born Munich, 1864; died Garmisch-Partenkirchen, 1949.

Allegro molto con brio, 2/2; E major; sonata-allegro form
"My Don Juan is no hot-blooded man eternally pursuing women," said Nicolaus Lenau, the author of the poem which inspired this work. "It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom as individuals he cannot possess. Because he does not find her, although he reels from one to another, at last disgust seizes him and this disgust is the devil that fetched him."

Don Juan is Strauss's first work of genius. As in most successful symphonic poems, the music is not a literal telling of the story—it would be just as convincing a piece of music if Strauss had called it a sonata or overture.

There are three principal themes in the work: the first an upward rushing, tempestuous theme which portrays the passionate Don; the second symbolizes the sensuous appeal of his beloved; the third, in the horns, paints a nobler side of the Don. After a rather free treatment of sonata-allegro form, the coda ends with a shudder as the disillusioned hero finally yields to disgust.

FOUR LAST SONGS . . . RICHARD STRAUSS
Born Munich, 1864; died Garmisch-Partenkirchen, 1949.

English translations by Edward Cushing:

1. Spring (H. Hesse)
In shadowy caverns
Long I dreamed
Of your trees, your cloudless skies,
Your fragrance, the song of your birds.
Now you lie before me
In all your glory,
A world of light,
A world of wonder.
Yes, and you know me,
And sweetly tempt me—
My limbs tremble
At your blessed presence.

2. September (H. Hesse)
The garden mourns,
The rain falls cool upon the trees.
Summer trembles
As its end approaches.
One by one, golden leaves
Fall from the high acacias . . .
Summer smiles, feebly, surprised,
In the midst of the dying dream.
Hesitates, near the roses,
Longs for peace,
And slowly closes
Its tired eyes.

3. Going to Sleep (H. Hesse)
The day has wearied me
And I am ready to receive
The starry night
Like a tired child.
Hands, cease your doing—
Brain, cease your thinking—
All my senses now
Would lose themselves in sleep.

4. In Evening's Glow (J. U. Eichendorff)
Through many joys and sorrows
We've travelled, hand in hand,
From wandering let us rest now,
Here in this silent land.
Come here, heed not their whirling—
This is the end of the day—
Lest in this darkening solitude
We two should lose our way.
O wide, still peace of evening,
O day's expiring breath!
How weary we of wandering—
Can this perhaps be Death?

SUITE "LE TOMBEAU DE COUPERIN" . . . MAURICE RAVEL
Born Ciboure, France, 1875; died Montfort-l'Amaury, 1937.

Men in uniform spend their spare time in many different ways, but a composer in uniform usually cannot stop composing. Ravel,

while serving his country during World War I, wrote this most nonmartial suite dedicated to the memory of the great eighteenth-century French composer and harpsichordist Francois Couperin. Each of the six dances of the suite also contains a personal dedication to one of Ravel's comrades in arms who fell in battle.

Musically, the pieces are all traditional eighteenth-century forms written in Ravel's own Impressionistic style—new wine, as it were, in old bottles. They were originally written for piano, but the composer himself orchestrated the four we hear tonight. The short Prelude which introduces the set is followed by a lively Italian dance, the Forlane, in triple time. The more dignified minuet is also in triple meter; the quick Rigaudon, a dance from Provence, is duple.

SONG CYCLE "SHEHÉRAZADE" . . . MAURICE RAVEL
Born Ciboure, France, 1875; died Montfort-l'Amaury, 1937.

1. Asia
Asia, Asia, Asia, marvellous old land of fairy-tales where fantasy sleeps like an empress in her forest full of mystery . . . Asia, I should like to sail away with the schooner that rocks this evening in the port, mysterious and solitary, and that at last unfurls its violet sails like an immense night bird in the golden sky. I should like to sail away to the islands of flowers, listening to the perverse sea singing to an old, bewitching rhythm.

I should like to see Damascus and the cities of Persia with their slender minarets in the air. I should like to see fine silk turbans on black faces with gleaming teeth; I should like to see eyes dark with love and pupils shining with joy in skin yellow as oranges.

I should like to see pipes in mouths entirely surrounded by white beards; I should like to watch suspicious-looking merchants, and cadis, and viziers who with a single bending of a finger grant life or death at the whim of their desire.

I should like to see Persia, and India, and then China—big bellied mandarins under their umbrellas and princesses with delicate hands and scholars quarrelling over poetry and beauty; I should like to see assassins smiling at the executioner who cuts off an innocent head with his great curved oriental sword. I should like to see poor people and queens . . .

And then to return home later and tell my story to people interested in dreams, raising like Sinbad, my old Arabian cup to my lips from time to time, in order to interrupt the tale artfully . . .

2. The Enchanted Flute
The shade is gentle, and my master sleeps, wearing a conical silk cap with his long yellow nose in his white beard.

But I, I am still awake and I am listening, outside, to the melody of a flute pouring forth alternately sadness and joy . . . an air alternately languorous and gay played by my dear lover. And when I approach the casement window it seems to me that each note flies from the flute towards my cheek like a mysterious kiss.

3. Indifferent
Your eyes are as soft as those of a girl, young stranger, and the delicate curve of your handsome face, shaded with down, is even more seductive in outline.

You sing on my doorstep an unknown and charming language like music out of tune. Enter! And let my wine refresh you . . .
But no, you pass on your way and I see you leave my threshold behind, making me one last graceful gesture, with your hips slightly bent by your languid, girlish gait . . .

LA VALSE . . . MAURICE RAVEL
Born Ciboure, France, 1875; died Montfort-l'Amaury, 1937.

In a sense, Ravel's ballet score is the apotheosis of all Viennese waltzes; but the gay Vienna of 1855 had long been dead by 1920, and Ravel's dark mood pervades the work. An inscription in the score narrates the opening: "Drifting clouds give glimpses, through rifts, of couples waltzing. The clouds gradually scatter, and an immense hall can be seen filled with a whirling crowd. The scene gradually becomes illuminated. The light of chandeliers bursts forth," and we are in the midst of a pre-war Viennese ball. The waltz swells and grows in joyous intensity until a series of dissonant chords casts a sudden pall over the festivities. The atmosphere becomes grimmer, the discords more frequent, and the dance ends with the moral that Johann Strauss is incongruous in the tragic setting of post-World-War-I Vienna.

*Mercury Recordings



SATURDAY AUG. 1 8:30 P.M.

Soloist: MARY COSTA, soprano

PROGRAM

TCHAIKOVSKY, Overture-Fantasy "Romeo and Juliet"
Andante.
Allegro.
STRAUSS, Four Last Songs
Frühling.
September.
Beim Schlafengehen.
Im Abendrot.

INTERMISSION

*DUKAS, Scherzo: "L'Apprenti Sorcier" (The Sorcerer's Apprentice)
ROSSINI, Una voce poco fa, "Barber of Seville"
Andante, moderato.
CILEA, Io son lumile ancella, "Adriana Lecouvreur"
Andante con calma.
MASSENET, Il est doux, il est bon, "Herodiade"
Andante cantabile.
NICOLAI, Overture to "The Merry Wives of Windsor"
Andante moderato.
Allegro vivace.

OVERTURE-FANTASY "ROMEO AND JULIET" PETER ILYITCH TCHAIKOVSKY

Born Votkinsk, Russia, 1840; died St. Petersburg, 1893.

Andante, allegro, 4/4; B minor; sonata-allegro form

It is difficult for the modern listener to believe that this warm and exciting work was received frigidly by Moscow at its 1869 premiere and was subsequently hissed in Vienna and Paris. Since then, of course, it has perhaps become Tchaikovsky's most popular orchestral work; certainly it is one of his most successful.

Titled an "overture-fantasy after Shakespeare," the composition is nevertheless as carefully wrought an example of sonata-allegro form as Tchaikovsky ever wrote. Wisely, he does not attempt to portray the play's plot in the music but selects from the drama three images that are appropriate for symphonic development. A long, chorale-like theme symbolizing the religious character of Friar Lawrence occupies much of the extended introduction. In the brutally syncopated main theme, the clash of the houses of Montague and Capulet erupts. Finally, the love of Romeo and Juliet appears in the luscious second theme, one of the most beautiful melodies of Western music. The excited development is constructed largely from the feud theme, interrupted by references to the Friar Lawrence music. The recapitulation is short but rises to a tremendous Tchaikovskian climax on the love theme before the coda darkens it into a tragic ending portraying the death of the lovers and their final celestial reunion.

FOUR LAST SONGS RICHARD STRAUSS

(For translations, see program notes for July 30-31 concert).

SCHERZO "THE SORCERER'S APPRENTICE" . . . Paul Dukas

Born Paris, 1865; died Paris, 1935.

Quite slow, fast, slow, 9/8; F minor; quasi-rondo form

Unfortunate is the composer whose entire output is known to the public through a single work only. Even more unfortunate is he whose only known work is indelibly identified with an animated cartoon featuring Mickey Mouse as the hero. Such is the fate of Paul Dukas. He wrote a considerable amount of music little of which is ever heard, but his popular "Sorcerer's Apprentice" will be known to a generation or two at least in the animated form of Walt Disney's "Fantasia." Regrettably few listeners ever notice that the scherzo is a reasonably well-constructed piece of music, one which makes sense in its own terms.

There is no doubt, of course, that Dukas intended the scherzo to be a piece of program music. After the title-page of the score he prints a prose translation of Goethe's ballad "Der Zauberlehrling" which tells the story of a magician's young helper who, in his master's absence, commands the broom to fetch the water. The boy forgets the magic words to stop the broom which continues to carry water until the room is inundated. Only the return of the master stops the flood.

An introduction first sets the magical mood. Then the rondo theme, signifying the apprentice in his grotesque pomposity, is announced by the bassoons. This theme reappears in guise after guise as the story progresses, acting in the manner of a typical rondo theme returning after contrasting materials, but also functioning as a symbol of the pleasure, the rising concern, the terror, and finally the penitence of the apprentice. The mood and the ternary structure of the work give it its title of scherzo, although it is also relevant that the word originally meant "joke."

*Mercury Recordings

UNA VOCE POCO FA (Act I, Scene 2)

"BARBER OF SEVILLE" Gioacchino Rossini
Born Pesaro, Italy, 1792; died Paris, 1868.

Andante, 3/4; moderato, 4/4; F major; cavatina

Originally written for alto, this aria from Rossini's famous comic opera of 1816 has become one of the most famous virtuoso pieces in the coloratura soprano repertoire.

Rosina sings that a secret voice—that of Lindoro—is enshrined in her heart, and he will be her love despite her guardian's plans. She will not reveal her love until she gives her hand. If she does not get her way, she will resort to any device or trickery to win her ends.

IO SON LUMILE ANCELLA (Act I)

"ADRIANNA LECOUVREUR" Franceso Ciléa
Born Palma, Italy, 1866; died Varazza, 1950.

Andante con calma, 4/4; A-flat major; ternary form

This lovely aria is sung by Adrianna in the first act of Ciléa's involved drama—written in 1902—of the age of Louis XV. She sings that she has been given a voice by her creator; she is the voice of poetry, the echo of mankind's drama. Her soul sings in a voice which dies with each new day.

IL EST DOUX, IL EST BON (Act I)

"HERODIADE" Jules Massenet
Born Montaud, France, 1842; died Paris, 1912.

Andante con calma, 4/4; A-flat major; ternary form

Massenet was at his best when he was depicting the passionate love of questionable ladies. Here, from his 1881 opera about the martyrdom of John the Baptist, Salomé proclaims her love of the prophet. "He is kind, he is good. His words are serene; even the air is quiet when he speaks. Oh! when will he return, when shall I hear his voice? Ah! prophet whom I love, can I live without thee?"

OVERTURE TO "THE MERRY WIVES OF WINDSOR"

. CARL OTTO NICOLAI
Born Königsberg, 1810; died Berlin, 1849.

Andante moderato, 4/4; allegro vivace, 2/4; F major, sonata-allegro form

In Shakespeare's play, Sir John Falstaff is never allowed to enjoy the fruits of his plottings on the affections of the merry wives, Mrs. Page and Mrs. Ford. Ironically, Nicolai was not allowed to enjoy the fame and success brought him by his opera. He died at thirty-nine only two months after the brilliant success of the opera's Berlin premiere in 1849.

Based on S. H. Rosenthal's libretto of Shakespeare's play, the comic opera is still often performed in German-speaking countries. It is a jolly, good-natured work directly in the German comic-opera tradition despite its English origins.

The long andante introduction is built on a chordal melody beginning deep in the basses and rising through each of the string instruments in turn. It gathers energy in a series of woodwind chords, building to a tense dominant-seventh which finally resolves into the first theme of the allegro vivace. This light, elfin dance is later used for the chorus of spirits who torment the amorous Sir John. Two dominant themes differing in character precede the exposition's closing climactic theme.

The development is short and not profound and the recapitulation much abbreviated. A rousing coda at last raises the curtain.



THURSDAY & FRIDAY AUG. 6 & 7 8:30 P.M.

Soloist: Sixten Ehrling, piano.

PROGRAM

BERLIOZ, Overture to "Benvenuto Cellini"
Allegro deciso con impeto.
HINDEMITH, Theme and Four Variations (The Four Temperaments)
Theme.
Variation I, Melancholic.
Variation II, Sanguine.
Variation III, Phlegmatic.
Variation IV, Choleric.

INTERMISSION

*BEETHOVEN, Symphony No. 7 in A major, Op. 92
Poco sostenuto; vivace.
Allegretto.
Presto.
Allegro con brio.

OVERTURE TO "BENVENUTO CELLINI"

HECTOR BERLIOZ

Born Cote-Saint-André, France, 1803; died Paris, 1869.

Allegro deciso con impeto, 2/2; G major; sonata-allegro form

Cellini, the sixteenth-century sculptor and goldsmith, was obviously a man with whom Berlioz easily identified. When Cellini's swashbuckling memoirs were published, Berlioz immediately set about having an opera libretto made. Three poets collaborated and the result was a disaster. Berlioz himself says that the opera was "hissed with admirable energy and unanimity," but he of course blamed the production rather than his music. The overture on the other hand was so successful that even Berlioz admitted that it received "exaggerated applause." The Paris audience was perceptive: although the opera is cumbersome and overly melodramatic, the overture—based on themes from the opera—is one of the finest and most popular short instrumental pieces from the composer's pen.

The "Benvenuti Cellini" overture treats the traditional sonata-allegro form somewhat experimentally. Berlioz opens the work with a boisterous main theme which seems to represent Cellini's character. Before the theme has progressed twenty measures, it is suddenly interrupted by a pause, and the listener is then presented with a long, slow introduction in which two themes from the opera appear. Berlioz, so to speak, has written an introduction to his introduction, an unusual but curiously successful device.

The exposition and development are treated more traditionally. The recapitulation, however, is extraordinary in that it presents the two chief themes from the exposition in reverse order. This technique allows Berlioz to use his dashing Cellini theme to end the overture in a climactic victory of the artist over all opposition.

THEME AND FOUR VARIATIONS (THE FOUR TEMPERAMENTS)

. PAUL HINDEMITH
Born Hanau, Germany, 1895; died Frankfurt, 1963.

When Paul Hindemith died last December 29th, the New York Times summed up his career: "Hindemith was one of the few strong forces upon music in this century . . . He penned some of the century's most important scores. His dedication and powerful musicianship will always be a corrective to faddism and dilettantism."

Hindemith's variations for piano and strings were premiered in Boston in 1944. In the sixteenth and seventeenth centuries it was generally believed that the various types of moisture in the human body — melancholy, blood, phlegm, and choler — combined to delineate the physical and mental characteristics of individuals. When Hindemith abandoned his original idea of making this piece a ballet, it easily became absolute music. "I enjoyed," he has said, "without thinking of stage and dancing, the idea of expressing the different moods of melancholic, sanguine, phlegmatic, and choleric persons."

The theme is divided into three contrasting sections and each of the variations follows the same pattern. The variations are often rather free and fragmentary in their use of the material from the theme, but the third section of each is clearly recognizable.

Theme. Moderato, 4/4; allegro assai, 4/4; moderato, 6/8; tri-sectional form

The first portion of the theme is presented by the strings, the second by the piano in a faster tempo, and the third returns to the orchestra.

Variation I, Melancholic. Slow, 9/8; presto, 12/8; slow march, 4/4; tri-sectional form

The muted strings accompanied by the piano sing a long, melancholy melody. The second section is a pianissimo presto in the orchestra. The third is a slow march for the combined forces. *Variation II, Sanguine. Waltz, 3/4; tri-sectional form*

The second variation, a charming waltz which contains some of the traditional repeats, matches the piano and strings. *Variation III, Phlegmatic. Moderato, 4/4; allegretto, 12/8; allegretto scherzando, 2/4; tri-sectional form*

The strings take the brief first section alone, and the piano dominates the second. The third portion employs the intriguing color of the string combined with the low piano acting as bass. *Variation IV, Choleric. Vivace, 4/4; moderato, 4/4; vivace, 2/4; appassionato, 12/8; maestoso, 4/4; tri-sectional form*

Explosive chords between orchestra and piano comprise the first section. The orchestra and piano compete throughout the vivace and appassionato sections, finally reaching agreement in the dignified, majestic ending.

SYMPHONY NO. 7 IN A MAJOR, Op. 92

LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

Millions of words have been written about this work, and there are as many opinions of it as there are critics. Let three composers have their say: "Beethoven is now ripe for the madhouse," said Carl Maria von Weber. Wagner called it "the apotheosis of the dance." Vincent d'Indy says, "The rhythm of the piece has truly nothing of the dance about it; it would seem, rather, to come from the song of a bird." These three sharply contrasting statements tell us more about criticism (and the critics) than they do about the symphony. They simply reaffirm the old truth that the more a work defies categorization and definition, the greater it is.

Poco sostenuto, 4/4; vivace, 6/8; A major; sonata-allegro form

The long, slow introduction almost acquires the importance of a separate movement. The woodwinds present the two important themes, the second of which is a tripping melody that might be taken either for an invitation to the dance or a bird song but surely not madness. The introduction ends with a tremendous accrual of energy and tension by continuous repetition of the driving dotted rhythm that dominates the rest of the movement.

The exposition presents all the themes and fragments from which the rest of the movement is built. The dotted rhythm grows hypnotically throughout the development and the normal recapitulation.

Allegretto, 2/4; A minor; expanded ternary form with theme and variations

The opening of the second movement is a perfect example of a theme which is a rhythmic and harmonic idea but not a melodic one. The theme and three variations occupy the first major portion of the ternary movement, while the mid-section or trio introduces new contrasting material in A major with woodwind color. The last section contains the fourth and fifth variations.

Presto, 3/4; F major; five-part song form

The precipitous scherzo is interrupted twice by the same trio. Each portion of the A-B-A-B-A form is itself ternary.

Allegro con brio, 2/4; A major; sonata-allegro form

Again a driving, rhythmic idea accumulates tremendous energy through repetition. The climax reaches a real fury in the first triple-forte dynamic level ever called for by Beethoven.

*Mercury Recordings



SATURDAY AUG. 8 8:30 P.M.

Soloist: Sixten Ehrling, Piano

PROGRAM

- ROSSINI, Overture to "Semiramide"
Andantino.
Allegro.
- HINDEMITH, Theme and Four Variations (The Four Temperaments)
Theme.
Variation I, Melancholic.
Variation II, Sanguine.
Variation III, Phlegmatic.
Variation IV, Choleric.
- INTERMISSION
- RIMSKY-KORSAKOV, Scheherazade
The Sea and Sinbad's Ship.
The Tale of Kalendar Prince.
The Young Prince and the Young Princess.
The Festival at Bagdad.

OVERTURE TO "SEMIRAMIDE" . . . GIACCHINO ROSSINI Born Pesaro, Italy, 1792; died Paris, 1868.

Andantino, 6/8; allegro, 4/4; D major; sonata without development

Stendhal in his very readable *Life of Rossini* describes Rossini's music as "seldom sublime, but never tiresome." The statement is as true of the man as of the music. Witty, charming, an incurable *bon vivant*, Rossini was never short of a friend or a melody. He spent his early years travelling from city to city—writing, casting, and producing operas amidst a steady round of parties and banquets that forced him to do his composing when he finally was alone in his room before dawn. In fifteen years he composed forty operas, a rate of musical production rivaled perhaps by no one but Mozart himself. Then in 1829, after he had reached the pinnacle of his career as director of the *Théâtre Italien* in Paris, Rossini—for reasons known only to himself—announced that he would never again write an opera. For the remaining forty years of his life he produced almost no music but simply enjoyed his pension from the French government and entertained his large circle of friends with tales of the old days.

The opera "Semiramide" was first staged in Venice in 1823 after having taken Rossini but forty days to compose. Gaetano Rossi's two-act libretto was based on Voltaire's bloody and barbaric tragedy of Babylon's Princess Semiramide, but the lively and gay music seems far distant from the tragic character of the play. The star of the first performance was Isabella Colbran whom Rossini had married the year before. It was to be her last role before retirement.

As a composer of melodies, Rossini had little interest in the development process. Working with themes, transforming them, making them grow, was far too cerebral an activity for a composer from whom an inspired string of melody flowed without effort. Overtures were traditionally in full sonata form, but more congenial to a composer like Rossini was the sonata-without-development which he uses for the overture to "Semiramide."

The overture opens with an excited introduction in 6/8 time. After a brief flourish which is built upon a pedal-point and which ends with three solemn chords proclaimed by the full orchestra, a warm, slow theme is heard in the four horns. This is interrupted by a tutti fanfare, reappears in fuller form in the brass and woodwind, is interrupted again, and finally dies away in a minor-key echo. The three chords again serve as punctuation between sections and announce the beginning of the exposition.

The busy main theme in 4/4 time is a typically string-instrument theme based on fast repetitions of the same note. The bridge to the dominant key makes use of the fanfare material from the introduction. The second key area contains four short themes, the first in the woodwinds, the second in the brass, the third in the strings, and the exciting closing theme in the entire orchestra. This latter passage which closes the exposition (and which in the recapitulation closes the entire work) is a typical Rossinian climax built up by a thrilling orchestral swell whose infectious energy cannot help but bring the listener from his seat. It is no wonder Rossini was known as "Monsieur Crescendo" in Paris!

In place of the development is a short, thirteen-measure interlude presented in monophonic texture by the strings. It is restrained and relaxing before we are off again into busy excite-

ment with a recapitulation which is an exact repeat of the exposition with the appropriate adjustments in key. A brief coda tops the climax.

THEME AND FOUR VARIATIONS (THE FOUR TEMPERAMENTS) PAUL HINDEMITH (For program note, see August 6-7 concert).

"SCHEHERAZADE," SYMPHONIC SUITE AFTER THE "THOUSAND AND ONE NIGHTS," Op. 35 NICOLAS RIMSKY-KORSAKOV

Born Tikhvin, Russia, 1844; died St. Petersburg, 1908.

Rimsky's popular and colorful work is based on the old Arabian legend of the wife who saved herself from execution by telling her Sultan husband a different story every night for a thousand and one nights. "In composing 'Scheherazade,'" the composer says, "I meant but slightly to direct the hearer's fancy on the path which my own had travelled, and to leave more minute and particular conceptions to the will and mood of each listener. All I had desired was that the hearer, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders."

"The Sea and Sinbad's Ship." Largo e maestoso, 2/2; allegro non troppo, 6/4; E minor; sonata-without-development form

The two motto themes which are to unify the entire work are presented immediately in the largo introduction. The first is a commanding, unison theme symbolizing the Sultan's demand for a tale, the second an improvisatory, Oriental melody in the solo violin standing for Scheherazade the story-teller. The main theme of the movement is an allegro version of the Sultan's melody; among the themes in the second key area appears the story-teller theme. The recapitulation, a shortened version of the exposition, precedes a coda built on the main theme.

"The Tale of Kalendar Prince." Lento, 4/4; andantino, 3/8; B minor; ternary form including theme and variations

The first and third portions of this ternary movement are a theme and seven variations. The theme, a two-part song form with an Arabian, folk-like flavor, is presented by solo bassoon over divided cellos. Three variations precede the wild, grotesque dance which comprises the middle section of the movement. Four more variations and a coda end the movement.

"The Young Prince and the Young Princess." Andantino quasi allegretto, 6/8; G major; ternary form

The famous main theme, first given by the violins, occupies the entire first section of the movement. The second section is built upon a new idea announced by the snare drum and the clarinet. The return of the first section includes an "intermezzo" based on the story-teller theme.

"The Festival at Bagdad." Allegro molto, 2/8 (6/16, 3/8); E minor; sonata-allegro form

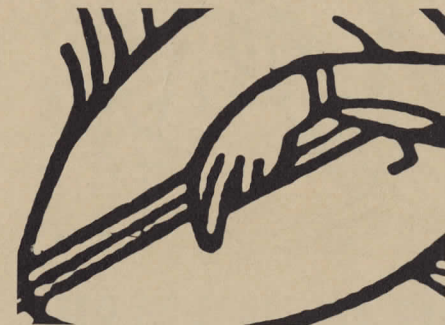
The exciting last movement begins and ends with re-statements of both the motto themes. Its impelling rhythmic drive and highly colored orchestration paint an irresistible picture of a Near-Eastern festival.

THURSDAY & FRIDAY AUG. 13 & 14 8:30 P.M.

Soloist: Leonard Pennario, pianist

PROGRAM

- CHERUBINI, Overture to "Anacreon"
Largo assai.
Allegro.
- KHATCHATURIAN, Concerto for Piano and Orchestra
Allegro ma non troppo e maestoso.
Andante con anima.
Allegro brillante.
- INTERMISSION
- TCHAIKOVSKY, Symphony No. 4, in F minor
Andante sostenuto; moderato con anima in movimento di Valse.
Andantino in modo di canzona.
Scherzo: pizzicato ostinato; allegro.
Finale: allegro con fuoco.



OVERTURE TO "ANACREON" LUIGI CHERUBINI Born Florence, Italy, 1760; died Paris, 1842.

Largo assai, 2/2; allegro, 4/4; D major; sonata-allegro form

"You have great talent, Citizen Cherubini," said Napoleon Bonaparte to the composer, "but your music is too loud; let us talk of Paisiello's, which lulls me gently." Cherubini snapped, "I understand perfectly, Citizen Consul; you prefer music that does not prevent you from dreaming of affairs of state." Cherubini's sarcasm cost him dearly. It was years before Napoleon allowed him to occupy the place he rightfully deserved in Paris musical society.

Nor has history been kind to him. In his own time he was ranked with Mozart and Beethoven by serious musicians. Beethoven thought him the greatest composer of the age and even hoped that his own "Fidelio" might someday be considered worthy to take a place along side Cherubini's operas.

The overture to "Anacreon, or Fugitive Love" is another of those overtures which has discarded its companion. The opera-ballet, first performed in 1803, was written on a silly libretto about the Greek lyric poet Anacreon who praised wine, women, and song above all else and ironically choked to death on a grape seed. The music of the opera is moody and unsatisfactory, but the overture is an outstanding example of its kind and has become Cherubini's most frequently performed work today.

A long, slow introduction is built upon solo presentations of a theme by the flute, violin, and cello. The introduction ends with a dominant-seventh chord, demanding resolution into the allegro first theme. The main theme is heard throughout the work ("*ad nauseam*," said one critic) along with other themes from the opera. It has a freshness of melody and brilliancy of effect that are capped by a thrilling, long orchestral crescendo, a device which Rossini copied with such great effect.

CONCERTO FOR PIANO AND ORCHESTRA ARAM KHATCHATURIAN

Born Tiflis, USSR, 1903.

Much of Russian music history of the last forty years—highly conservative by the standards of the Western world—may result from the curious irony of history that Lenin was tone-deaf and never understood the experimental music of his own time.

Khatchaturian was very lucky (or perhaps crafty) that his own inclinations toward composition so happily agreed with the party line. Never in trouble with the authorities as were the more experimental composers Prokofieff and Shostakovich, his dependence on nationalistic traits in his music, especially Armenian folk elements, has always pleased the musically illiterate politicians.

The Piano Concerto, written in 1936, is Khatchaturian's best known composition outside the USSR (except perhaps for the "Saber Dance" which even became a juke box favorite). Its Lisztian bravura and colorful Armenian flavor have made it a favorite of pianists and audiences throughout the Western world. *Allegro ma non troppo e maestoso, 3/4; D-flat major/minor; sonata-allegro form*

In the first movement, classical sonata form is happily blended with Oriental improvisation. The frequent shifts of meter and phrase-construction add to the impetuous impression given by the movement. The themes return in reverse order in the recapitulation.

Andante con anima, 3/4; A minor; arch-like form

This lovely, poetic reverie has always particularly pleased critics and listeners. "I found the main theme," Khatchaturian writes, "by means of subjecting to a drastic modification the tune of a light Oriental urban song."

Allegro brillante, 2/4; D-flat major; quasi-rondo form

The brilliant third movement has all the gaiety of an exuberant folk dance. It is interrupted by a long, lyrical improvisatory cadenza of deep meditation in the piano. The orchestra gradually recaptures the dance melody again and surges into a grand coda built on the majestic main theme of the first movement.

SYMPHONY NO. 4 in F MINOR, Op. 36 PETER ILYITCH TCHAIKOVSKY Born Votinsk, 1840; died St. Petersburg, 1893.

Rarely do we have a composer's own thoughts of a work put into words. Tchaikovsky, however, wrote about this symphony in great detail to his patroness Baroness von Meck to whom he dedicated the work. Written in 1877, the piece is described somewhat fancifully by its creator:

Andante sostenuto, 3/4; moderato con anima in movimento di Valse, 9/8; F minor; sonata-allegro form

"The introduction is the kernel, the quintessence, the chief thought of the whole symphony. This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal. The urgent first theme of the Allegro is heard far off, and now the soul is wholly wrapped in dreams. There is no thought of gloom. Happiness, happiness! No, they are only dreams, and Fate dispels them. There is no port; you will be tossed hither and thither by the waves, until the sea swallows you."

Andantino in modo di canzona, 2/4; B-flat minor; expanded ternary form

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen."

Scherzo: Pizzicato ostinato; allegro, 2/4; F major; expanded ternary form

"There is a new effect in the Scherzo. At first the strings play alone and pizzicato throughout. In the Trio the woodwind instruments enter and play alone. At the end all three choirs toss short phrases to each other. There is no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one is slightly intoxicated. Suddenly rush into the imagination the picture of a drunken peasant and a gutter song; military music is heard passing by in the distance. These are disconnected pictures which come and go in the brain of the sleeper. They have nothing to do with reality."

Finale: Allegro con fuoco, 4/4; F major; sonata-without-development form

"If you find no pleasure in yourself, look about you. See how the people can enjoy life and give themselves up entirely to festivity. The picture of a folk holiday. Hardly have we had time to forget ourselves in the happiness of others when indefatigable Fate reminds us once more of its presence. The other children of men are not concerned with us. How merry and glad they all are. And will you still say all the world is immersed in sorrow? Rejoice in the happiness of others—and you can still love."



SATURDAY AUG. 15 8:30 P.M.

PROGRAM

MOZART, Eine Kleine Nachtmusik, (K. 525)

Allegro.

Romanze: andante.

Menuetto: allegretto.

Rondo: allegro.

BEETHOVEN, Symphony No. 8 in F Major

Allegro vivace e con brio.

Allegretto scherzando.

Tempo di Menuetto.

Allegro vivace.

INTERMISSION

SHOSTAKOVICH, Symphony No. 5 in D minor, Op. 47

Moderato.

Allegretto.

Largo.

Allegro non Troppo.

SERENADE "EINE KLEINE NACHTMUSIK," K. 525
WOLFGANG AMADEUS MOZART

Born Salzburg, 1756; died Vienna, 1792.

It was a custom in eighteenth-century Vienna, when one wished to honor a distinguished citizen or court a lovely lady, to commission a piece of music, hire a small orchestra, and play underneath the happy recipient's window in the evening. We do not know the exact occasion for which Mozart wrote his "Little Night Music" in only one August day of 1787; but if it was for such a serenade, lucky indeed was the listener to receive this perfect miniature gem of musical classicism. Written for string quartet with bass doubling the cello, the serenade originally had another minuet between the present first and second movements which has been lost.

Allegro, 4/4; G major; sonata-allegro form

The first movement is a faultless example of eighteenth-century sonata form compressed into the minimum space. The themes are short and identifiable, and the sections precise and clearly separated.

Romanze: Andante, 2/2; C major; rondo

The slow movement brings a note of lyricism and pleasant reserve. Each part of the A-B-A-C-A form is itself a clear ternary or binary song form. The fourth section in the minor adds a touch of mystery and romance with an imitative dialogue between the first violin and the cello.

Menuetto: Allegretto, 3/4; G major; minuet-and-trio form

The Minuet, a flawless three-part song form, brings the flavor of a country dance into sophisticated Vienna. The "sotto voce" trio is more urban.

Rondo: Allegro, 2/2; G major; rondo-sonata form

The bright and gossipy finale is basically sonata-allegro in form but is unmistakably in rondo style and displays several aspects of rondo form as well: there is an extra entrance of the leaping first theme in the second key area just before the development, and the themes return in reverse order in the recapitulation. The coda contains a final statement of the first theme.

SYMPHONY NO. 8 in F MAJOR, Op. 93

LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

Standing between the giant Seventh and Ninth Symphonies, the F-major Symphony has often been looked upon as a jolly, likeable, little cousin but one without much substance. Beethoven even contributed to this impression by calling it "my little one." It is not so often remembered, however, that he went on to say that it was "much better" than the Seventh. Though brief, lacking a deeply felt slow movement, and full of good humor, this is not merely a trivial bauble to be admitted condescendingly to respectable concert programs. It is an important and fascinating work which in some ways is the most experimental of all nine Beethoven symphonies.

Allegro vivace e con brio, 3/4; F major; sonata-allegro form

Abrupt contrasts give an impulsive air to the first movement. The joyous first theme is presented in the violins without introduction. A mysterious ritard darkens the humor of the second theme momentarily. The concentrated development, constructed largely from the first measure of the first theme, builds to the triple-forte dynamic level which announces the recapitulation.

Allegretto scherzando, 2/4; B-flat major; sonata-without-development form

Instead of the expected slow movement, Beethoven presents the mechanically rhythmic caricature which many have taken to be a satire of the then recent invention of the metronome.

Tempo di Menuetto, 3/4; F major; expanded ternary form

Wagner considered it significant that Beethoven headed this movement not "menuetto" but "tempo di menuetto." Although it is in typical minuet and trio form—each one in the expected three-part song form—Wagner felt that it is not to be played, as it usually is, as a Beethoven scherzo but in a quieter and more dignified manner.

Allegro vivace, 2/2; F major; sonata-allegro form

It has been said that in the finale "joy is truly unconfined and the music roars and billows with the impact of Olympian laughter." Indeed there is laughter, but the true secret of the movement lies in the struggle to establish the F-major key. It strains and strains to be recognized throughout the brief exposition, development, and recapitulation, but does not finally come into its own until the huge coda which is almost a second development and recapitulation itself.

SYMPHONY NO. 5 in D MINOR, Op. 47
DMITRI SHOSTAKOVICH

Born St. Petersburg, 1906.

"The theme of my symphony," wrote the composer, "is the stabilization of a personality. In the center of this composition, which is conceived lyrically from beginning to end, I saw a man with all his experiences." The stabilized personality must have been that of Shostakovich himself, because it was this work which restored him to party favor when it was first performed in 1937. Even Alexei Tolstoy wrote the next day of the composer's "emancipation," and proclaimed, "Glory be to our people which procreates such talents. Soviet art is world art." The symphony has indeed been highly successful in the West — and with good reason. Although there are occasional touches of vulgarity, it is a stirring and magnetic piece, perhaps the finest Shostakovich has written.

Moderato, 4/4; D minor; sonata-allegro form

The intervallic first theme is announced antiphonally in the upper and lower strings. The broadly lyrical second subject is even more angular. Development takes place largely by means of melodic accumulation. The recapitulation is irregular in its key structure.

Allegretto, 3/4; A minor; expanded ternary form

The second movement is a typical scherzo, but one with the earthy, good-humored character of an Austrian waltz. It is gay and even deliberately banal in some of its themes.

Largo, 4/4; F-sharp minor; sonata-allegro form

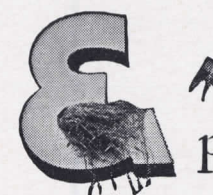
The third movement is one of the few in all of Shostakovich's music which seriously attempts to plumb emotional depths. A typically Romantic adagio movement, it uses song-like thematic materials which resemble those of the first movement.

Allegro non troppo, 4/4; D minor; quasi-rondo form

The composer writes, "The finale resolves the tragically tense impulses of the earlier movements into optimism and the joy of living." A climactic march which increases steadily in tempo, the last movement brought the opening night audience in Moscow to its feet cheering. It is a colorful, Tchaikovskian finale which uses themes from the other movements.



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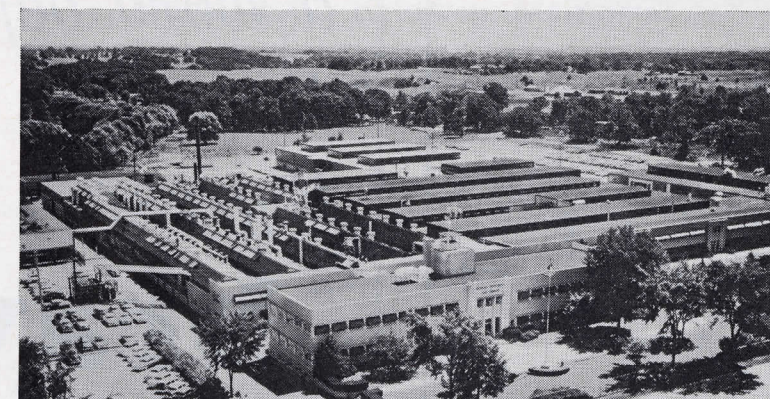
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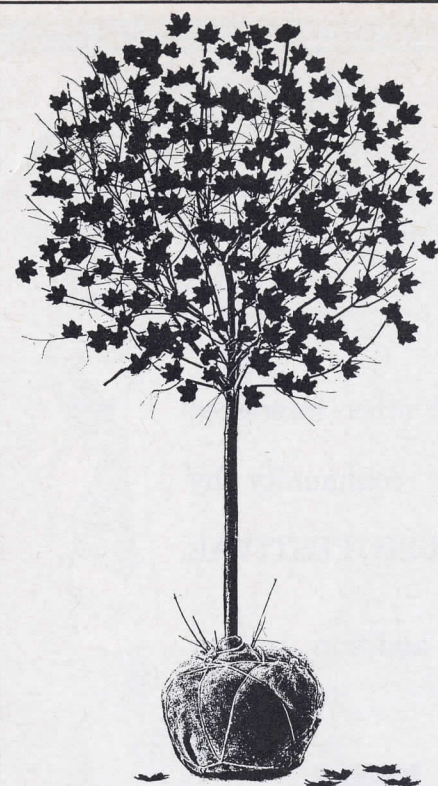
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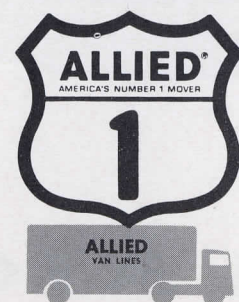
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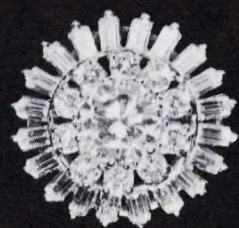
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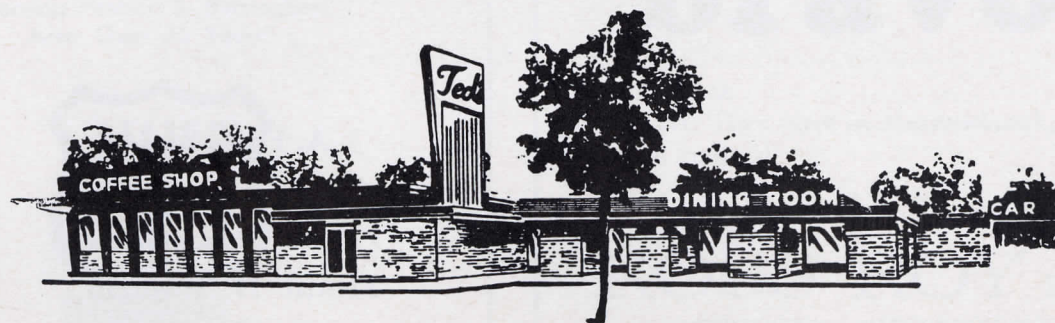
Mr. Babini, solo cellist of the Detroit Symphony Orchestra, was born in Natal, Brazil. He began his music studies at age five and as a youth gave many recitals throughout South America. A scholarship to study with the legendary Pablo Casals took him to San Juan, Puerto Rico, where he appeared as soloist at the Casals Festival and in recital with Jesus Maria Sanroma. One of the nation's most outstanding artists, Mr. Babini appears often as soloist with the Detroit Symphony Orchestra, in recital and with chamber ensembles throughout the country.

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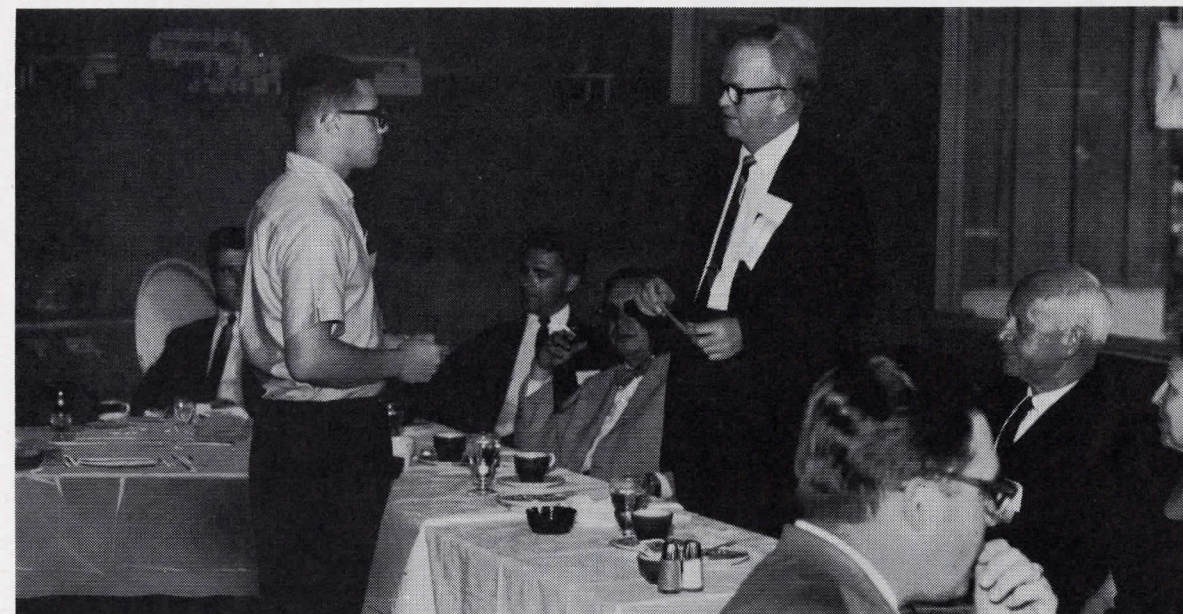
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Chancellor D. B. Varner (center) with Walter S. Collins (left) Chairman of the Music Department and James D. Hicks (right) Manager of the Meadow Brook Music Festival ponder the University's role as a cultural center for the community.



OAKLAND UNIVERSITY

... an exciting new state university achieving excellence in the liberal arts.

In the less than five years of its existence, Oakland University has grown from two lone buildings on a sweeping 1,600 acre campus to an important institution of higher learning with nine buildings valued at more than \$12,000,000. Its value as a distinguished educational influence has been established. Its new potential—as a cultural center serving the communities which have given it impressive financial support—points to an even brighter future.

The University grounds consist of the Meadow Brook Farms estate given in 1957 by Mrs. Alfred G. Wilson and the late Mr. Wilson, who also donated \$2,000,000 for the first academic buildings, North and South Foundation Halls.

Student enrollment has grown from 570 in 1959 to 1,500 now... and will reach an estimated 1,875 this fall. Oakland's faculty has tripled in number, and its members have one of the highest percentages of earned doc-

torates of any undergraduate university in the nation.

The growth pattern, phenomenal as it is, has been accomplished with order and vision. From the outset the goal of teaching the art of living as well as pure knowledge has been adhered to.

The University offers undergraduate programs in all major disciplines of the liberal arts and sciences, and preparation in three professional areas: business administration, engineering science, and teacher education. Every student, no matter what his special interests, must take approximately one-half of his work in a prescribed list of studies which the University conceives to be the basis of a liberal education.

TRIMESTER PLAN

Oakland is one of the pioneers in putting an entire program on year-around operation. Students attend classes for three fifteen-week semes-

ters a year and graduate in two and two-thirds years instead of the traditional three and three-quarters years. A student thus gets a year's earlier start either in a career job or in graduate study. The result is a substantial and long-term financial gain, regardless of the sacrifice of summer earnings. Telescoping the college span becomes increasingly important with nearly thirty percent of today's college graduates continuing their educations. The figure is rising.

From society's point of view, the three-semester plan means that one-third more students can be accommodated in the same number of classrooms with only a modest increase in staff. The longer employment period has also served as a major attraction in the University's search for a teaching staff of the highest caliber.

CONTINUING EDUCATION PROGRAM

For adults who are not baccalaureate
(Cont'd on Page 71)

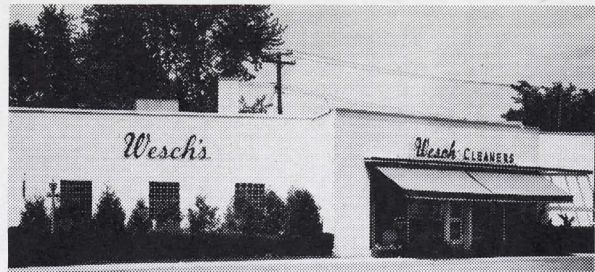
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(Cont'd from Page 69)
candidates, the University also has a Continuing Education Program. This Division provides more than one hundred non-credit courses in a wide range of professional and cultural subjects. It also sponsors professional conferences and institutes on campus.

BOARD OF TRUSTEES

Originally known as Michigan State University Oakland (Oakland is governed by the same board of trustees as MSU at East Lansing), the University changed its name to Oakland University in February, 1963, two months before graduating its first senior class. The move was made in order to help establish its own identity. The administrative and legal relationship with MSU, complementary to both institutions, remains unchanged. While Oakland University is responsible to the Board of Trustees at Michigan State University, it operates as an autonomous educational unit.

OAKLAND UNIVERSITY FOUNDATION

The Oakland University Foundation is deeply involved in the welfare of the University. The Foundation is comprised of leading citizens of southern Michigan who have been asked to serve on this advisory board. The body had a leading role in shaping the outlines and philosophy of the institution, and is active in fund-raising and other efforts that benefit the University. A committee within the Foundation annually stages the Meadow Brook Ball to benefit the Scholarship Fund.

SCHOLARSHIP COMMITTEE

During the past year some 220 Oakland University students received benefits from the Scholarship Committee. It is made up of two area groups—100 women in Macomb County chaired by Mrs. LeRoy Howard of St. Clair Shores, and 80 in

Oakland County chaired by Mrs. Paul Christensen of Rochester.

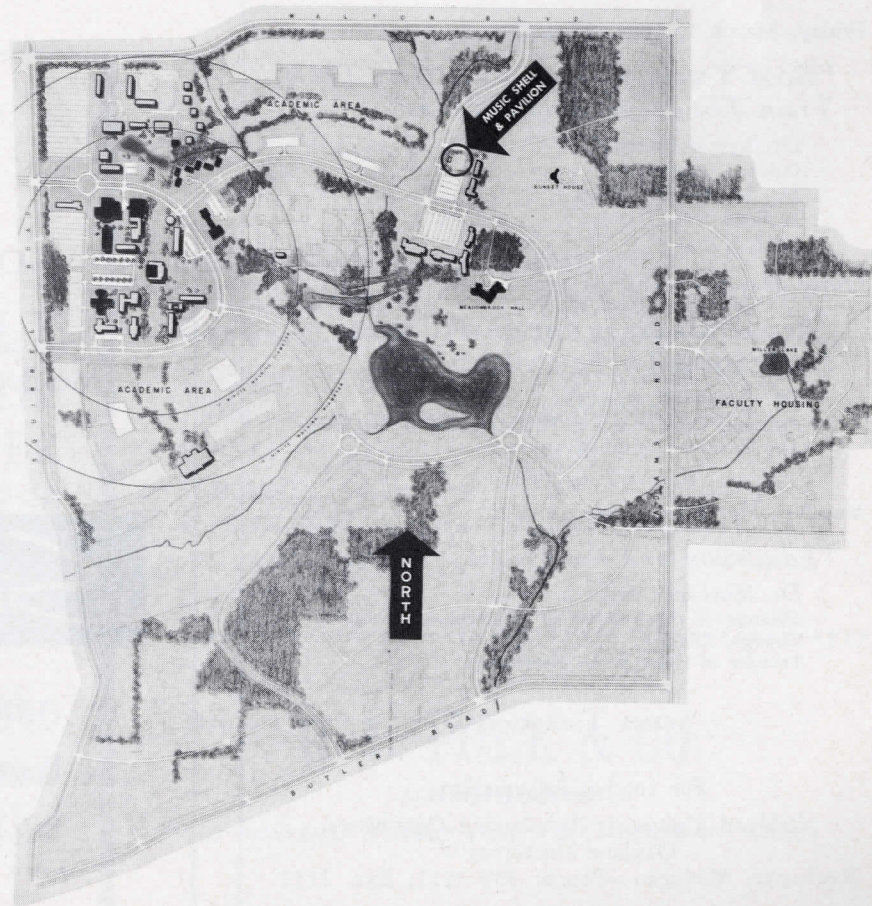
The two groups engage in a variety of fund raising activities to benefit the Scholarship Fund. Over \$75,000 was raised last year from projects like the Macomb Town Hall, the World Report Lecture Series, the Hunt Fair (sponsored in conjunction with the Detroit Horse Show), and the Tribute Fund. In addition, the Scholarship Committee's Finance Committee solicits funds directly from individuals, service clubs and businesses.

With the inauguration of the Meadow Brook Music Festival, the Scholarship Committee has undertaken the additional responsibility of selling advertisements for the official Festival program. Mrs. John R. Crissman of Bloomfield Hills is chairman of the group which handled this project.

OAKLAND UNIVERSITY

MASTER SITE PLAN

This map of the campus shows the location of the Music Shell and Pavilion in relation to the other buildings. Present buildings are shown in black . . . indicated in gray are some of the many new structures which are planned for the future.



OAKLAND UNIVERSITY SCHOLARSHIP COMMITTEE

Announces Its Fourth Annual

World Report Lecture Series

"EXPLORATIONS IN EDUCATION"

Monday, January 11, 1965, 8 p.m.

"Education and the Quality of Society"

Dr. Harold Taylor
former president Sarah Lawrence College,
Co-founder Peace Research Institute

Friday, January 22, 1965, 10 a.m.

"Effective Education for the Culturally Deprived"

Dr. Carl Marburger
U. S. Special Consultant to the Commissioner of Education
Director Detroit Great Cities Project

Mid-February, 10 a.m.

"Education for One World"

Speaker to be announced

Friday, March 5, 1965, 10 a.m.

*"Good Teachers—How to Attract Them,
Train Them and Retain Them"*

Dr. Laszlo Hetenyi
Oakland University
Dr. Milosh Muntyan
Michigan State University

Friday, March 19, 1965, 8 p.m.

*"Recent Studies in Creativity: Some
Implications for Education"*

Dr. Jacob W. Getzels
Professor, Departments of Education and of Psychology
The University of Chicago

Monday, March 29, 1965, 8 p.m.

"Education and the Quality of Man"

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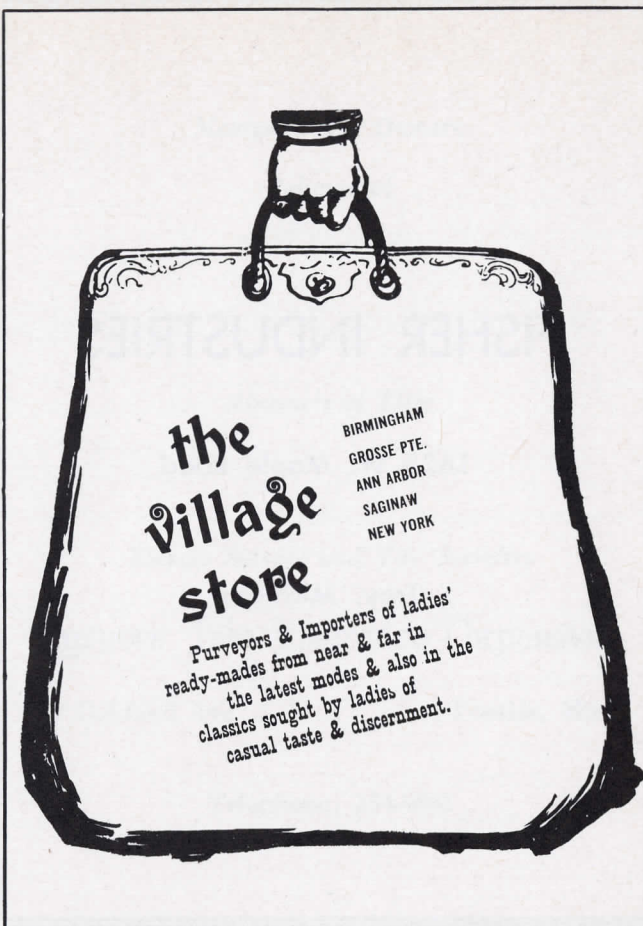
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Dr. and Mrs. Arthur Young

We regret the omission of those names received too late for publication.

Members of The Junior Women's Association for the Detroit Symphony Orchestra and their husbands are serving as the ushers for the Festival concerts. Co-chairmen of the ushering committee are Dr. and Mrs. Arthur Johnson and Mr. and Mrs. John H. Fleming.

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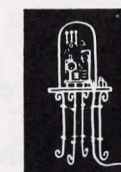
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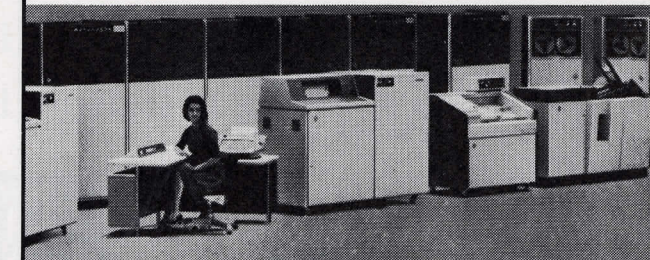
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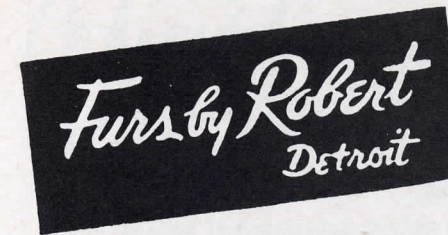
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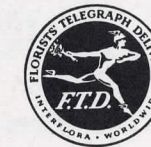
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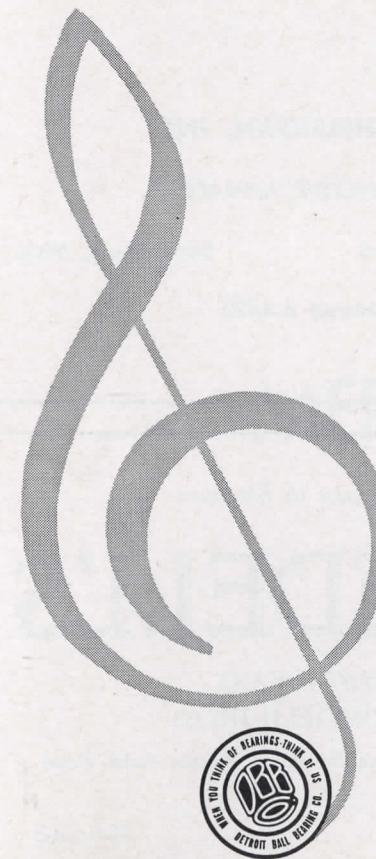
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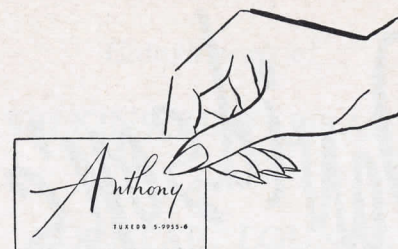
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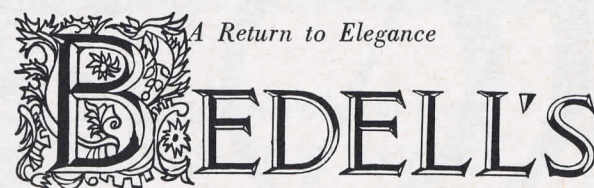
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