

Pontiacs also have a way of driving several years ahead of their time. Especially Pontiac Grand Prix.

Want to know why? Pontiacs have the top engineers in the business.

Besides advanced styling, hideaway headlights and disappearing windshield wipers (less subject to icing

and freezing), this sleek Grand Prix boasts 350 hp and the extra security of Pontiac's exclusive Wide-Track.

You can even order up to 376 hp, special road-hugging suspension and a four-speed stick shift.

Kind of makes you want to attach yourself to a Pontiac, doesn't it? Especially a Pontiac Grand Prix.

Pontiacs have a way of looking several years ahead of their time. Especially Pontiac Grand Prix.



Pontiac Motor Division

GM

MARK OF EXCELLENCE

Wide-Track Pontiac

Standard safety features include folding front seat back latches, safety door latches and hinges, and GM's new energy absorbing steering column.

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'67

MEADOWBROOK



MUSIC & FESTIVAL

OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN, JUNE 29—AUG. 20

MEADOWBROOK



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A Comfortible

Time was when convertibles didn't ride as well as sedans. Because of their heavier frames and all. So we re-arranged things underneath a bit, added some more vibration dampers, and we had it. Now the ride is as smooth and steady as a car can have without feeling mushy. Comfort, though, is many things. It's

an Impala's thick carpeting and foam-cushioned vinyl seats. It's new things you can add like stereo tape and a Cruise-Master speed control. So, it's high time we changed the name: Chevrolet *Comfortible*. Say it three times and you'll get the hang of it—twice to yourself and once to your Chevrolet dealer.

Impala SS Convertible with new safety inside and outside its solid Body by Fisher

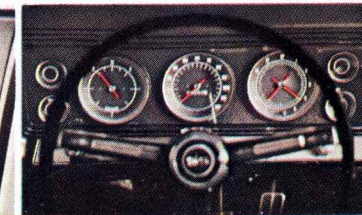


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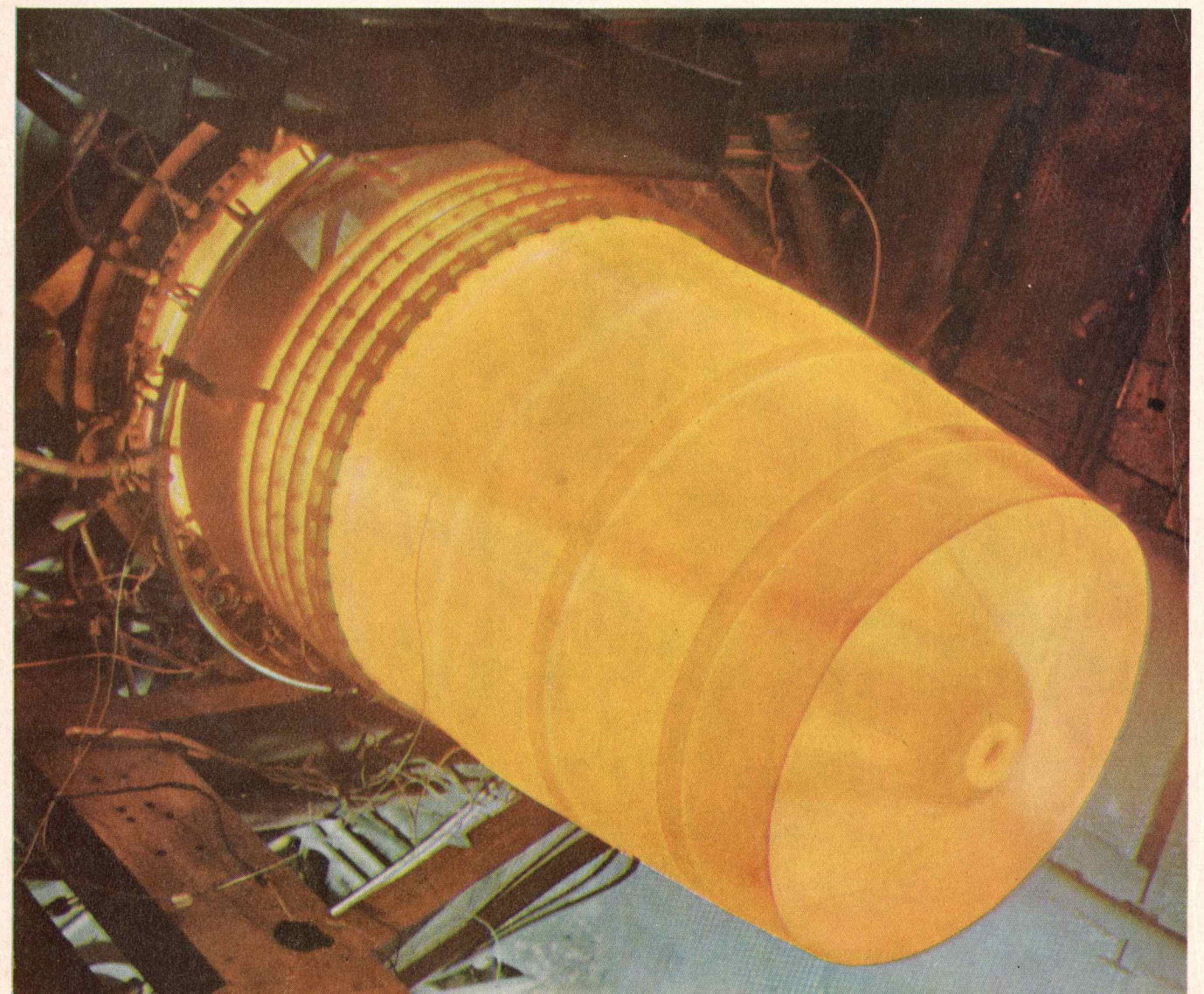


Photo courtesy of Pratt & Whitney Aircraft.

**BOWER ROLLER BEARING DIVISION
FEDERAL-MOGUL CORPORATION**



The Imperial LeBaron. This is what a luxury car was always meant to be.



The 1967 Imperial LeBaron



If you have always expected too much from the American luxury car—you must examine the new Imperial.

Consider the Imperial LeBaron shown above. It is as distinguished among luxury cars as its owner is among men.

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The LeBaron was designed to especially please the tastes of the sophisticated luxury-car owner. Its front seat is a sofa for three which adjusts into twin armchairs or an armchair plus recliner. There is a glove compartment in each door. Rare wood is lavished throughout.

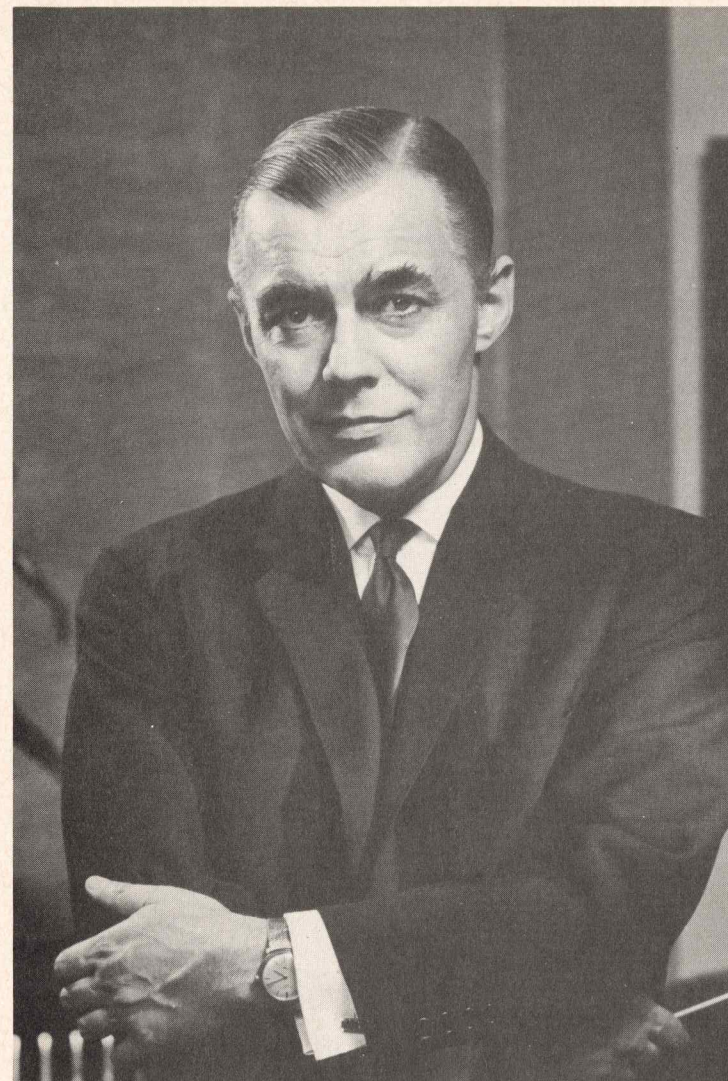
Imperial '67. It is what the American prestige automobile has always aspired to be. A point you are invited to verify firsthand. Take a test drive.



The LeBaron's rear compartment

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MOTORS CORPORATION

Tune in Bob Hope and The Chrysler Theatre in color, Wednesdays, NBC-TV . . . and Major League Baseball, in color, Saturdays on NBC-TV.



MEADOWBROOK



MUSIC & FESTIVAL

1967

featuring the
DETROIT
SYMPHONY ORCHESTRA
conducted by
SIXTEN EHRLING

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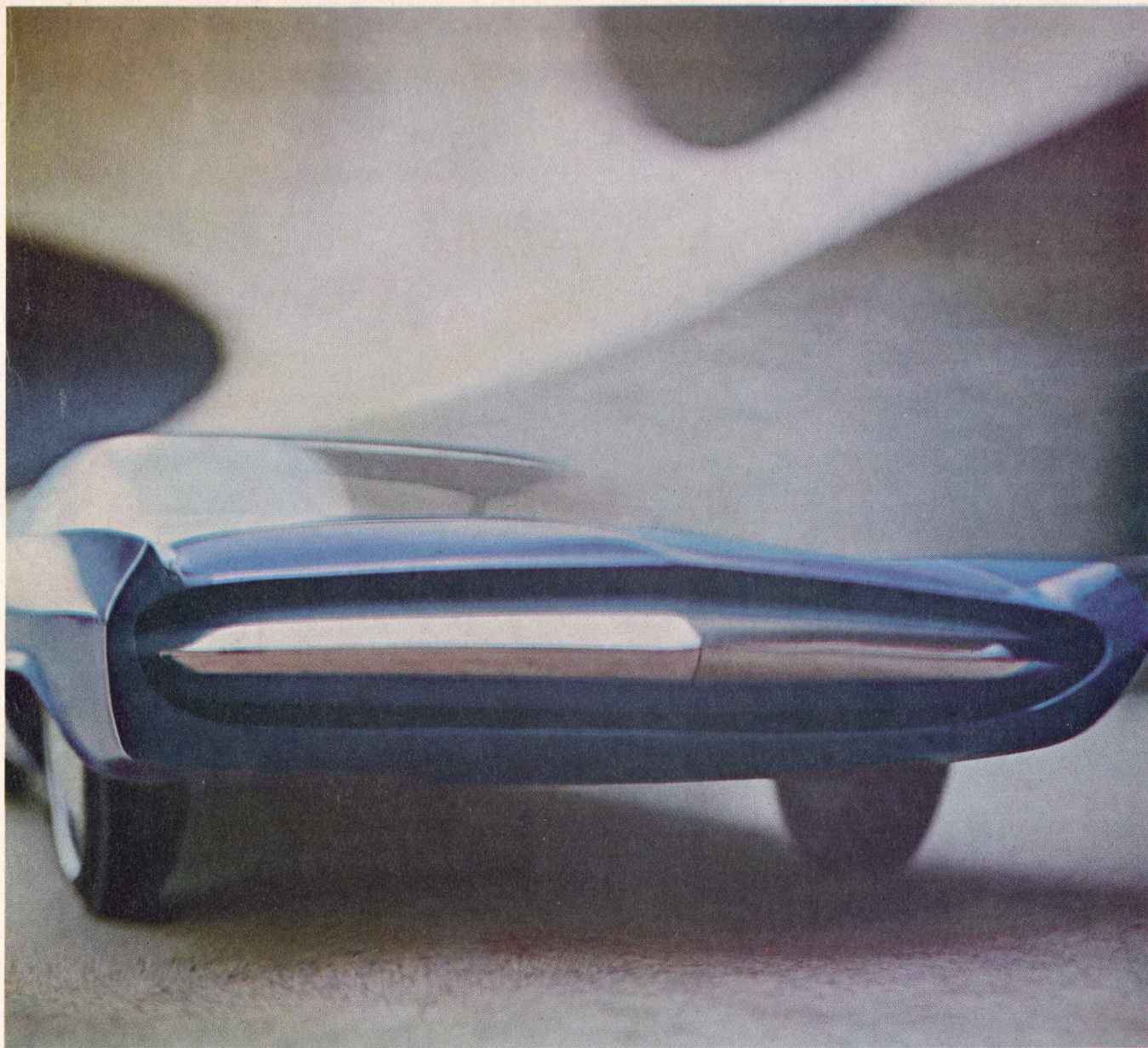
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JAMES D. HICKS
Manager of Meadow Brook Festival
MRS. CLYDE C. BENNETT, JR.
Coordinator of Women's Activities
BERNARD L. TOUTANT
Assistant to the Manager
MARION A. BUNT
Assistant to the Manager
LILIAN SISPERA
Festival Secretary

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GROUNDS 9 A.M. to 5 P.M., Monday through Friday, 12 noon
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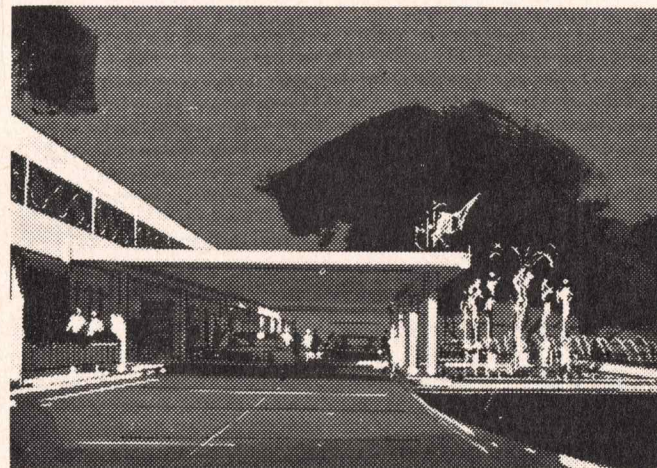
Kingsley Inn

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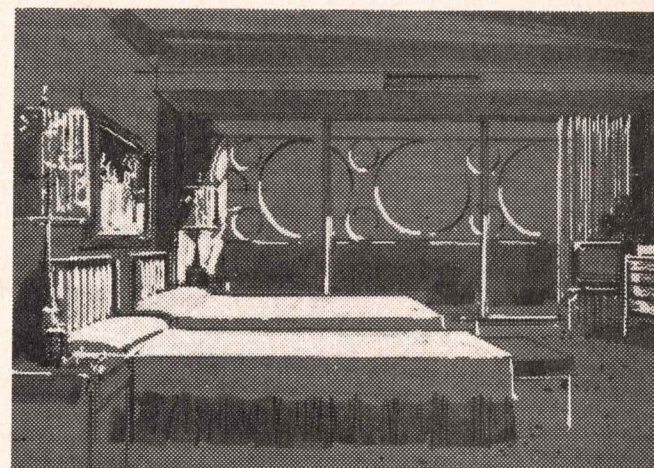
- HOTEL -

CITY OF BLOOMFIELD HILLS, MICHIGAN

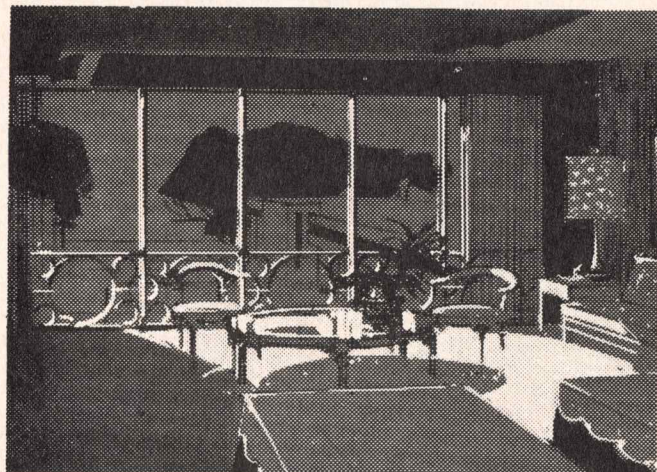
Banquet Rooms Accommodating Ten to Four Hundred.



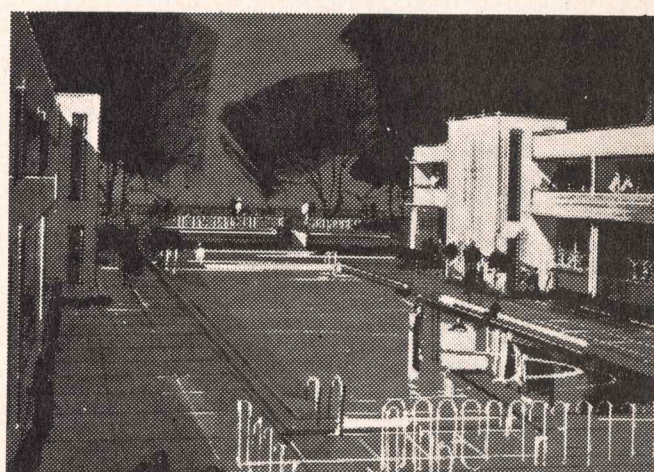
The new Kingsley Inn



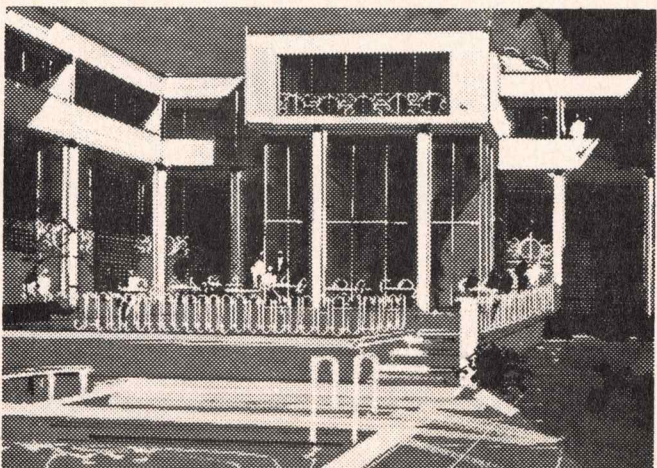
one hundred and three rooms



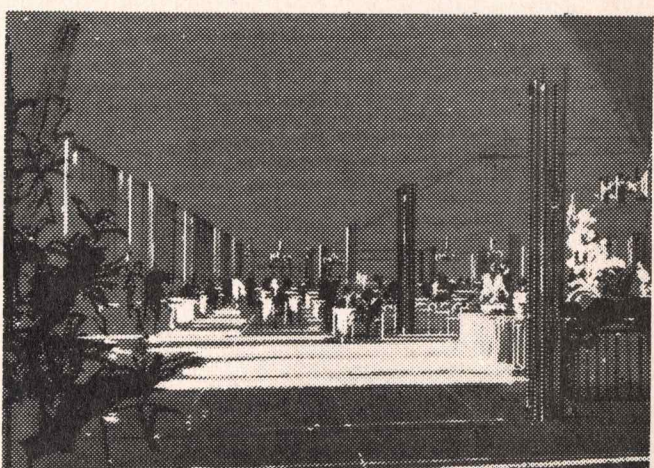
luxurious suites



heated swimming pool



poolside cocktail terrace



banquet & conference rooms.

51 things to see this summer

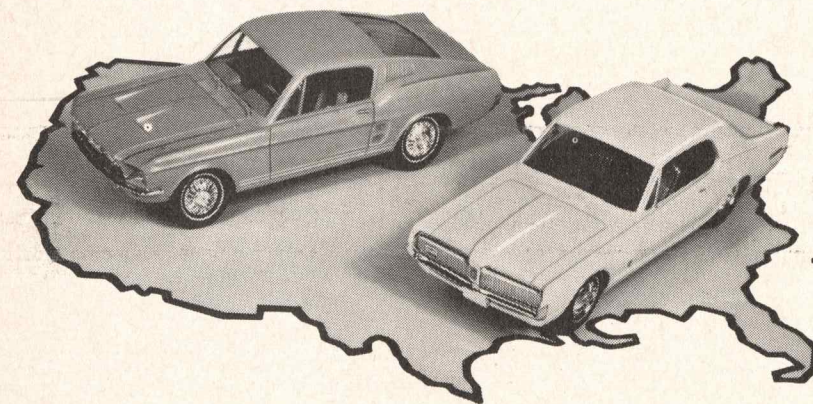
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22. Massachusetts
23. Michigan
24. Minnesota
25. Mississippi
26. Missouri
27. Montana
28. Nebraska
29. Nevada
30. New Hampshire
31. New Jersey
32. New Mexico
33. New York
34. North Carolina
35. North Dakota
36. Ohio
37. Oklahoma
38. Oregon
39. Pennsylvania
40. Rhode Island
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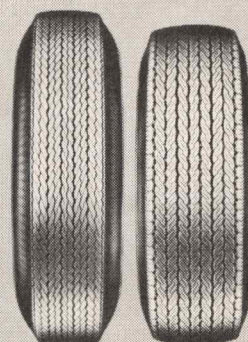
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Firestone

Your safety is our business

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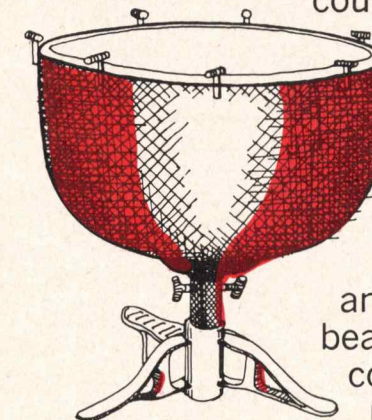
Let's take a look at overture. The horns, trombones and tubas are most everyone knows is under the chrome



the orchestra for an piccolos, flutes, trumpets, made of brass, which a copper alloy. And plating of the keys



on the clarinet, the bassoon and the oboe, as well as the hardware on the timpani, snare and bass drums is more brass and copper. Those crashing cymbals could only be made of brass. We're not saying all these instruments contain our copper, but it would be fitting since Oakland University is so close to our source. You



see, in the Peninsula of and refine a bearing copper. copper has a uniformly content giving it distinctly

It's used for certain strands



of piano wire, and most likely

in the radiator of the car that brought you music lovers

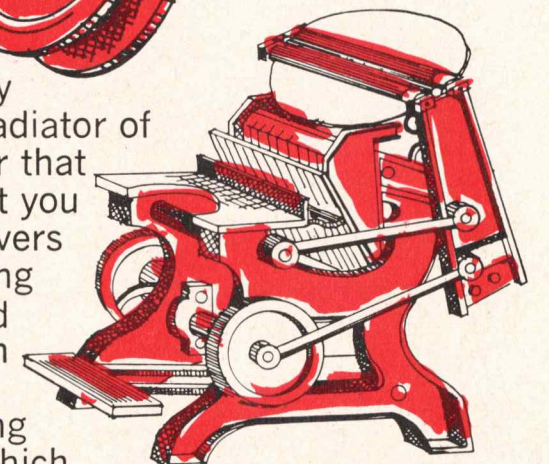
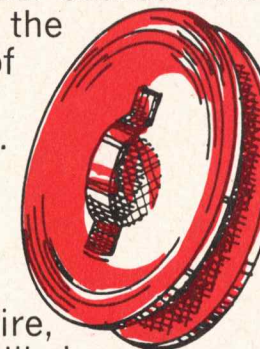
here. In fact, our silver-bearing



copper is used exclusively in making the photoengraving plates from which this page was prepared. Yes, copper has a four-octave range. Without it, this Music Festival wouldn't be the same.

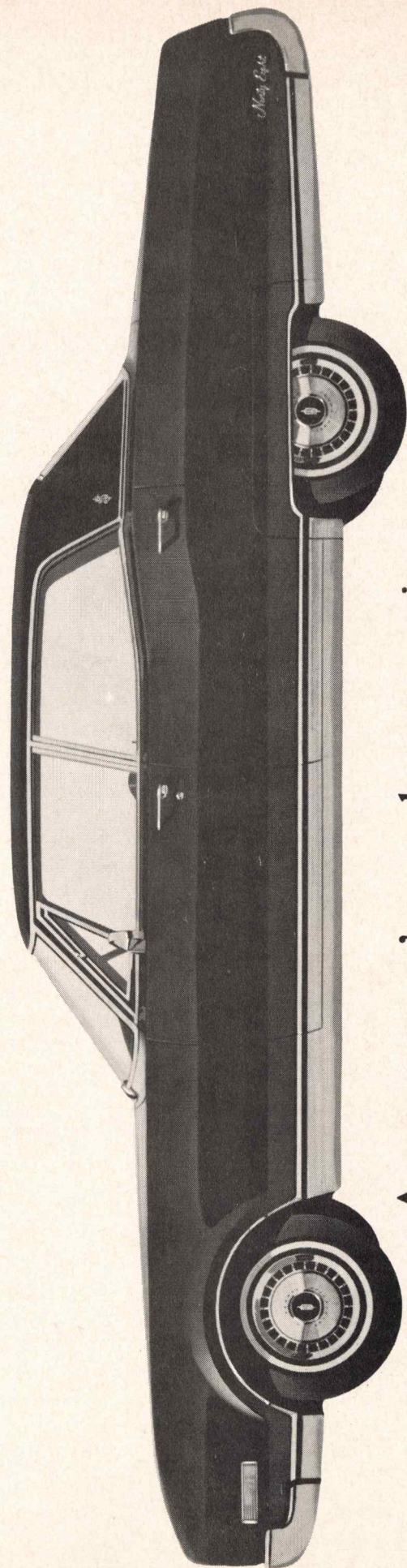


Upper Michigan we mine unique silver. This special natural and dispersed silver superior properties.

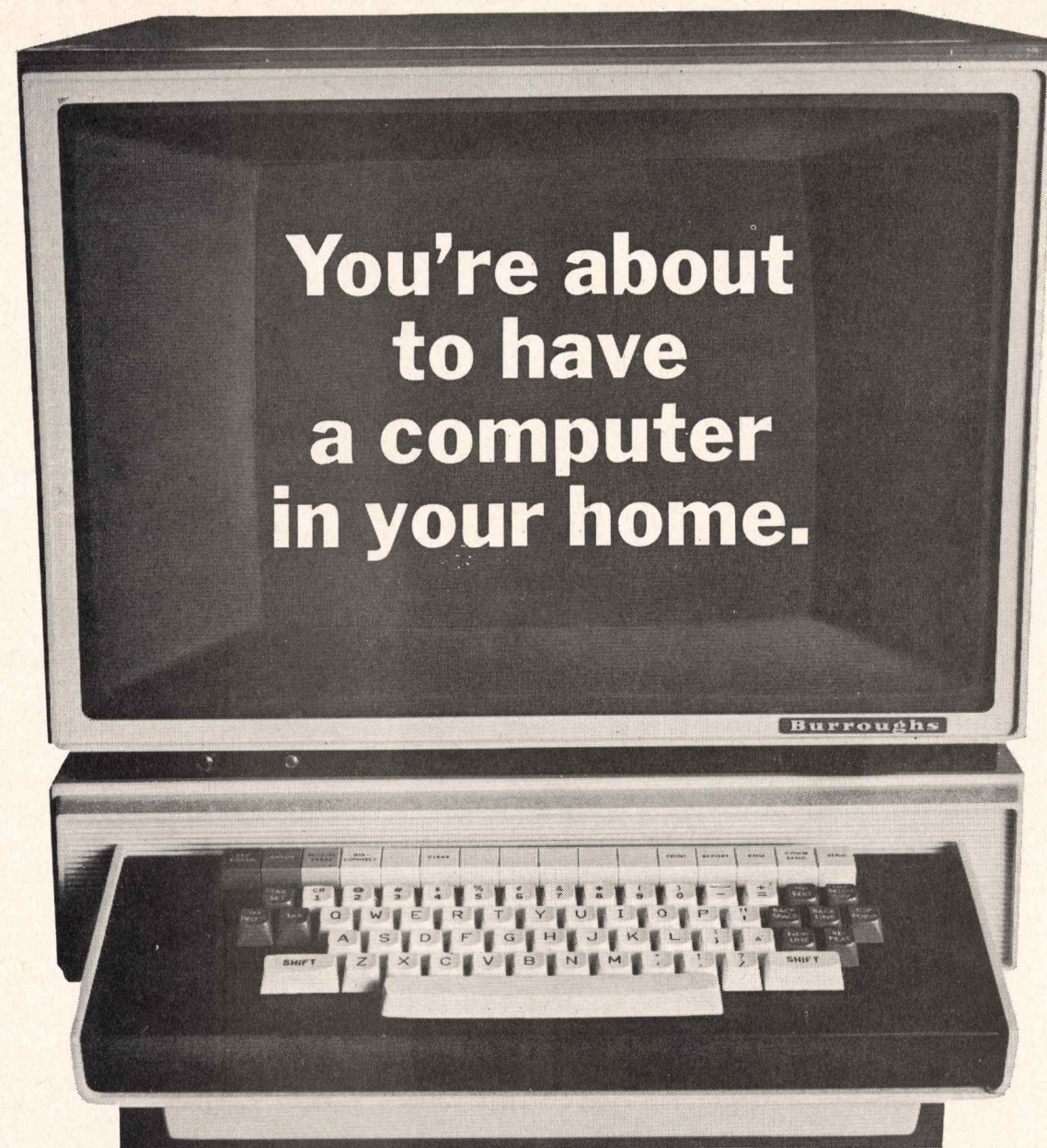


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Among a man's proudest possessions:
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It will handle your banking, your shopping—even help with your children's homework!

What you see above is a display unit which lets you "talk" to a computer. You enter your instructions or questions, and the computer's response appears on the display in fractions of a second. Someday, it will be as much a part of your home life as the telephone is today.

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dreds of similar units to the Government for the defense of North America. Airlines and industrial firms are beginning to use them to conduct their business. So before too long, they'll bring the power of the computer right into your home.

Right now, customers of over 100 banks and savings institutions receive extra prompt service from tellers

who use Burroughs machines to "talk" to Burroughs computers over high-speed data communication lines. And Detroit-based Burroughs has recently introduced a new family of computers recognized as the most advanced ever designed. In electronic data processing, Burroughs continues to set the pace for the computer industry.

Burroughs Corporation



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12:00 noon to 4:00 p.m. every Wednesday
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Closed during musical performances

- WINTER LOCATION—Oakland Center, lower level
11:00 a.m. to 4:00 p.m. Monday through Friday

*All proceeds from the Scholar Shop provide needed scholarship funds
for outstanding Oakland University students*

Space for the above advertisement donated by a friend



Above: the Fleetwood Eldorado • Below: the DeVille Convertible



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MARK OF EXCELLENCE Cadillac Motor Car Division

Standard of the World





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1926
More people were riding on
Goodyear tires than on any other kind.
They had been since 1915—
and they still are.

GOODYEAR



The New Look of Meadow Brook

Oakland University's sparkling hit, the Meadow Brook Music Festival, bears real promise of topping its own impressive record for quality and excitement in the summer ahead. It has been acknowledged widely that the Festival has developed into an annual event of real significance to the nation and the world; but more importantly, it has won the loyal support and interest of the community it serves.

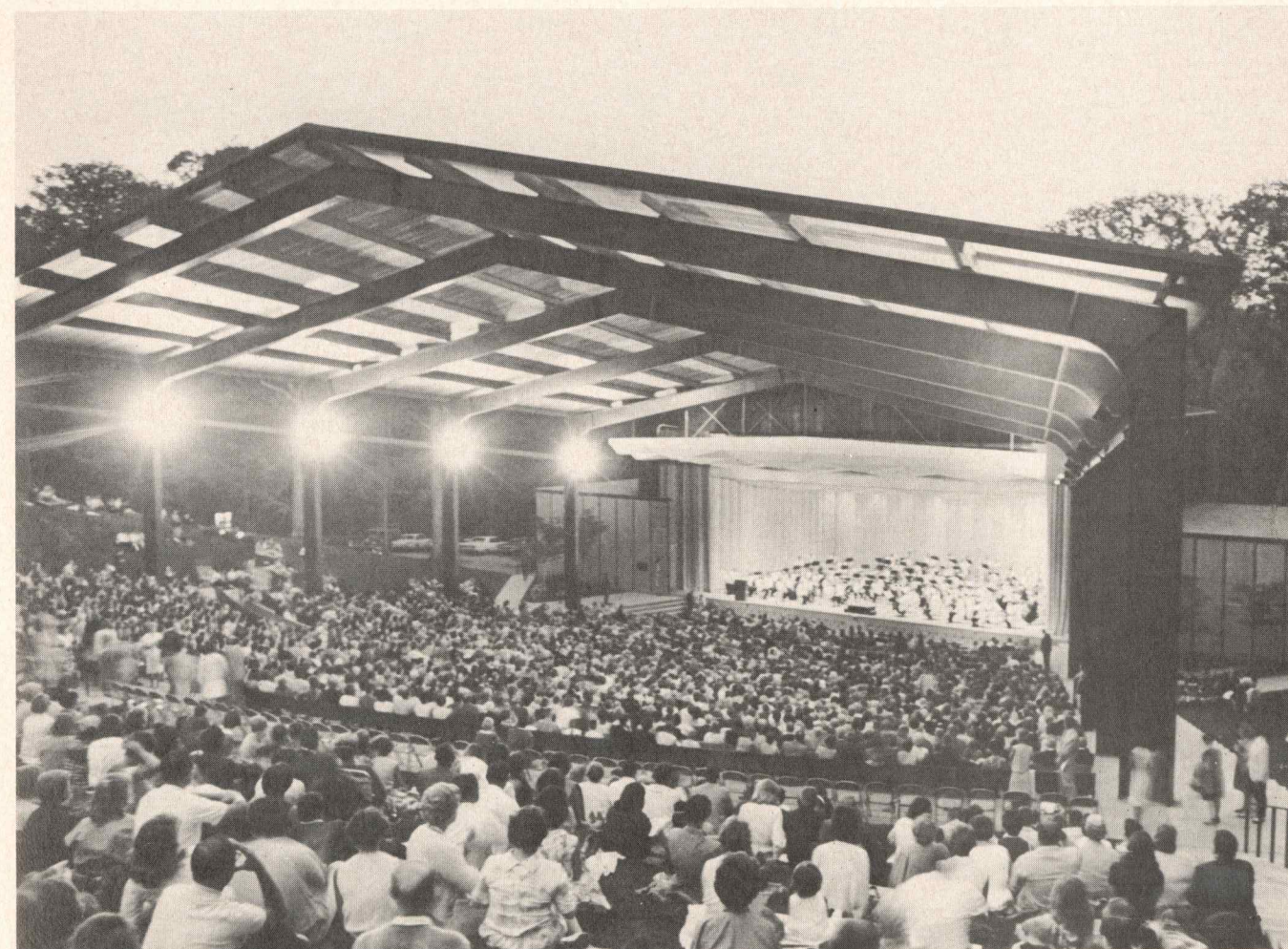
As one reviewer wrote last summer, "the Meadow Brook Festival is a music making enterprise that doesn't know what second-best means." This, plus the combination of natural beauty, superb acoustics, and programs of the highest calibre, is the magnet that drew more than 150,000 to the Howard C. Baldwin Memorial Pavilion last summer.

And the phenomenon continues to grow under the able guidance of the Festival committee headed this year by Mr. and Mrs. James O. Wright. This season the program has been expanded to its full eight week potential, the series made up of two four week segments. Sixten Ehrling will direct 22 of the 32 Detroit Symphony Orchestra concerts. Charles Munch and Hiroyuki Iwaki will each conduct four programs and Robert Shaw will direct two.

We invite you to enjoy the appearances of soloists of a stature rarely assembled on one series. They include pianists Vladimir Ashkenazy, Van Cliburn, Misha Dichter, and Nicole Henriot-Schweitzer; violinists James Oliver Buswell IV, Itzhak Perlman, and Gordon Staples; Allen Chase, trombone; and Arthur Krehbiel, French horn.

Vocal soloists will include Jane Marsh, soprano, and Jan Pearce, tenor. Choral soloists appearing are Janice Harsanyi, soprano; Florence Kopleff, contralto; John McCollum and Jon Humphrey, tenors; Yi-Kwei Sze and Thomas Paul, basses.

The HOWARD C. BALDWIN MEMORIAL PAVILION is rated as one of the finest outdoor settings for music in the nation with acoustics superior to many indoor concert halls. The pavilion shelters 2,138 persons, with space for 6,000 on the lawn outside the roofed area. The Pavilion was designed by O'Dell, Hewlett & Luckenbach Associates of Birmingham. The fiberglas acoustical shell on stage—The LULA C. WILSON MEMORIAL SHELL—incorporates a flexible ceiling and extension "eyebrows" that have been adjusted to balance the total sound. It was designed by Christopher Jaffe, of Norwalk, Connecticut.



we salute the

meadowbrook

music

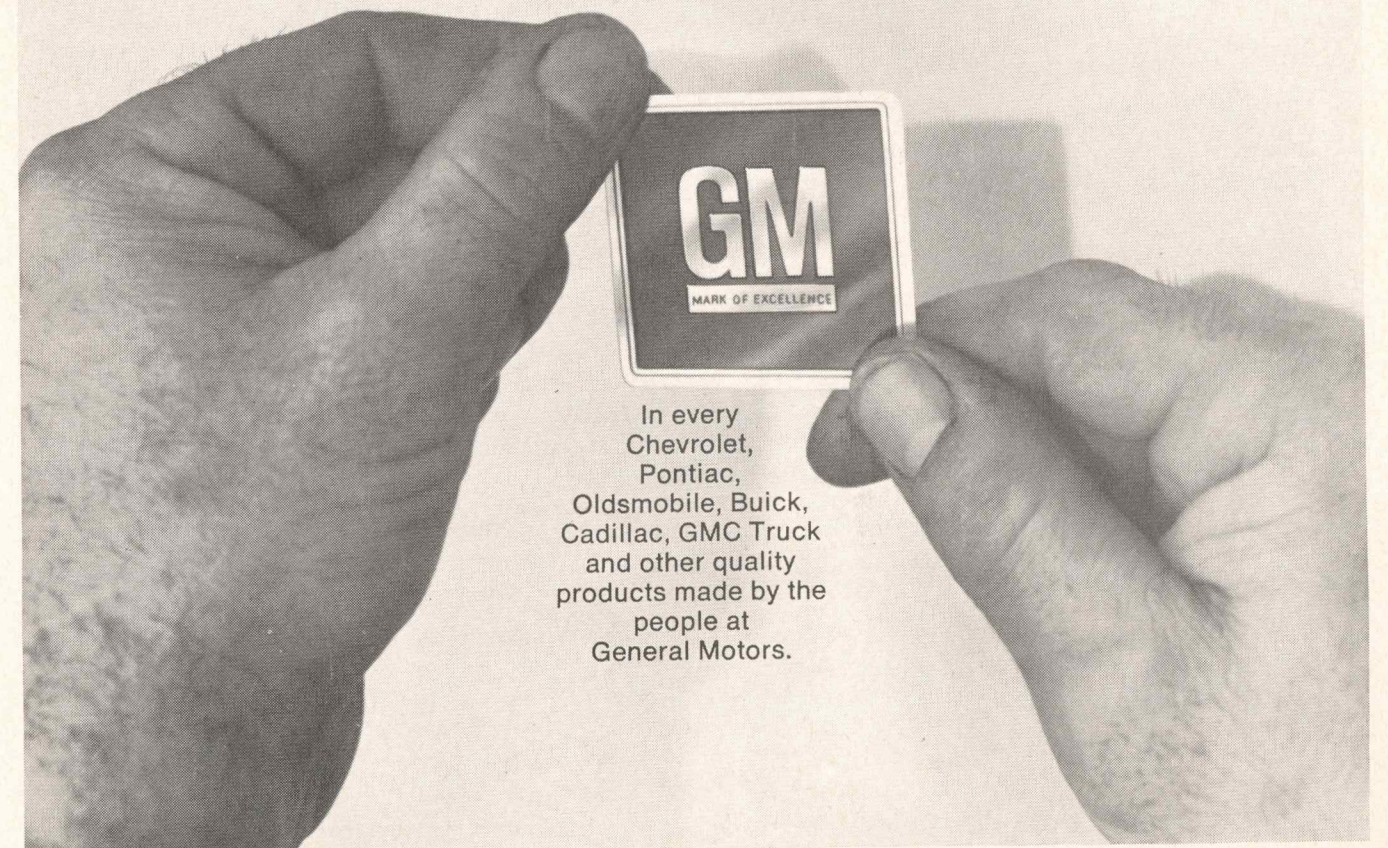
festival



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their best.**



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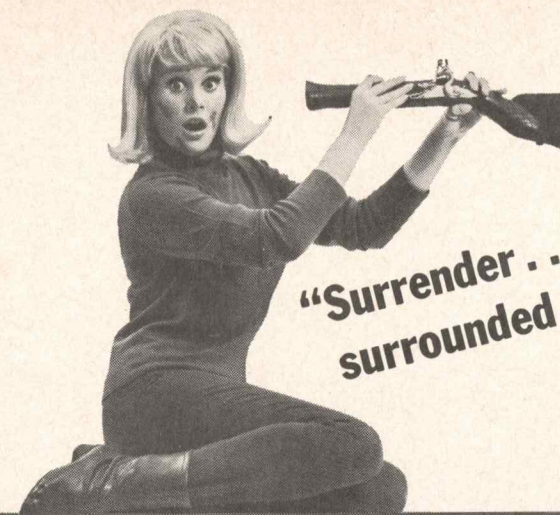
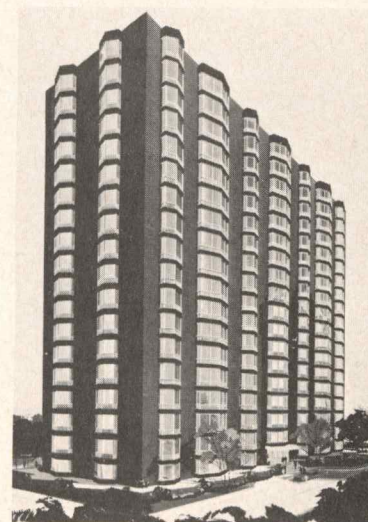
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ment panel? Plus a long list of standard safety items that run to over a dozen—from backup lights to retractable front lap belts. Fire up '67 Monaco. Sample the responsive teamwork of its 383-cubic-inch V8 and smooth, optional TorqueFlite automatic transmission. Enjoy the way Monaco's long 122-inch wheelbase smooths out choppy

roads. By then, you'll be happy to give up—and admit Monaco is the choice for anyone who demands a full measure of comfort, style and convenience. You'll be able to picture your neighbors snapping to attention when you parade by in a new Monaco. Take a long look at the longer new Monaco today. The Dodge Rebellion wants you.

Dodge  **CHRYSLER**
MOTORS CORPORATION



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What's new in automotive trim parts? Stop in at the Reynolds Metals Company building at Northland and take a look at the lobby display. It's a quick, convenient way to keep abreast of current aluminum decorative applications.

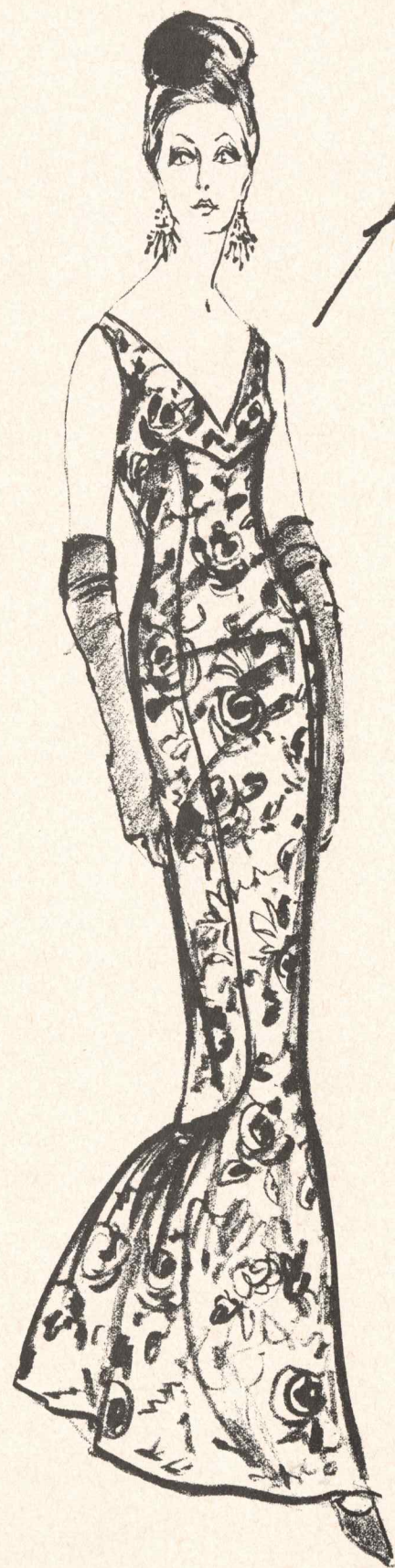
Remember, too, this building

houses the only fully staffed automotive aluminum group in Detroit. This group is made up of specialists in styling, design, engineering, and marketing — men geared to all important phases of automotive work where aluminum contributes to automotive value.



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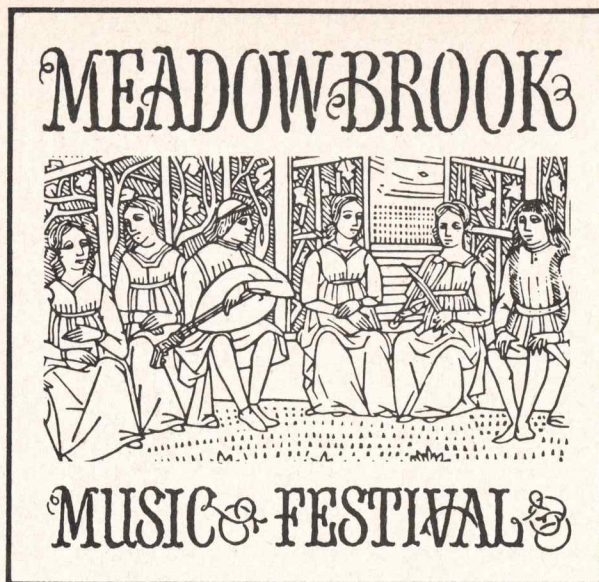
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It's going to be another Buick year, everybody.
 (celebrate with a '67 Riviera)





Marvelous Setting . . .
Magnificent Program . . .
Miraculous People . . .

The Magic of Meadow Brook

Community leadership and community support are the ingredients playing the most important roles in the widely heralded "Magic of Meadow Brook." These rare and valued qualities have been present to a degree that guaranteed success for the Festival since its inception in 1964.

The Festival was envisioned as a nucleus for a major fine arts center at Oakland University which would eventually include music, drama, and dance, making the greater Detroit area and southeastern Michigan a leader in the field of performing arts. The Festival achieved its goal and won international recognition for the area which has given it rise.

The Meadow Brook School of Music, phase two of the overall plan developed in 1965, has already achieved great stature and opened new horizons for serious music students. The John Fernald Company of the Meadow Brook Theatre, phase three, in this year has accomplished a most auspicious first season.

The total concept of Meadow Brook continues to grow.

Meadow Brook itself owes its beginnings to the generosity of Mrs. Alfred G. Wilson, Honorary Festival Chairman and First Lady of Oakland University. Mrs. Wilson and the late Alfred G. Wilson donated their estate to provide the site for the university and the performing arts center.



Meadow Brook Hall, the Wilson home, is currently opened only for special events.

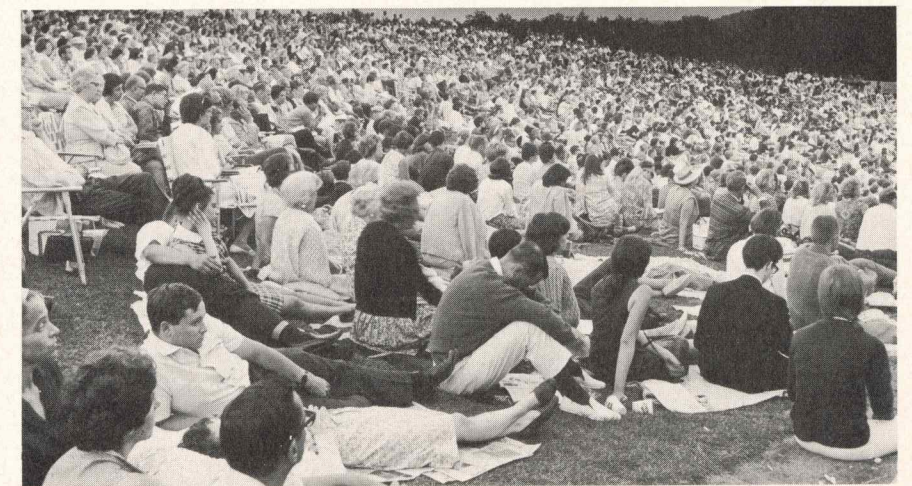
The Festival was founded under the dynamic leadership of Mr. and Mrs. Semon E. Knudsen and their area wide committees. Their original thrust has been carried on by the Rinehart S. Brights in 1965, the Ben D. Mills in 1966, and the James O. Wrights this year. These far-sighted planners and miracle working committees have raised more than \$900,000 to build the Festival physical facilities and to underwrite the total annual operating costs so that concert ticket prices can be kept at a minimum.

The public has responded to the resulting quality program and the world has taken note.

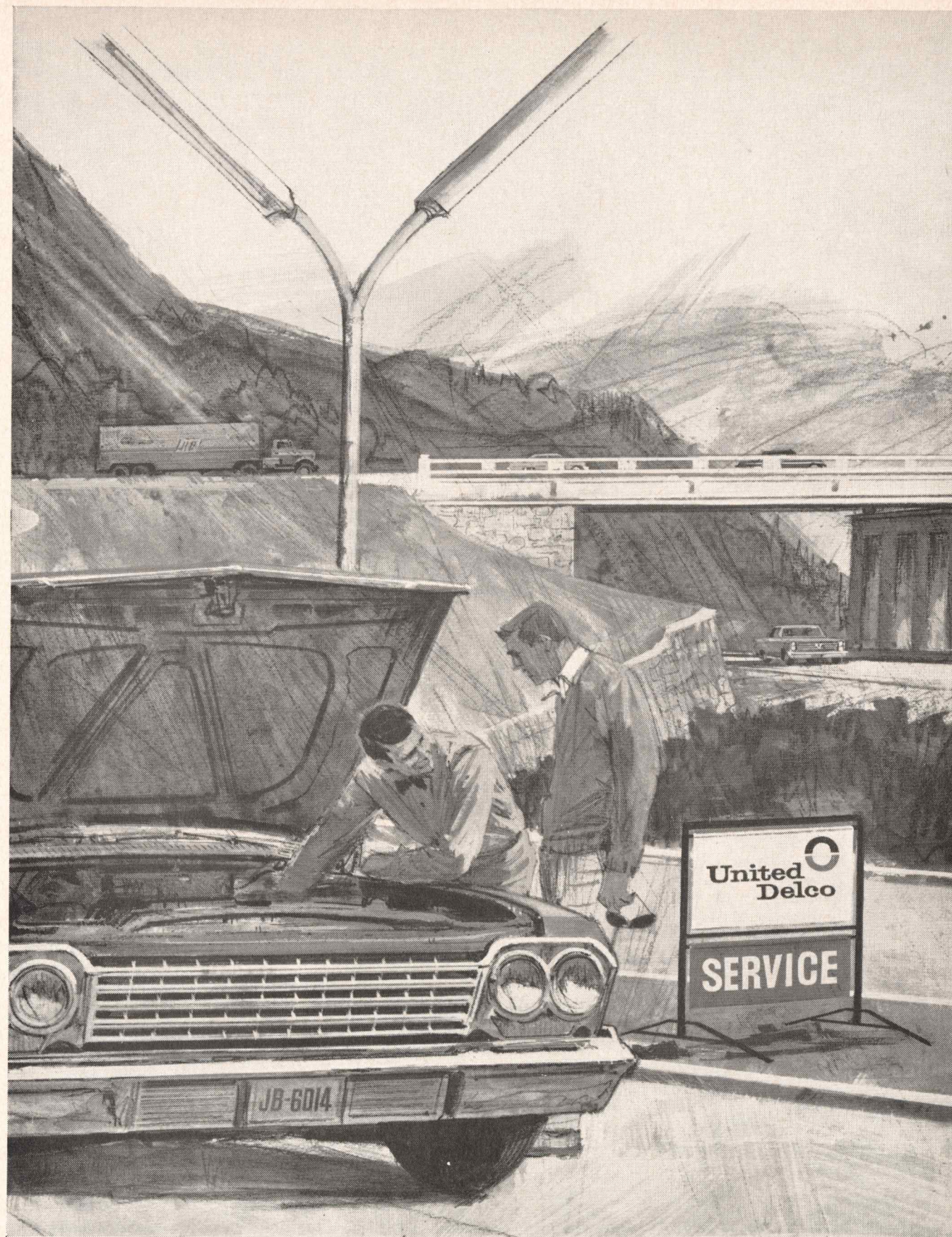


Trumbull Terrace, built into a wooded hillside adjacent to the Howard C. Baldwin Memorial Pavilion, provides buffet dinners and refreshments for picnickers beginning two hours before each concert. The Scholar Shop and medical station are also housed in the lovely structure which was made possible by a gift from Mr. and Mrs. George T. Trumbull. The Terrace was designed by O'Dell, Hewlett and Luckenbach Associates who also designed the Pavilion and the new gate house.

*Mr. and Mrs. James O. Wright
Festival General Chairmen*

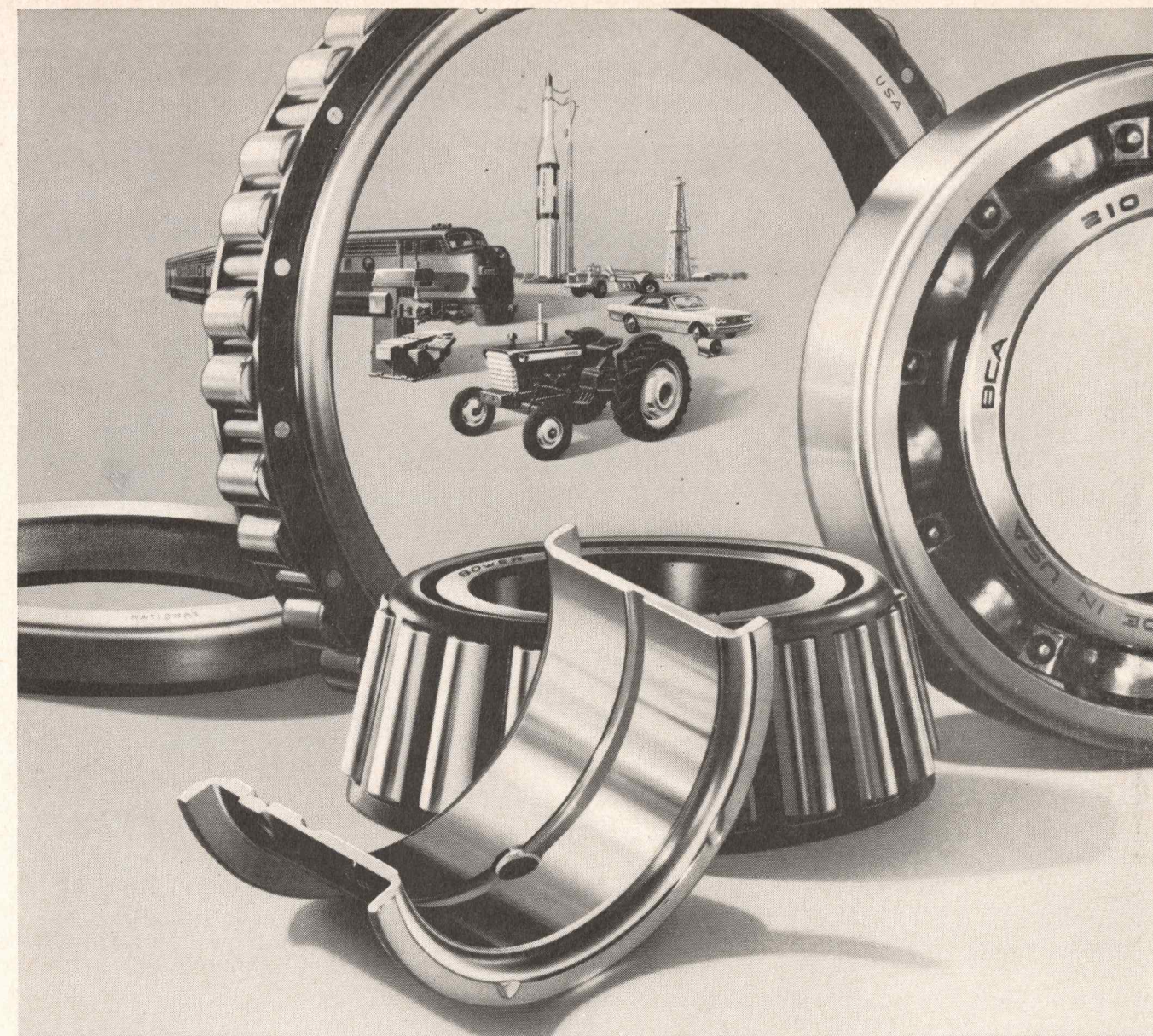


More than 150,000 attended the Festival last summer and even larger crowds are anticipated this year. To avoid overcrowding, 8,300 has been set as a maximum allowable audience.



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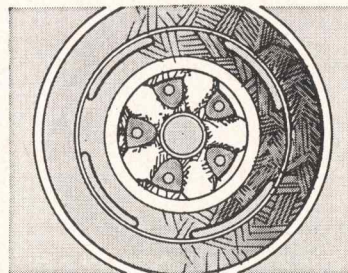
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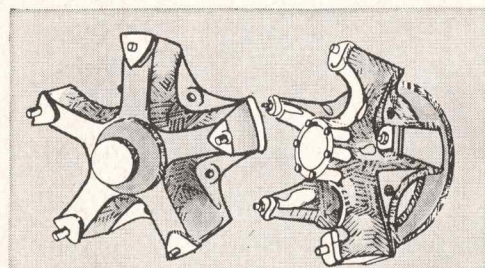


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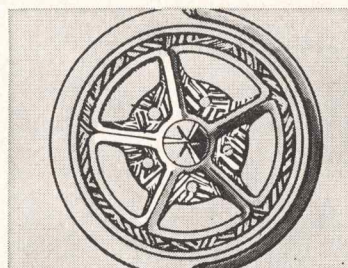
this
is what a
"wheel builder"
builds.



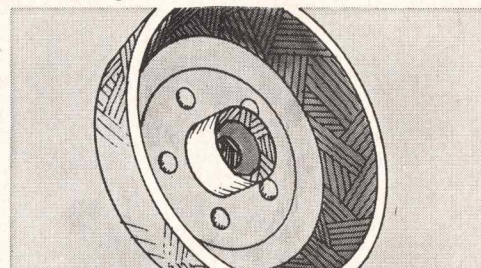
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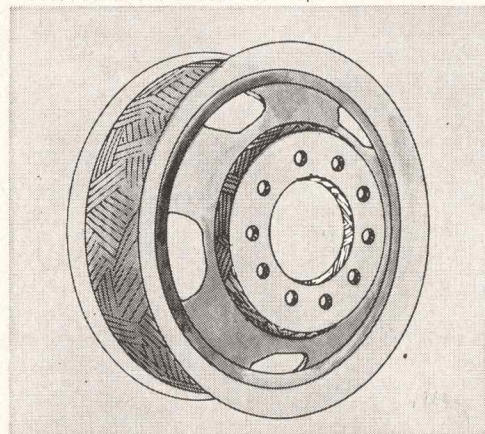
Cast Aluminum & Cast Steel Spoke Truck Wheels



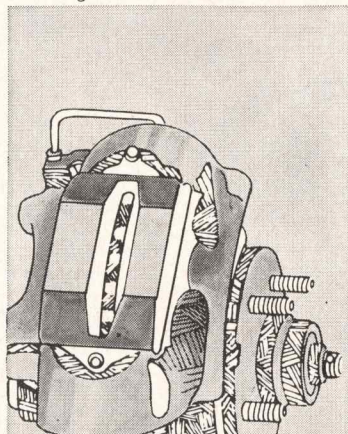
Mag Star I Premium Wheels



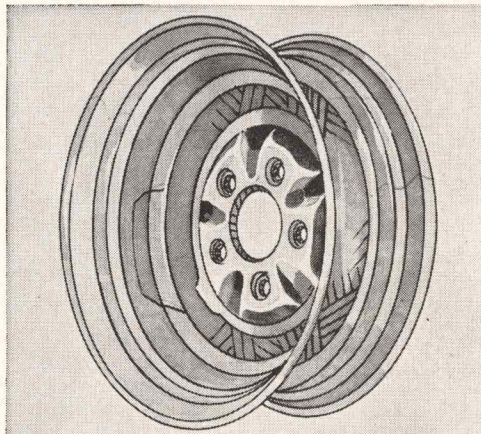
Hub and Brake Drums



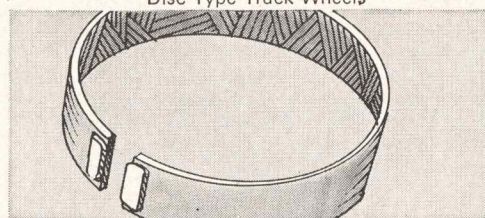
Disc Type Truck Wheels



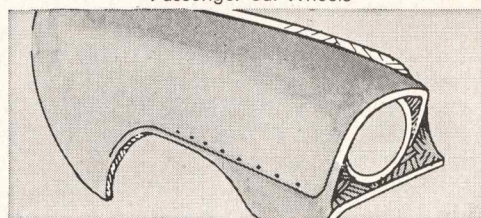
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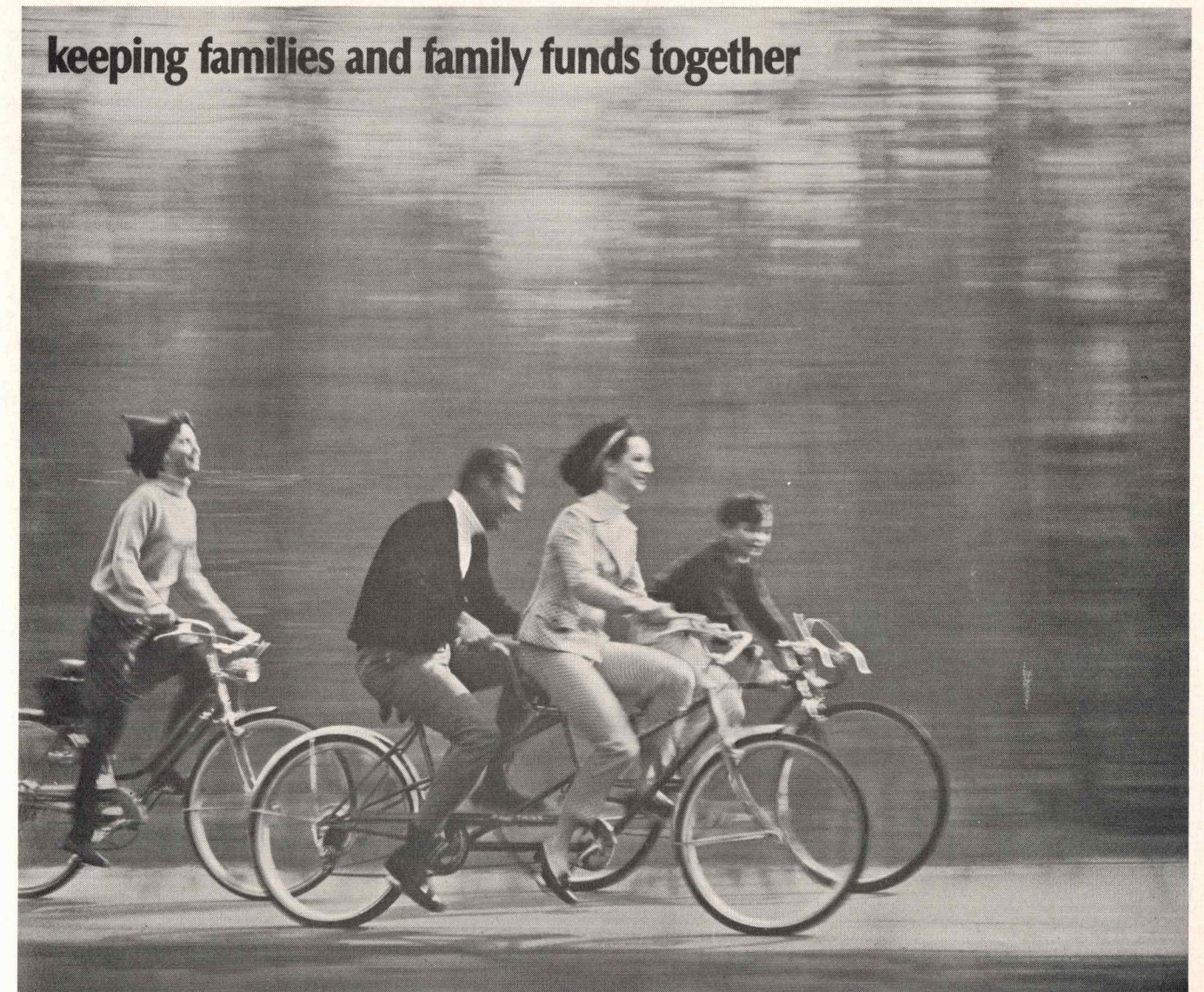


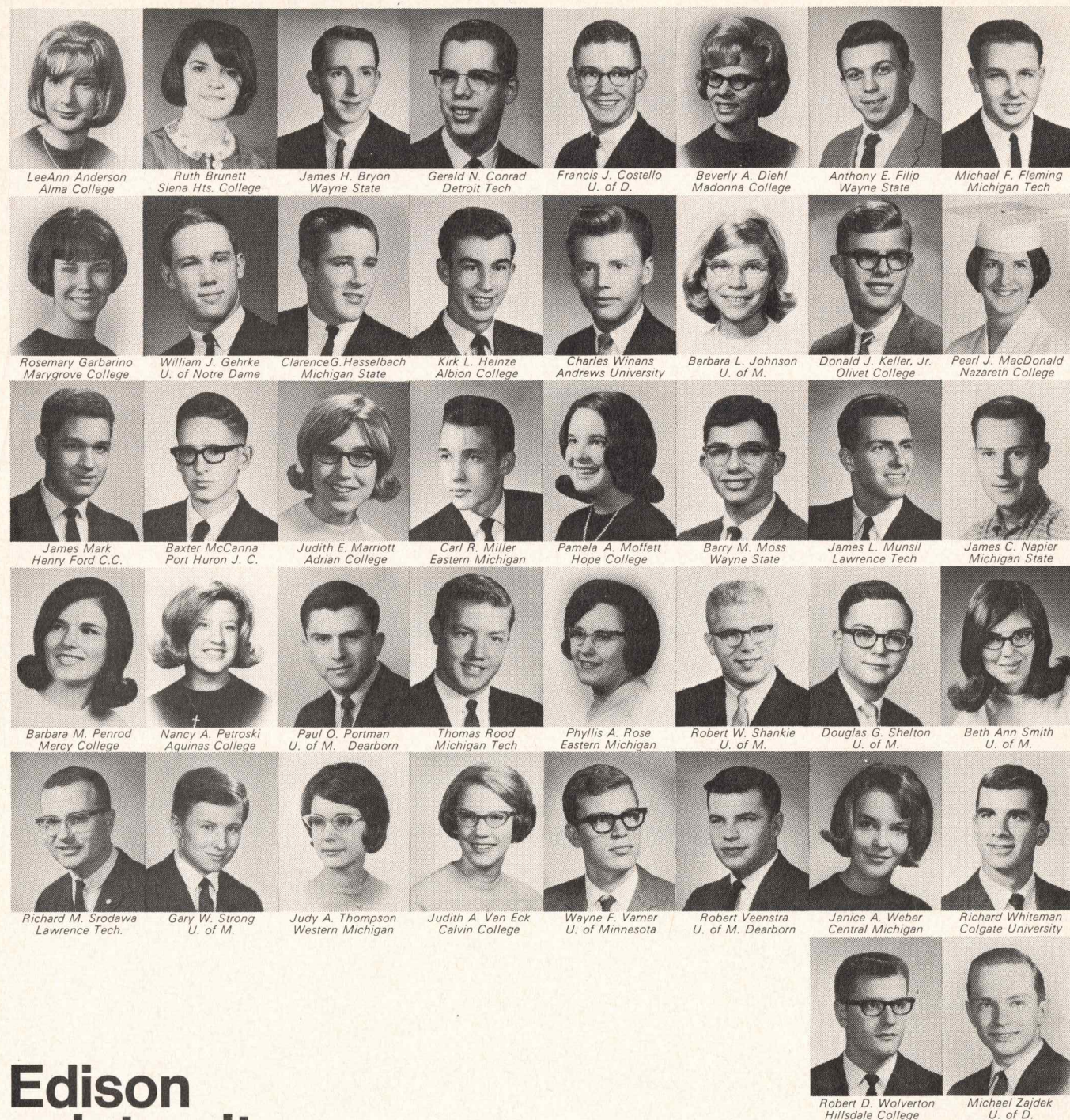
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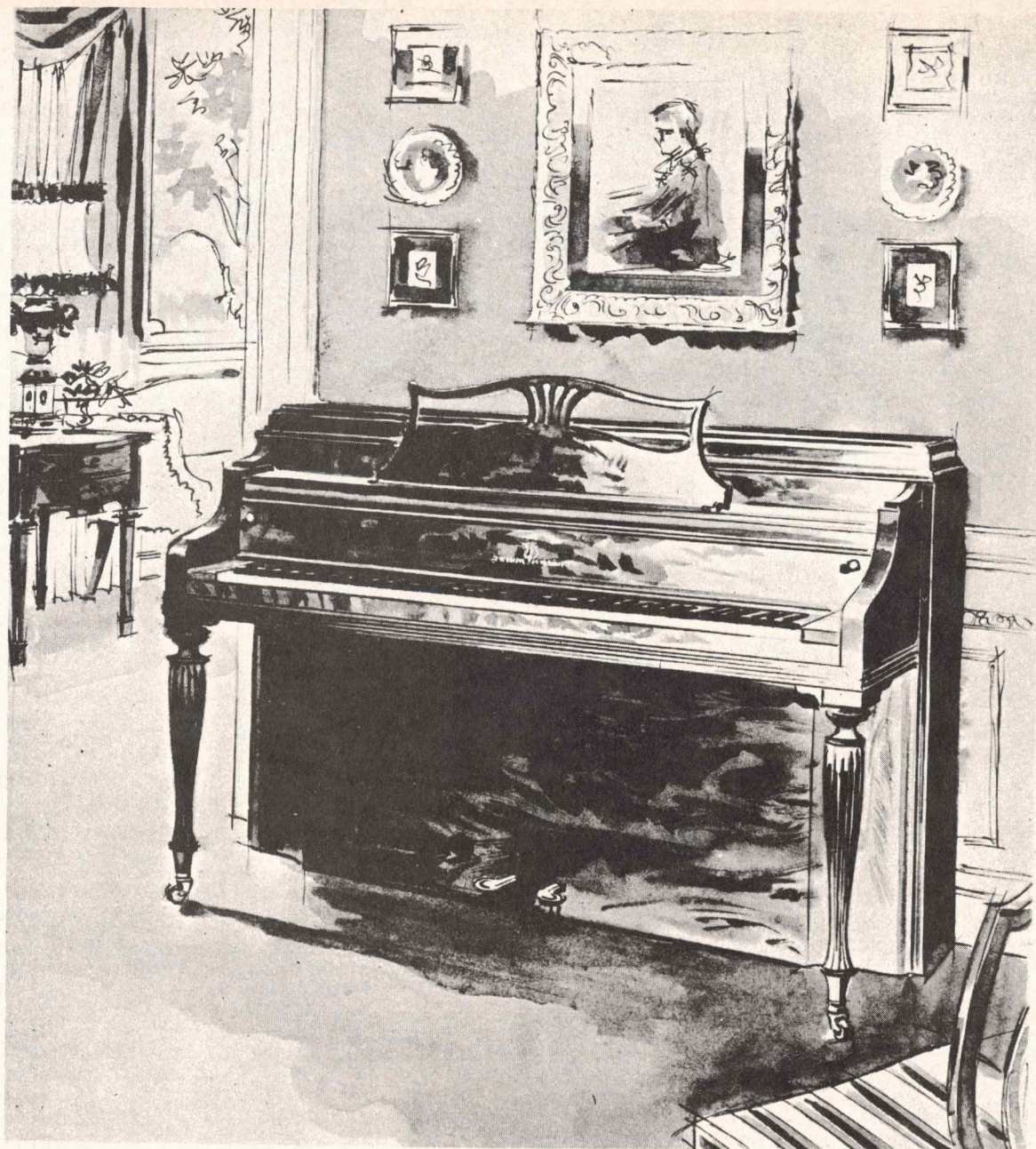
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We regret the omission of those names received too late for publication

The Festival Committee acknowledges its indebtedness to Mrs. James Merriam Barnes who raised funds to purchase additional picnic tables for the grounds, and to Mr. Robert Wild who donated the commemorative plaque for each table.

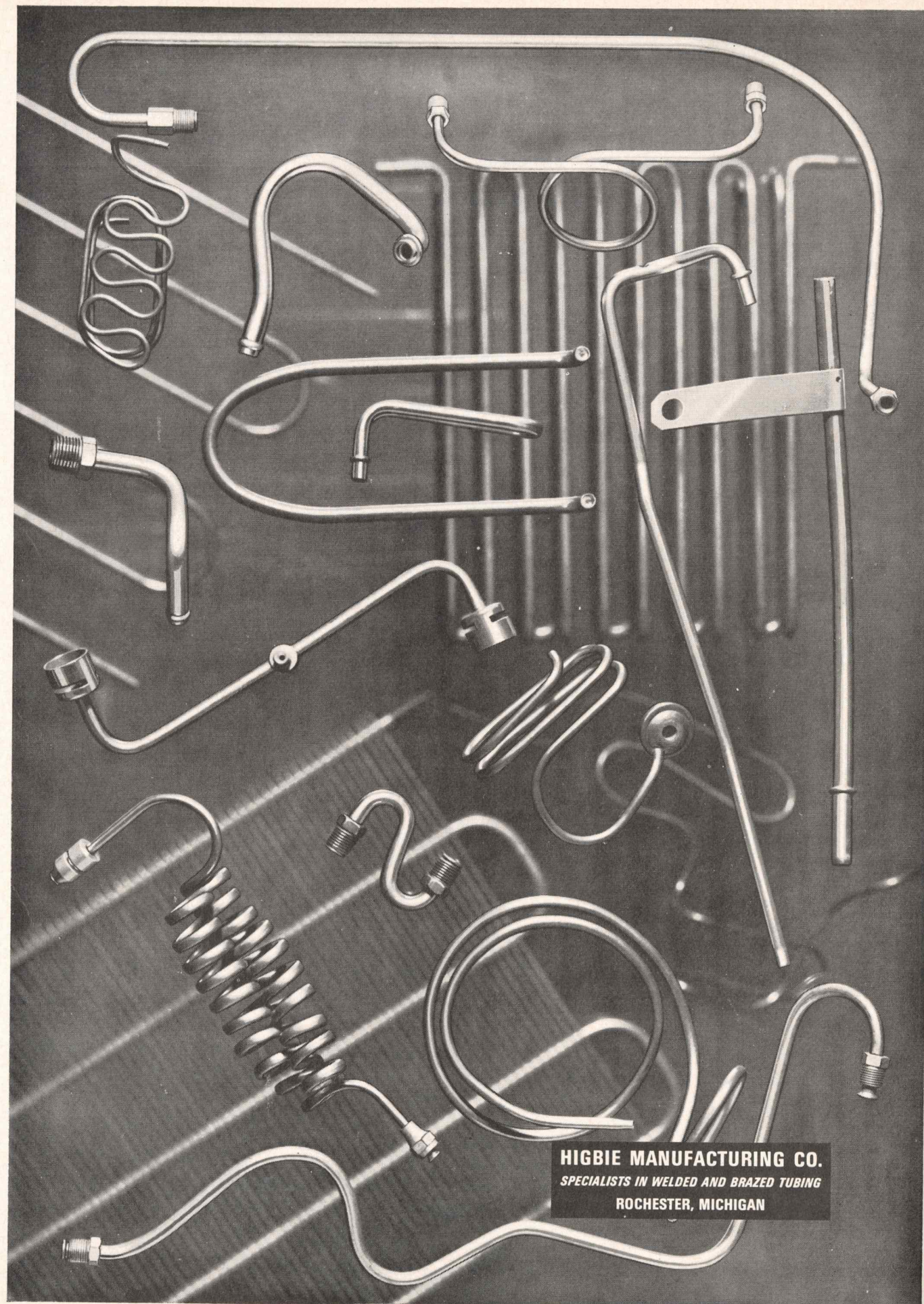


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**Chancellor's Club*

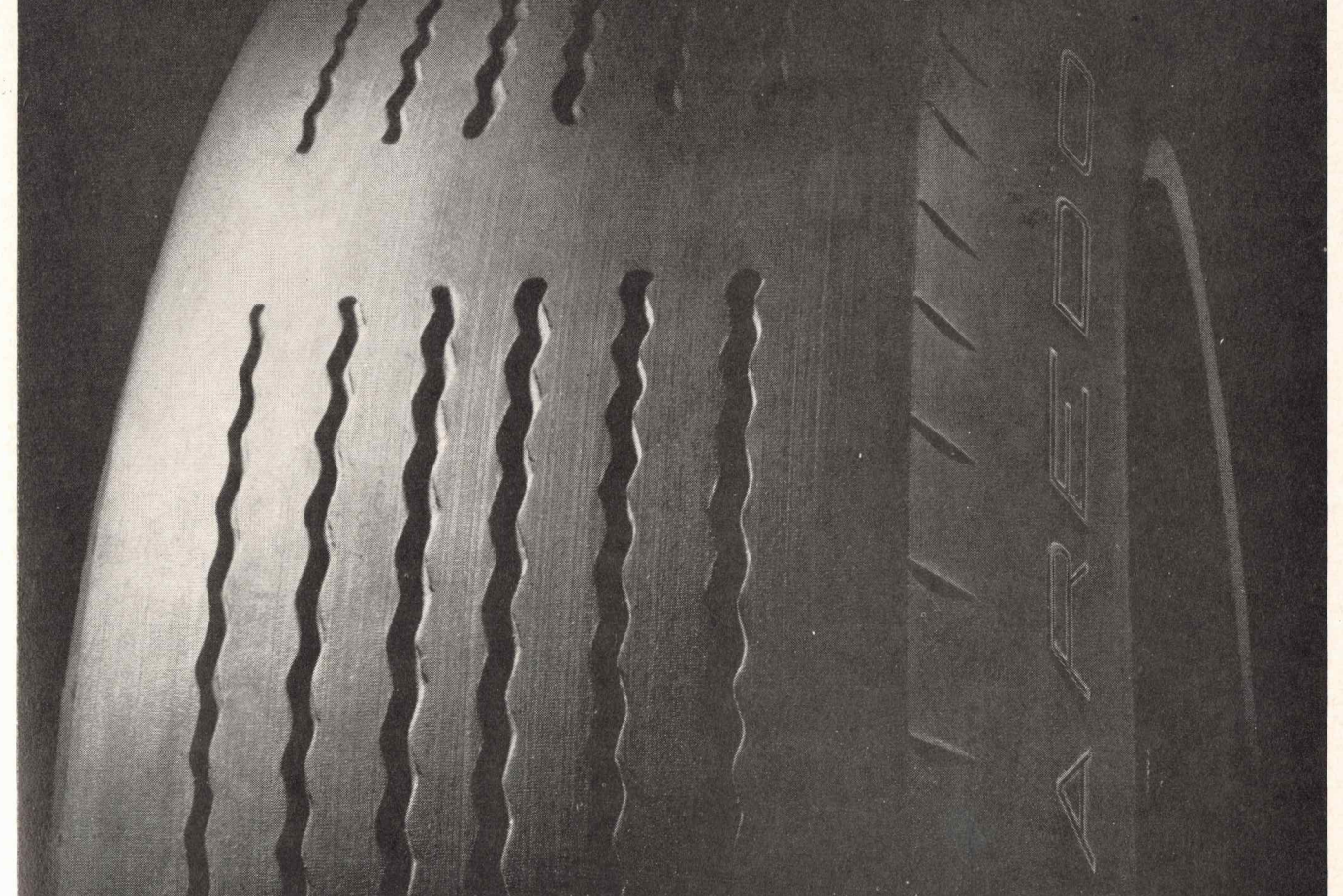
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HIGBIE MANUFACTURING CO.
SPECIALISTS IN WELDED AND BRAZED TUBING
ROCHESTER, MICHIGAN

Introducing the Tattletale Tread.

(It tells you when its time is up.)



Most of the time you're never really sure when to get rid of your tires.

You'll stare and you'll prod and you'll guess. Then you'll stare and prod and guess again. But what if you guess wrong?

Well, we've just ended this dangerous guessing game with our new Uniroyal Laredo® (known to the world as The Rain Tire).

See that smooth strip across the tread? That's the signal. What we've done is mold a series of these signals (one inch sections of

reduced groove depth if you want to get technical) into the tire. So that when the tire has only $\frac{1}{16}$ of an inch tread depth left, the signal will turn up.

And when it turns up, you will (hopefully) turn the tire in. While you've still got the time.

It's a good thing to know when your tire's days are numbered.

Forewarned is forearmed.

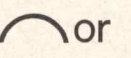




Start with a straight line.

Now turn it, twist it.
Make U-shapes,
S-curves,
V-bends.
We'll duplicate it in glass.

Our people don't pretend to be car designers. They're glass experts who think like designers. They like to execute designers' ideas.

The number in Detroit is 313-444-4760. If a man answers, he's a glass expert. Just ask him to  or  or  or .

Pittsburgh Plate Glass Company.



**Next week
some magazine will
surprise you
with a big story.**

**If you haven't
already read it in
LOOK.**



How can you tell Fast Steel? It comes in first.



Fast Steel is the result of ferreting out the roadblocks in steelmaking and innovating ingenious shortcuts.

For instance, we installed the world's first fully automated hot strip mill.

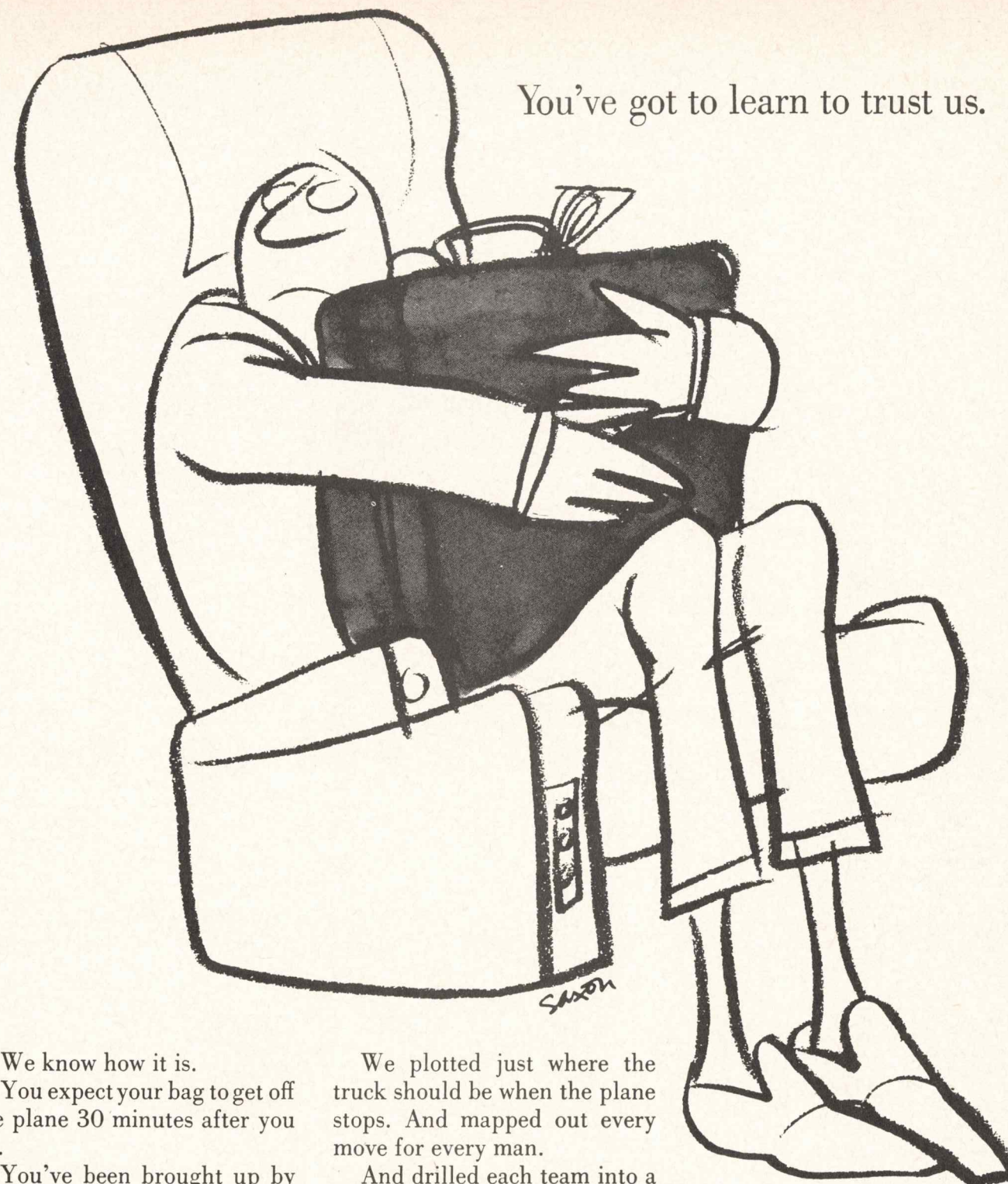
And by switching to iron ore pellets for our blast furnaces, we began producing more iron per heat to turn into Fast Steel.

It's things like these that let us put Fast Steel where you want it, when you want it. Even on short notice.

You can bet on Fast Steel. Plan your production around it. And win.

Just call 313-843-3000.

McLOUTH STEEL CORPORATION—DETROIT, TRENTON AND GIBRALTAR, MICHIGAN



We know how it is.

You expect your bag to get off the plane 30 minutes after you do.

You've been brought up by the wrong airlines.

We built American with the professional traveller in mind. And heavy fliers don't laugh off any 30-minute waits.

So, we "choreographed" every baggage team American has.

We plotted just where the truck should be when the plane stops. And mapped out every move for every man.

And drilled each team into a crack unit that got every bag off the plane—and back to its owner—in 7 minutes.

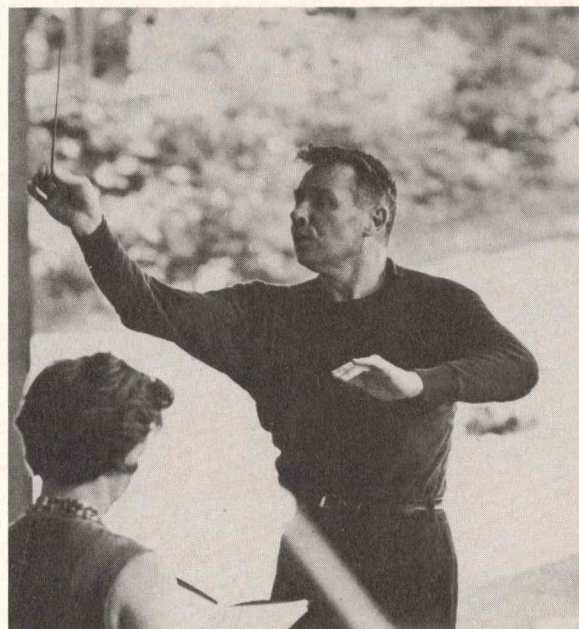
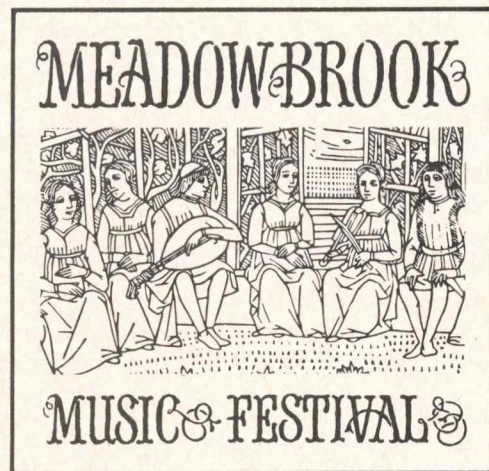
When you're after the man who buys 50 tickets a year, you sit up nights thinking about little things like this.

And yet you don't have to be a heavy flier yourself to get the same treatment.

The moment a Travel Agent books you on American, you'll look like a professional traveller to us.

American Airlines

The airline built for professional travellers. (You'll love it.)



Robert Shaw conducts a rehearsal.



Meadow Brook Orchestra in a public concert last summer.

MEADOW BROOK *School of Music*



The Meadow Brook School of Music, whose studies and performances are both under the baton of Robert Shaw, provides a Wednesday night bonus as part of the Meadow Brook Festival. Season ticket holders may attend five special concerts, free of additional charge, presented by the Meadow Brook Orchestra and two choral groups made up of students in the School. Dates of the performances, all in the Howard C. Baldwin Memorial Pavilion at 8:30 p.m., are July 5, 12, 19 and 26, and August 2.

Designed to provide a professional experience for aspiring musicians, the School of Music offers five distinct study institutes over a six-week period, June 25-August 6. In its first two summer seasons, the School has attracted nearly 1,000 students from 35 states and nine foreign countries. They attend rehearsals and concerts of the Detroit Symphony Orchestra during its summer residence on campus for the Festival, perform in the student ensembles, and study under a distinguished faculty headed by Shaw, world-famous choral and orchestral conductor. The teaching faculty includes first-chair musicians of the Detroit Symphony Orchestra and other renowned performers and teachers such as Mischa Mischakoff, concert master; Albert Tipton, solo flute; Jack Boesen, violin; Nathan Gordon, principal viola; Arthur Krehbiel, principal French horn, and others.

As an extra professional experience this summer, the student orchestra will perform in concert at Expo '67 in Montreal. Money for the trip came partially from proceeds of a fashion show, "Symphony of Fashion," presented May 10 by the merchants of Bloomfield Hills and Birmingham as a salute to Meadow Brook. Mrs. Maurice Barnett was chairman of the event.

John A. Denny, assistant dean, and Harriett Koenke, executive secretary, of the Meadow Brook School of Music.

. . . A Festival Bonus

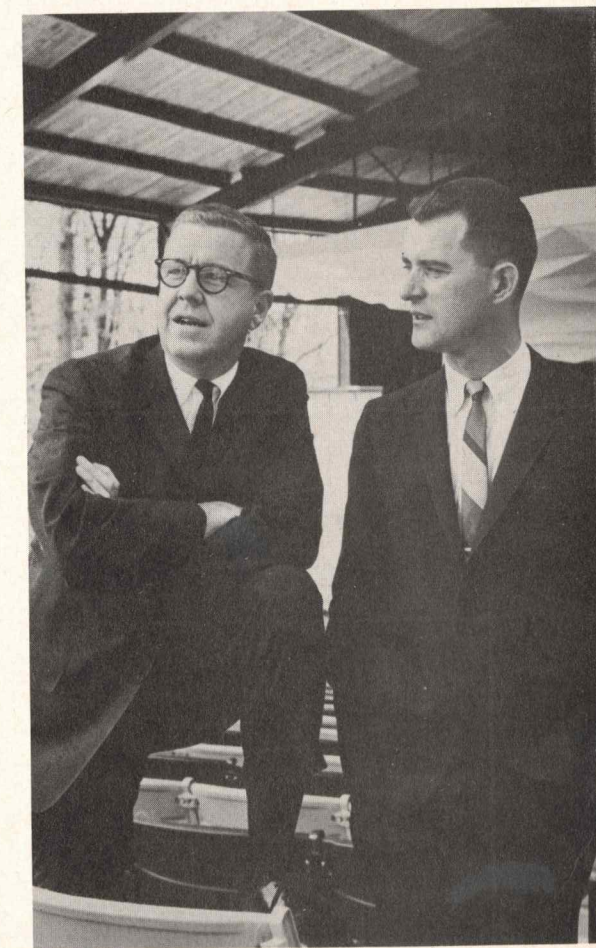
Choral students form Youth and Adult Choruses for public performances, both with the student orchestra and with the Detroit Symphony in its Festival concerts.

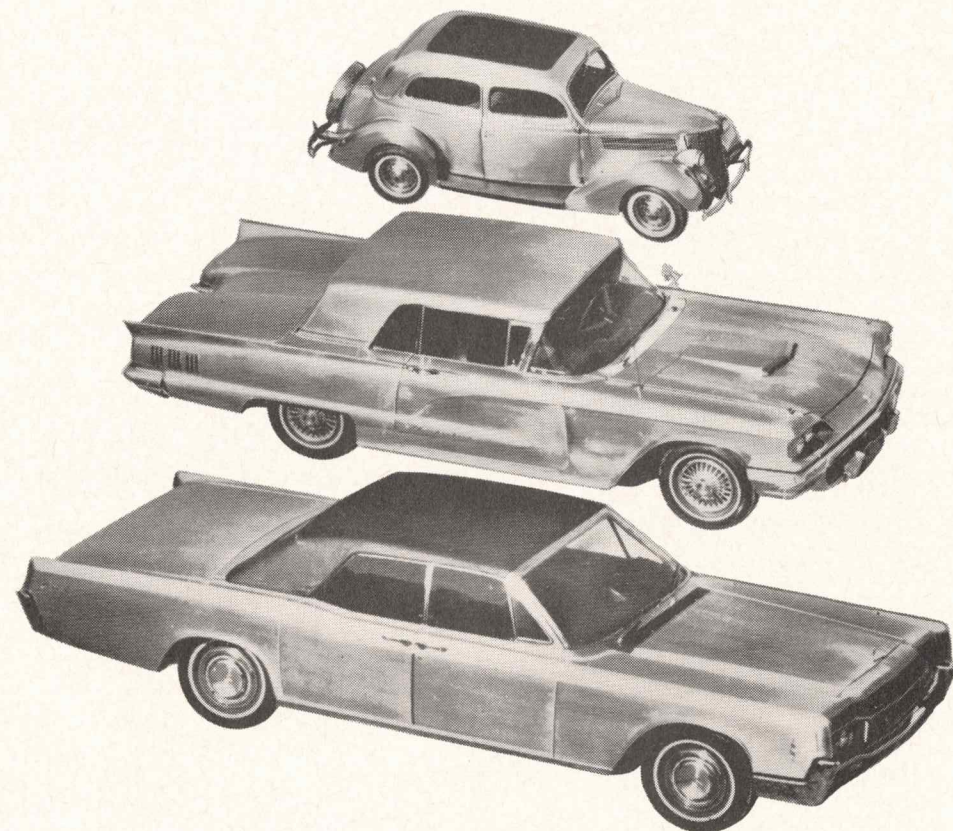
Two of the study institutes of the School of Music are new this year: a Chamber Music Institute for superior instrumentalists interested in surveying the repertoire and refining the subtle techniques of chamber music playing, and a Vocal Institute designed for the solo singer. The other institutes are Orchestral, Choral, and a two-week Early Music Institute under the leadership of New York Pro Musica. The latter offers to a limited number of singers, instrumentalists, conductors, and scholars an opportunity to study the music and performance of the French Medieval, Flemish, and Early Tudor eras.

Shaw directs both the student orchestra and the choral groups. He is conductor of the Robert Shaw Chorale, associate conductor of the Cleveland Symphony Orchestra, and the new conductor of the Atlanta Symphony Orchestra.

Albert Tipton is in charge of the new Chamber Music Institute. William Vennard, author, lecturer and chairman of the voice department of the University of Southern California, heads the new Vocal Institute for the solo singer.

Walter S. Collins, left, dean of the Meadow Brook School of Music, and Donald D. O'Dowd, provost of Oakland University.





Is the stainless steel automobile here to stay?

Back in 1936, Allegheny Ludlum put a special, stainless steel body on a Ford V-8. Now, after 500,000 miles and thirty years of weather, washing, and hand-pats from admirers, it looks as good as new. Then, in 1960, we had a Thunderbird built of stainless. During the past seven

years, it has aged hardly at all. And just recently, a stainless steel body was commissioned by A-L for a 1967 Continental. Its chances of long life seem pretty good.

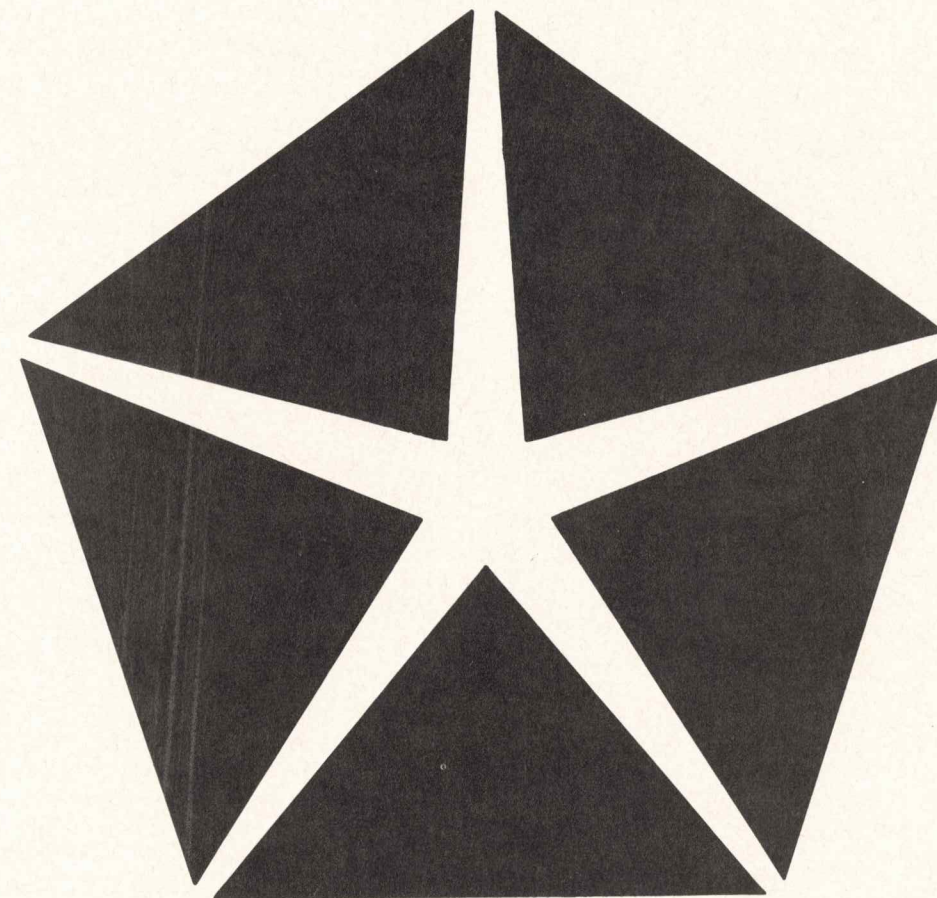
These cars are kept busy touring the country as dramatic reminders of the advantages of stainless steel

in a growing number of applications — trim, wheelcovers, window surrounds, and internal functional components. We think they'll be here to stay for a good long time. The Allegheny Ludlum Steel Corporation, Oliver Building, Pittsburgh, Penna. 15222.



**Allegheny
Ludlum**

How to say
Chrysler Corporation
in 2,790
languages.



Believe it or not, that is how many languages there are in the world. And this symbol means Chrysler in all of them. It's a Pentastar, worldwide hallmark of Chrysler Corporation. It's found in over 130 countries throughout the world . . . wherever our products are manufactured, sold or serviced.

Pentastar—mark of Chrysler Corporation quality.



**CHRYSLER
CORPORATION**

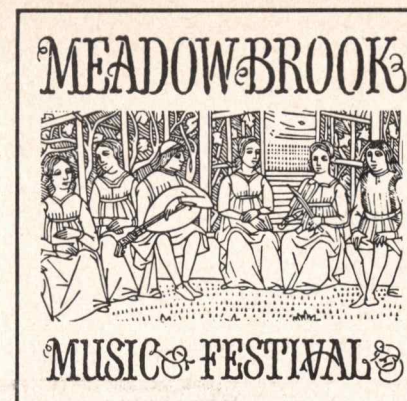


Great music

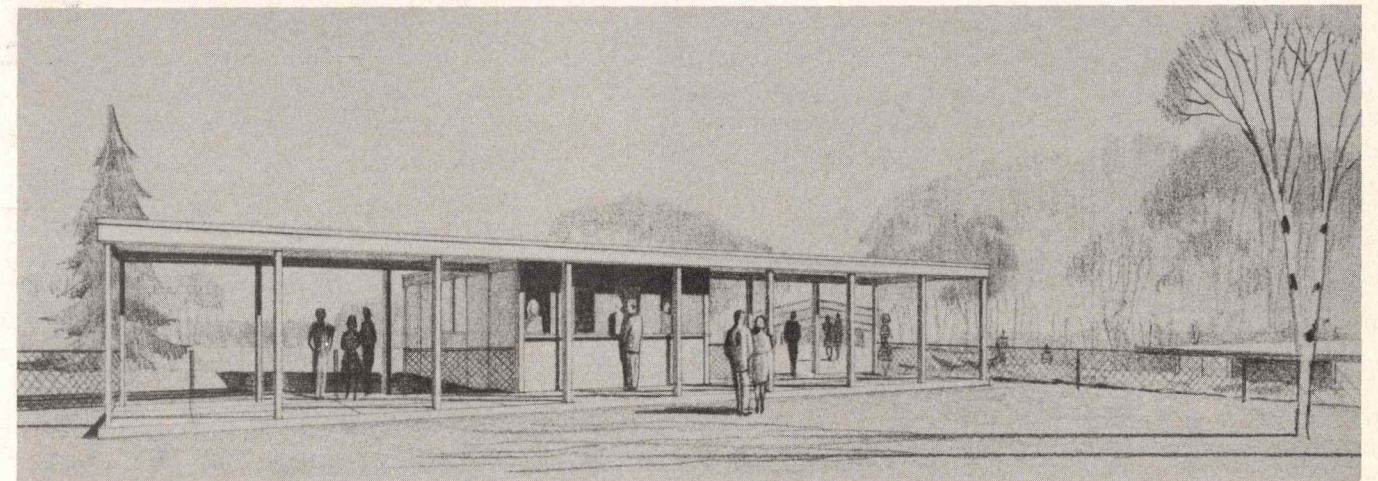
Great advertising

The proof is in the performance

An exciting performance . . . a great advertisement . . . both are the product of a harmonious blend. A blend of skill, sensitivity, taste and inspiration. With the same result . . . the generous response of a discerning audience. For the advertising (not the music) see us—in Detroit or New York.



MEADOW BROOK GROWS



New gate-house and ticket office, Festival gift from The Kresge Foundation



Mr. and Mrs. George T. Trumbull

For the third time, The Kresge Foundation has made a major grant to the physical development of the Festival facilities. This year: a charming new gate-house and ticket office for the convenience of concert-goers, and extensive additions back-stage for the performers. The gate-house is the design of O'Dell, Hewlett and Luckenbach Associates of Birmingham, who also did the Pavilion and Trumbull Terrace. In 1964 The Kresge Foundation gift, given in memory of the noted civic leader and foundation member, Howard C. Baldwin, formed the nucleus of monies needed to build the Pavilion. In 1965, the second grant was used to purchase permanent seats for the Pavilion.

The handsome gift in 1966 from Mr. and Mrs. George T. Trumbull made possible the beautiful structure housing dining service, the Scholar Shop, first aid services and rest rooms. Trumbull Terrace has been greatly expanded this year, once again through the generosity of these greatly respected community leaders and friends of the Meadow Brook Festival.



Mr. and Mrs.
William H. Baldwin

Your Family Banking Center has a way to help you make the most of your securities



in fact, we have three ways:

A Safekeeping Account that helps you safeguard your securities, and lets us collect income and buy or sell at your direction.

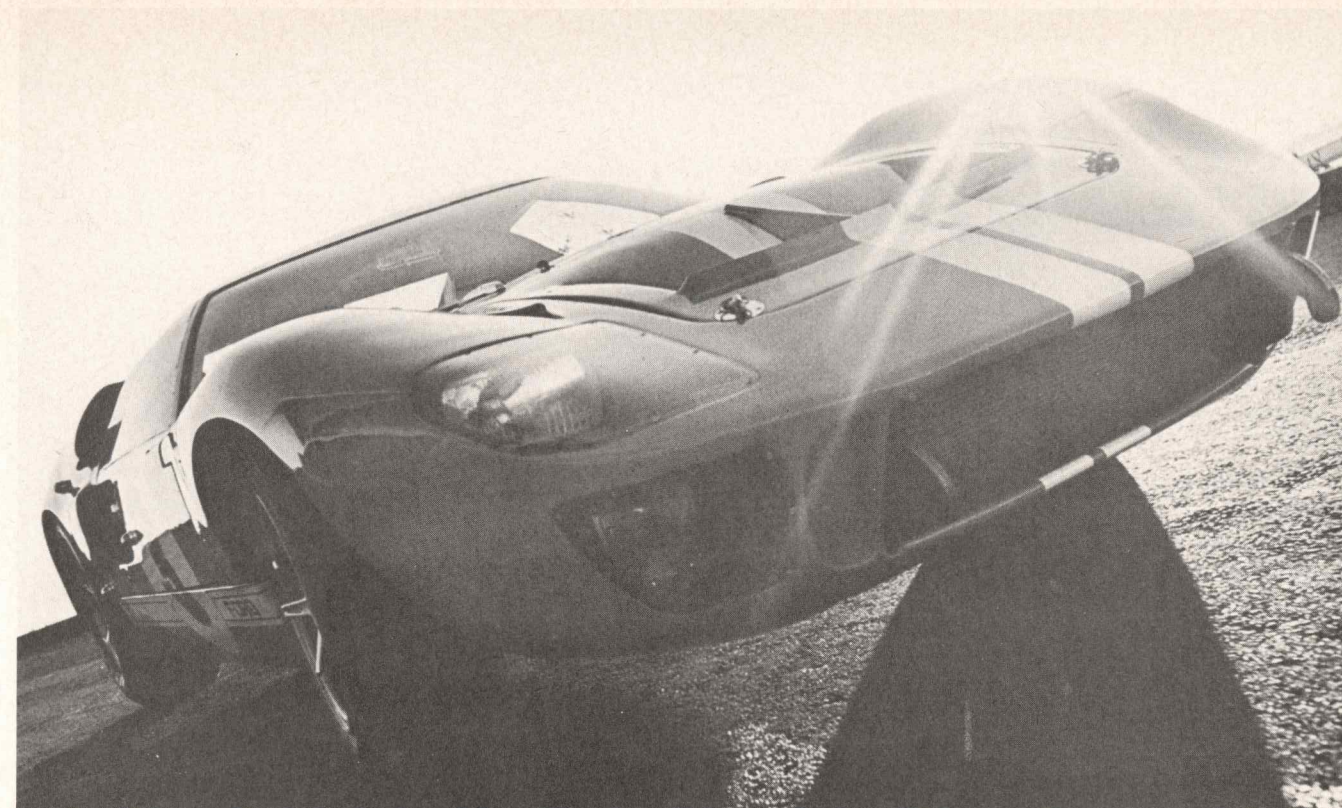
An Agency Account that adds to this the expert guidance of our Trust Investment Division. Investment specialists will help you set your individual investment goal and to select and maintain your portfolio.

A Revocable Living Trust that includes the above and provides for the continuity of property management in the event of your incapacity or death—there is no interruption. We have a folder that describes all three in considerable detail. Write Detroit Bank & Trust, Trust Department, Detroit, Michigan 48231 for "Make the Most of your Securities."



**DETROIT
BANK
& TRUST**

YOUR FAMILY BANKING CENTER
118 YEARS OF SERVICE AND SECURITY



When Ford built this \$100,000 GT, they weren't about to scrimp on the spark plugs.

So they got Autolite plugs. About \$1 each.

The Ford GT was the first American car to win the grueling 24-hour Le Mans race. It's probably the finest car that \$100,000 can buy.

How did the Ford engineers do it? Easy. They just made sure that every

part of the GT was the best part for the job. Regardless of cost.

The transmission alone cost \$25,000.

The engine as much as a small house.

And the spark plugs? About \$1 a throw. They're Autolite spark plugs. The

very same spark plugs that you buy.

How come \$1 plugs in a \$100,000 car? Because there are no better spark plugs. Not at any price. That's why Ford puts Autolite spark plugs in every car they make.

Shouldn't this kind of spark plug be in your kind of car?

Autolite



We are 50 years young this year.

We're the young-old bank.

Yes, this is our 50th Anniversary year! Fifty years of stable, safe banking services—year after year—for your grandparents, your parents and for you. We've always had a lot of people working with us who happen to believe that people want and need banking services that are better, faster, more profitable or more economical. And coming up with them keeps us young and trim.

Makes no difference whether they involve checking, saving, borrowing or trust services, the whole idea is that we care. And we back up our desire to be more helpful with fifty years of solid performance in the banking business. Yes, we're the young-old bank. And that means we offer you the best of both the young and the old. Stop in and see for yourself.

BANK OF THE COMMONWEALTH

MEMBER FEDERAL DEPOSIT INSURANCE CORPORATION



OUR FIRST HOME Original Bank of the Commonwealth, Hammond Building, Corner Fort and Griswold Streets. Courtesy Burton Collection, Detroit Public Library.



REBEL

Now—the first Excitement Machines in the intermediate class! Engines for Now, innovations for Now, styling for Now, safety for Now, excitement for Now. Cars that never existed before! Rebel! With a choice of 5 engines, topped by a 343-cu.-in. Typhoon V-8. Rebel! With a wide stance and 4-link rear suspension to glue down corners, untwist curves. Rebel! With a 4-speed floor stick available to unleash its Typhoon. Rebel! With a Venturi grille for sporting enthusiasts; a 550 Sports Sedan sporting a hardtop look.

Rebel size for Now: a 114" wheelbase. And more people space inside than any car its size. Rebel! Three series to dream about: SST hardtop and SST convertible; 770 hardtop, sedan and wagon; 550 sedans and wagon.

Rebel safety for Now. A Double-Safety brake system; warning signal light to monitor both brake line systems; energy-absorbing steering column and 3-spoke deep-dish wheel; seat belts (retractable in front); and more standard safety features to help you drive with care and confidence . . . all built into a solid, single-unit body.

See Rebel by Rambler at the only Now Car dealer in town, your American Motors/Rambler Dealer.

THE 1967 AMERICAN MOTORS
AMBASSADOR • MARLIN • REBEL • RAMBLER AMERICAN

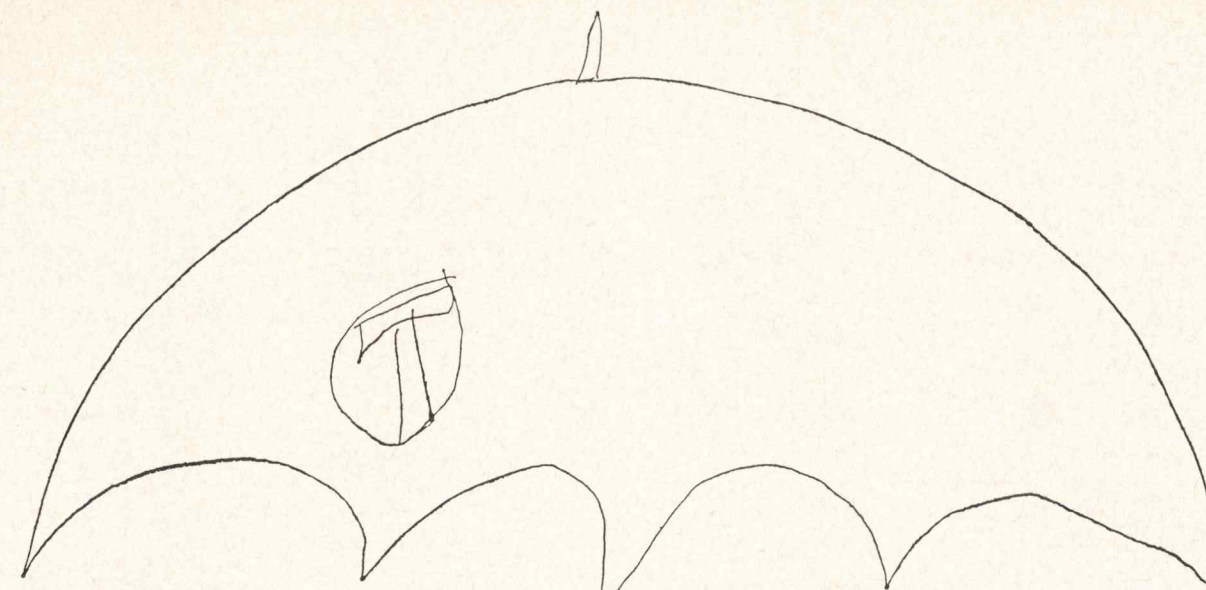
THE NOW CARS



**Wherever
you look,
you see Budd**

... because wherever you go, you see
29 popular cars and 14 leading trucks
made by Ford, General Motors,
American Motors, Chrysler, and
others — with body parts and
wheel products built by Budd.

THE **Budd** COMPANY
AUTOMOTIVE DIVISION • DETROIT, MICH.



Color it red.

Color it old, too—almost as old as the Travelers itself. The umbrella, a symbol of protection, was in one of the earliest promotion pieces used by the Travelers as far back as 1870.

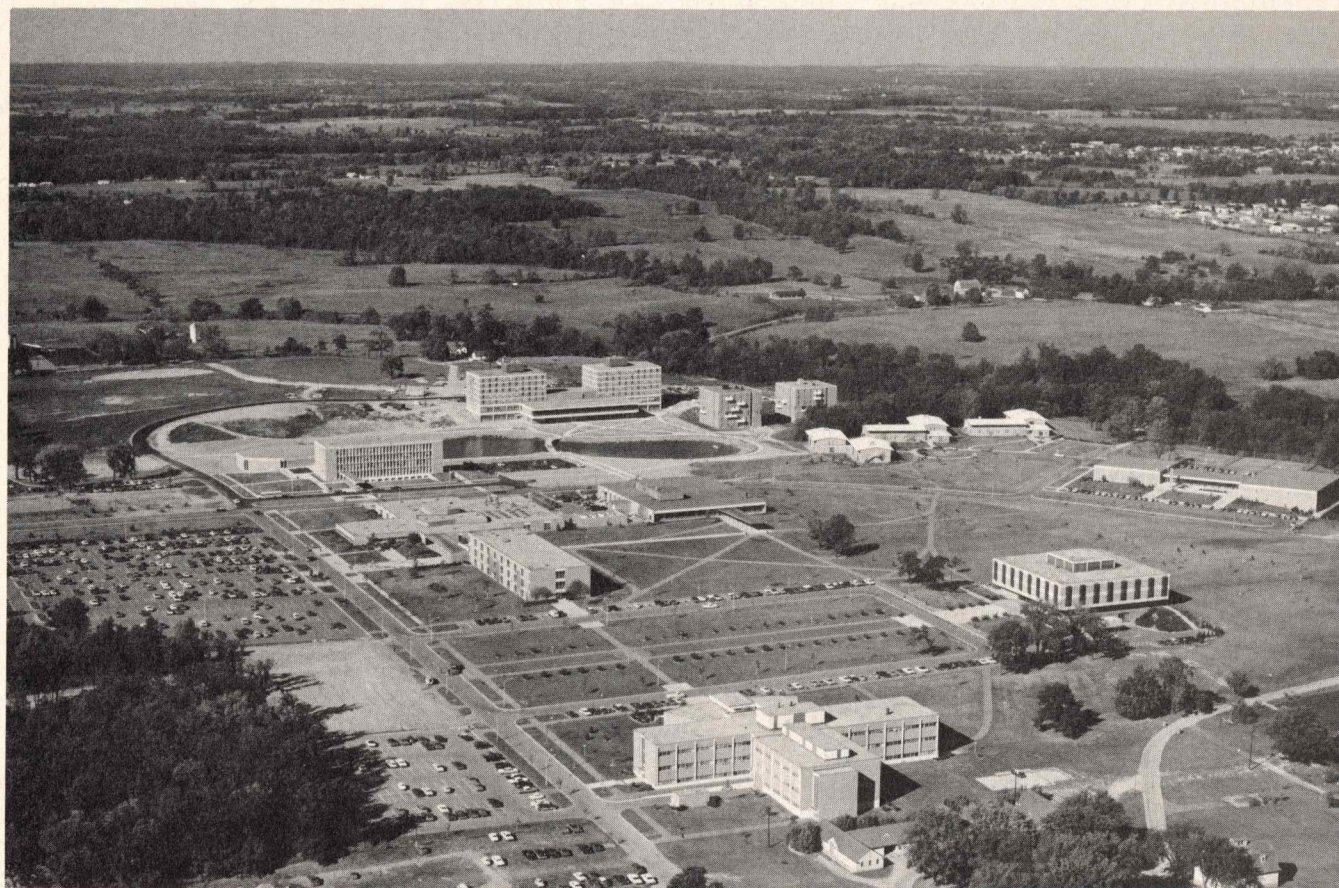
So it really *wasn't* an original Young & Rubicam idea to seize on the umbrella, give it a coat of red paint, plant a white-circled T on one side, and in 1958 recommend it as the Travelers' new symbol in national advertising.

What it was, however, was the vision of Y&R to recognize in something that had been around for a long time a fresh new advertising opportunity. And the guts to hang onto something that seemed completely

right, even if it was the client's own idea, and 88 years old.

The results of that decision have made history for Travelers, and for Y&R. The Travelers umbrella, today, is the trademark of one of the world's largest all-line insurance companies. And one of the world's best known, too, thanks at least in part to a symbol that has more than doubled in awareness in just one three-year period.

What happened to the people who laughed at the idea of making an old umbrella into a fresh contemporary symbol? Today, color *them* red. The Travelers Insurance Companies have been a Young & Rubicam client since 1933. Young & Rubicam



An aerial view of the rapidly-expanding Oakland University campus. Construction is currently under way on a new dormitory and the new Dodge Hall of Engineering.

Chancellor D. B. Varner, right, who has directed the advancement of the University since its founding, is shown with James Hicks, manager of the acclaimed Meadow Brook Music Festival.



Ten years ago, in January, 1957, Mr. and Mrs. Alfred G. Wilson announced the gift of their 1400-acre Meadow Brook Farms estate and \$2 million, which established Oakland University. In the decade that followed the University has made impressive strides, and is quickly gaining the reputation of being a lively institution, with an unusual commitment to innovation.

The University's bent for new approaches to the educational experience dates back to the days prior to its opening in 1959, when a distinguished committee of national and community figures were assembled to make plans for this new institution. In addition to the general guide lines for the University, there emerged from the committee's deliberations a strong recommendation for new approaches to the task of making a college education as effective and challenging as possible for the students.

Since its opening eight years ago enrollment has moved from 570 students to more than 3,100 last fall, and the projections call for a continued pattern of growth.

From its three buildings in 1959, the University has grown to 16 major buildings, with two more under construction. A capital outlay program of \$46 million, exclusive of dormitories, is planned for the next five years.



The seven-story Vandenberg Hall houses 570 students and provides dining facilities for 1700.

Oakland University could not have advanced as rapidly as it has in eight years without the autonomy extended to it by the Michigan State University Board of Trustees, which governs both institutions. From the beginning, Oakland has been encouraged and assisted by the Board in developing its own distinctive character and program.

Throughout its transition from a small institution to that of a middle-sized university, Oakland has built upon many of the concepts envisioned by its early planners. Concerned with retaining early strengths while "growing large gracefully," the University launched its first experimental college in 1965, and a second will admit its first students next fall. These little colleges within the University not only encourage experimentation, but provide a close student identity which may prove essential as the institution becomes larger and more complex in the years ahead.

Although its growth has been rapid, the University has maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of liberal arts and sciences, or professional education in the fields of engineering, teacher education, or business-economics. Expanding its program to the graduate level, the University now offers work leading to the master's degree in nine fields.

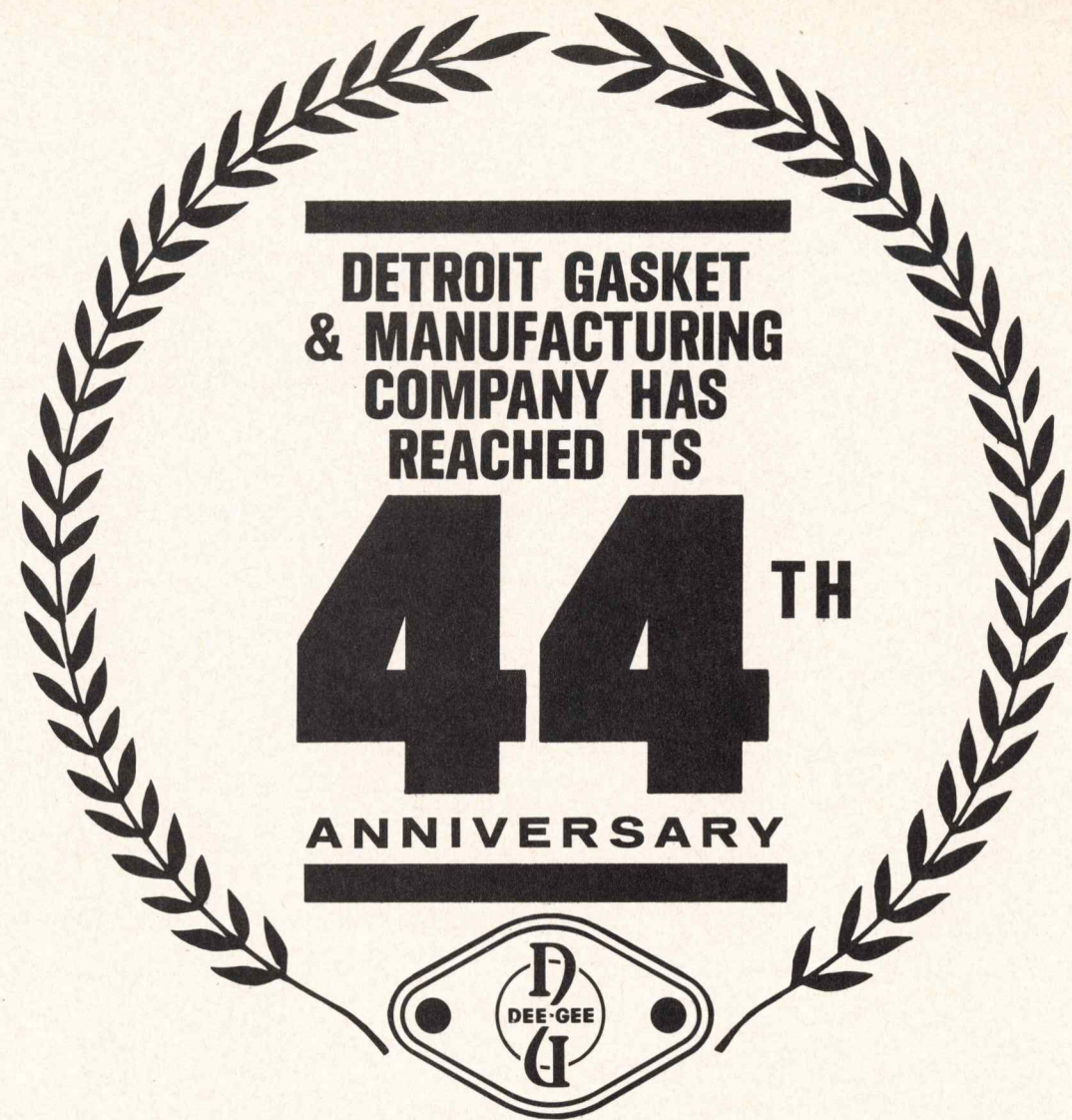
The key to the outstanding reputation already earned by this young institution is its faculty. Relatively young, they have come from the country's major universities—

70 percent of them with earned doctorates.

The University not only provides an outstanding educational opportunity for students in the area—two-thirds commute to classes—but its Continuing Education Division offers a variety of non-credit courses, institutes, and conferences that attract adults from throughout the metropolitan Detroit area. From its inception Oakland has been an influence on the community, and at the same time, has been assisted substantially in its development by citizens of the area. The Oakland University Foundation, Meadow Brook Music Festival Committee, Meadow Brook Theatre Committee, Scholarship Committee, Friends of the Kresge Library, and the Friends of Oakland are examples.

The community turns to the University for a range of cultural events, including art exhibits, lectures, visiting artists, and ensemble performances—a bill of fare which has been enriched by the University's recent commitment to provide a major performing arts center for the community and Michigan.

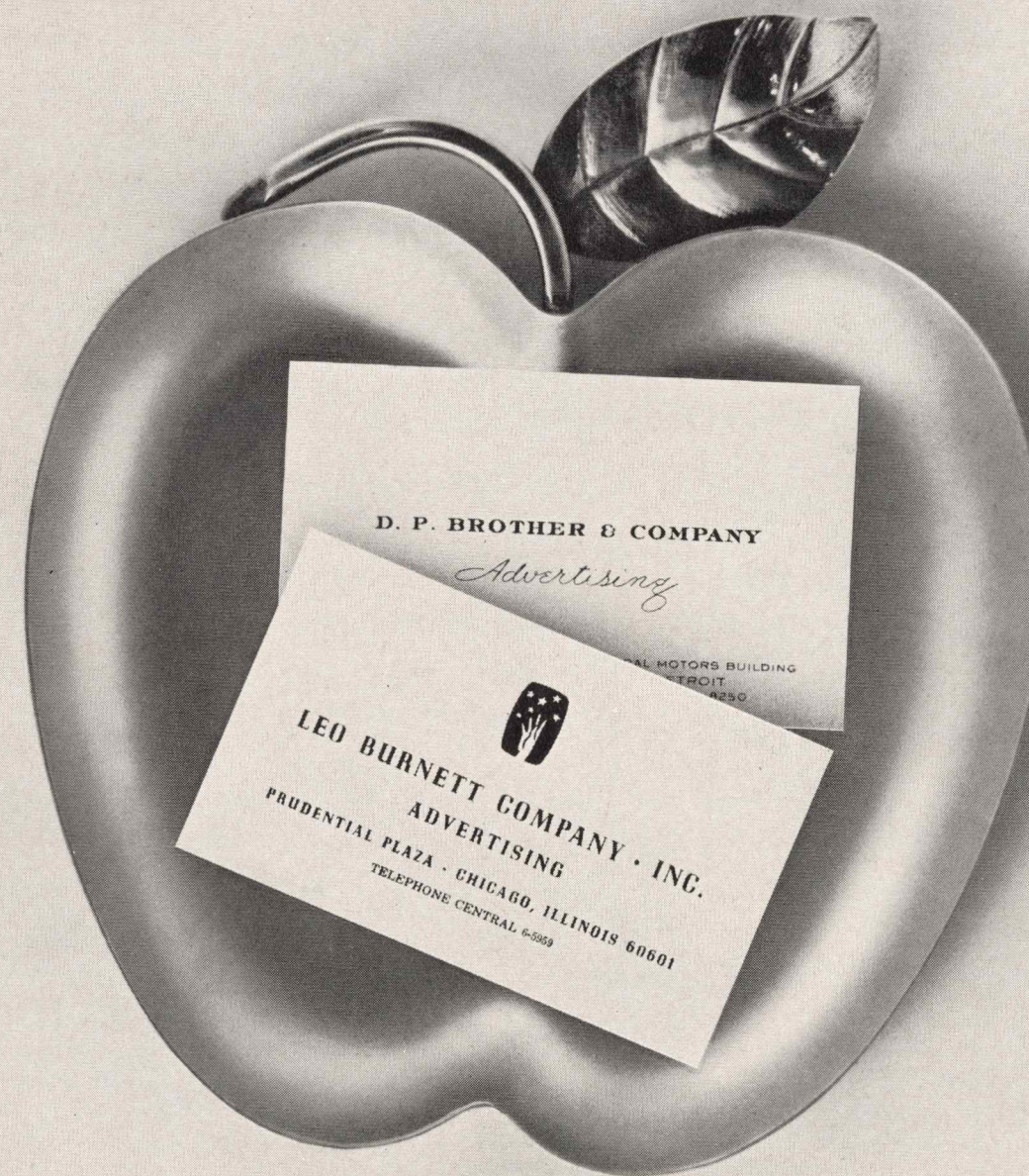
The magic of the Meadow Brook Music Festival, which led to the establishment of the Meadow Brook School of Music, brought great music to the area. This year's launching of the John Fernald Company of the Meadow Brook Theatre added exciting theatrical productions in its highly successful initial season. This fall, with the opening of the Academy of Dramatic Art for students looking to careers in the theatre, the University will move another step nearer its proposed performing arts center.



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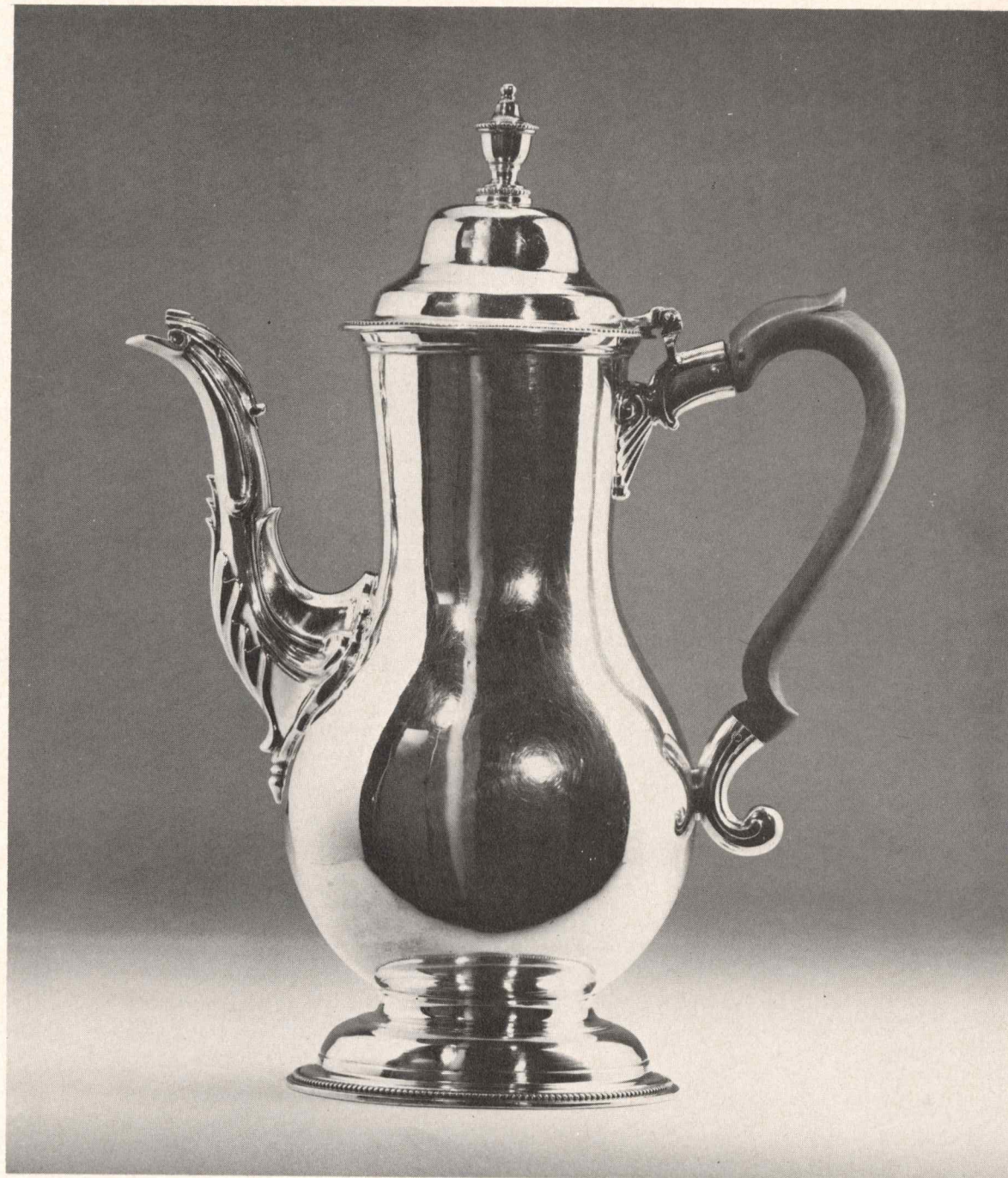
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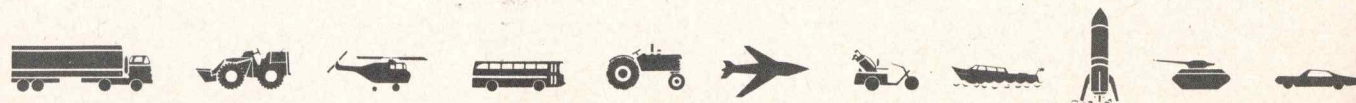
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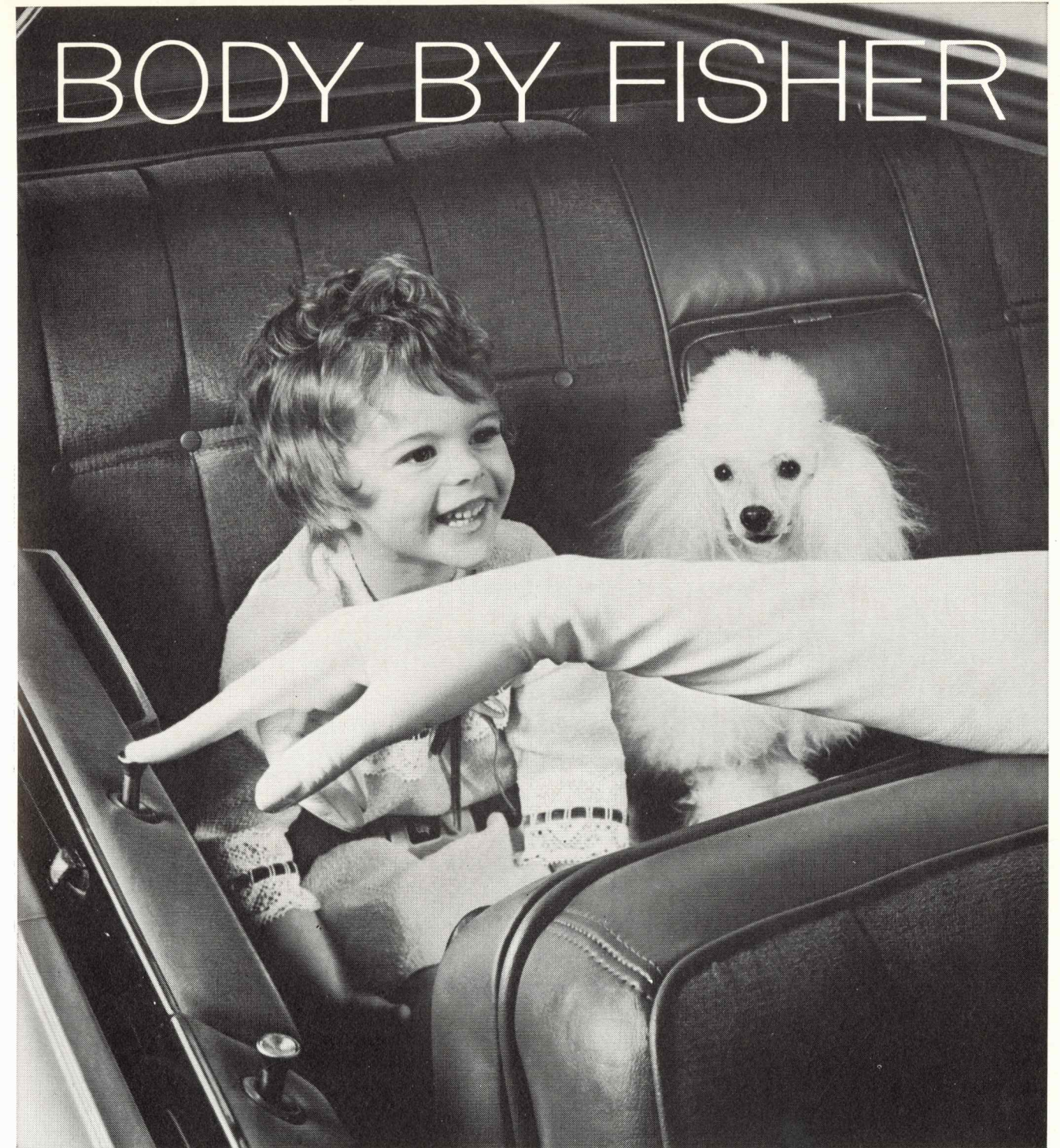
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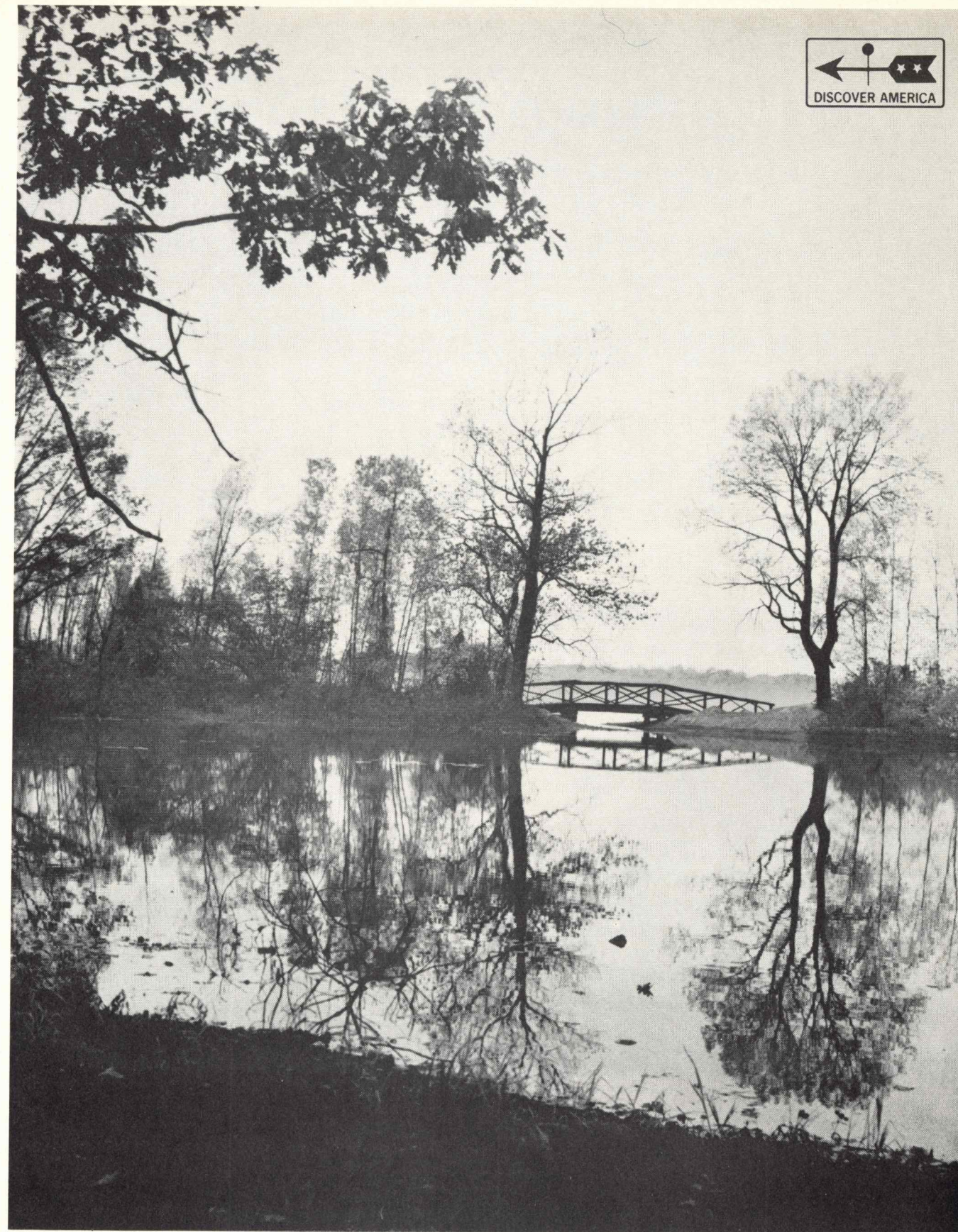


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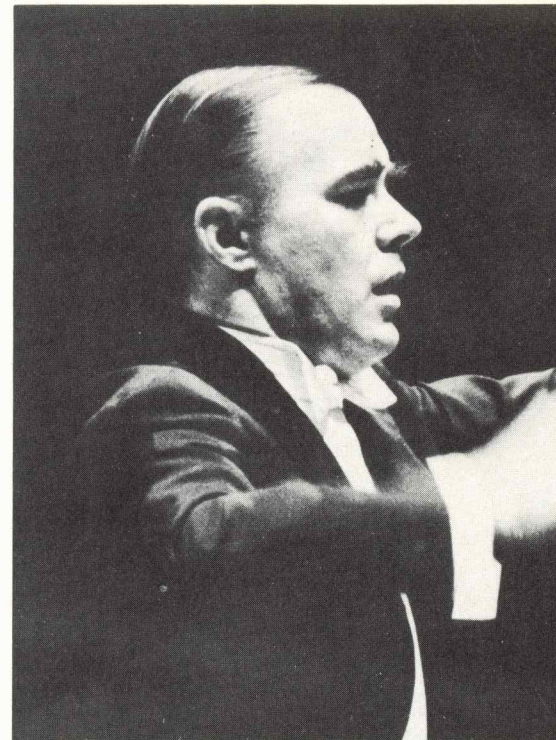
Zinovi Bistrizky

Sixten Ehrling

Conductor

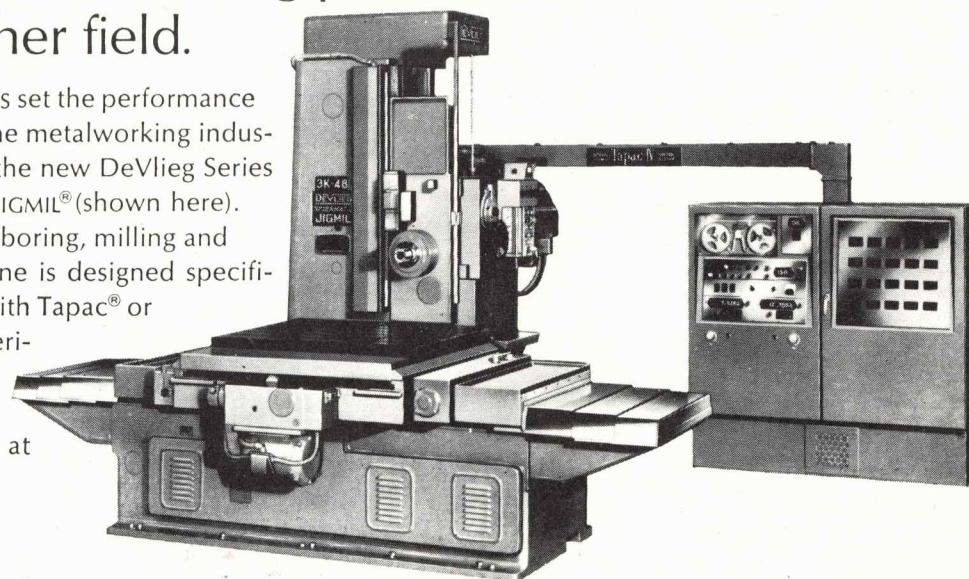


Sixten Ehrling was named music director and conductor of the Detroit Symphony Orchestra in 1963 and has been conducting at the Meadow Brook Music Festival since its inception in 1964. In addition to his musical triumphs with the Detroit Symphony at home, at Meadow Brook, and on tours across the nation, he is establishing a unique record as guest conductor with other orchestras both in this country and abroad. The Swedish-born maestro, within the period of a single year, is fulfilling guest engagements with five of America's principal orchestras: in Cleveland, Philadelphia, Boston, Chicago, and New York. It is doubtful that any other conductor has matched this feat. Moreover, Mr. Ehrling had previously conducted four of those five orchestras, and thus has been re-engaged on the strength of notable successes. This past spring, Mr. Ehrling appeared with several orchestras in Europe and conducted both the Swedish Opera and the Montreal Symphony at Expo '67.



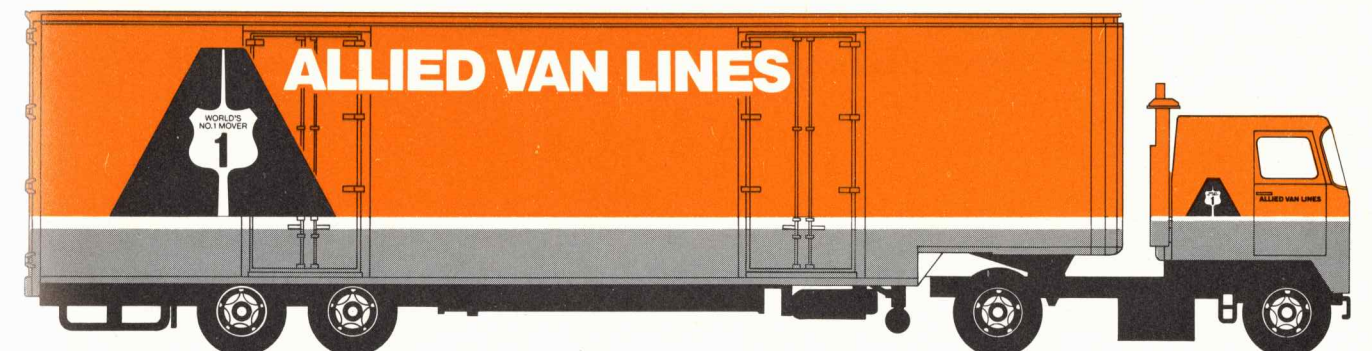
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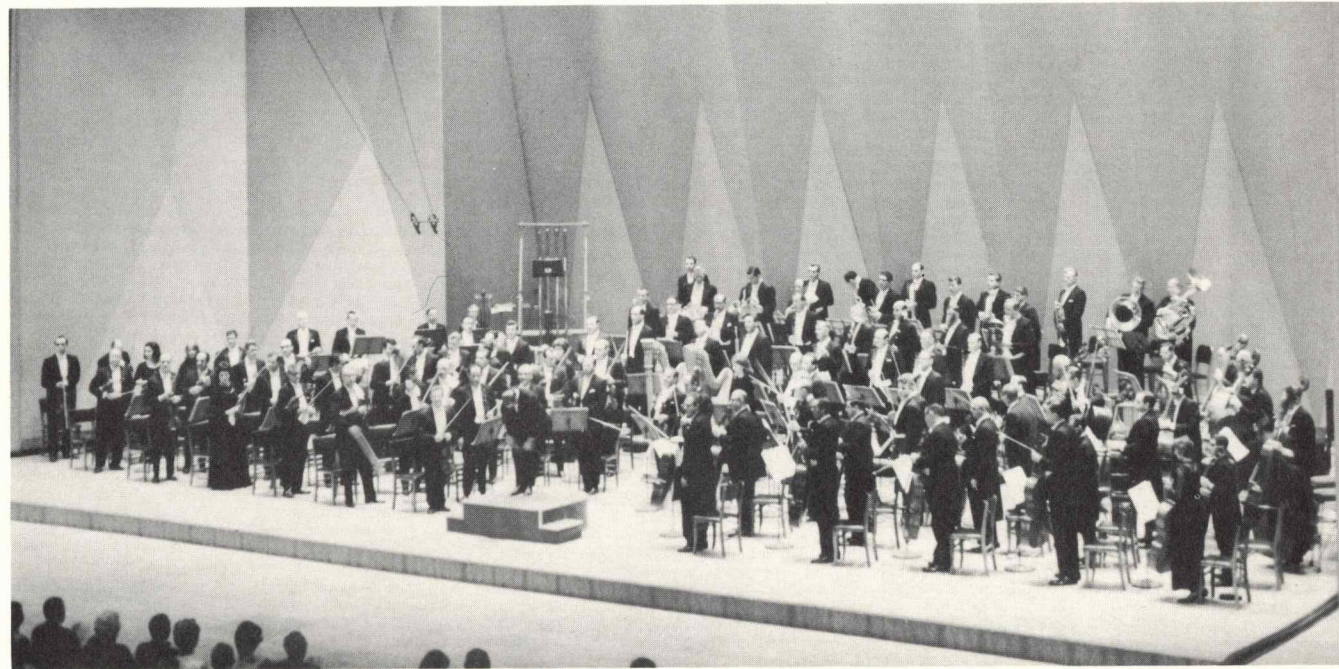
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The 102-member Detroit Symphony Orchestra and Music Director Sixten Ehrling at home in Ford Auditorium, Detroit.

Acknowledging huzzahs is a year-round business for the Detroit Symphony Orchestra and Sixten Ehrling — at home, at the annual Meadow Brook and Worcester, Mass. music festivals, and in cities across the nation.

And the Orchestra's 1967-68 home subscription concerts, opening September 21 in Ford Auditorium, should elicit some of the loudest cheers ever. Pianist Van Cliburn and soprano Jane Marsh, two of this summer's Meadow Brook Music Festival soloists, will appear with the Orchestra at Ford Auditorium. So will violinists Nathan Milstein, Zino Francescatti,

Mischa Mischakoff; pianists John Browning, Lorin Hollander, Geza Anda; also vocalists Elisabeth Schwarzkopf, Marilyn Horne, Nadja Witkowska . . . as well as 12 other soloists, two choruses, and three guest conductors.

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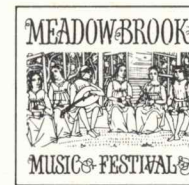
For a free 1967-68 program brochure with ticket order forms, write or call



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Robert Shaw

Guest Conductor



Robert Shaw, a man of great drive and unquestioned talent, will enter a truly exciting phase of his career this fall when he becomes music director of the Atlanta Symphony Orchestra. Exciting things are happening in that city. One of the largest cultural centers in the nation is being built which will be the home for all the performing and visual arts . . . the Symphony, the Atlanta School of Art, the High Museum with its Kress Collection of Renaissance Art, a repertoire theater, ballet and opera. More than thirteen million dollars has been raised to accomplish this purpose.

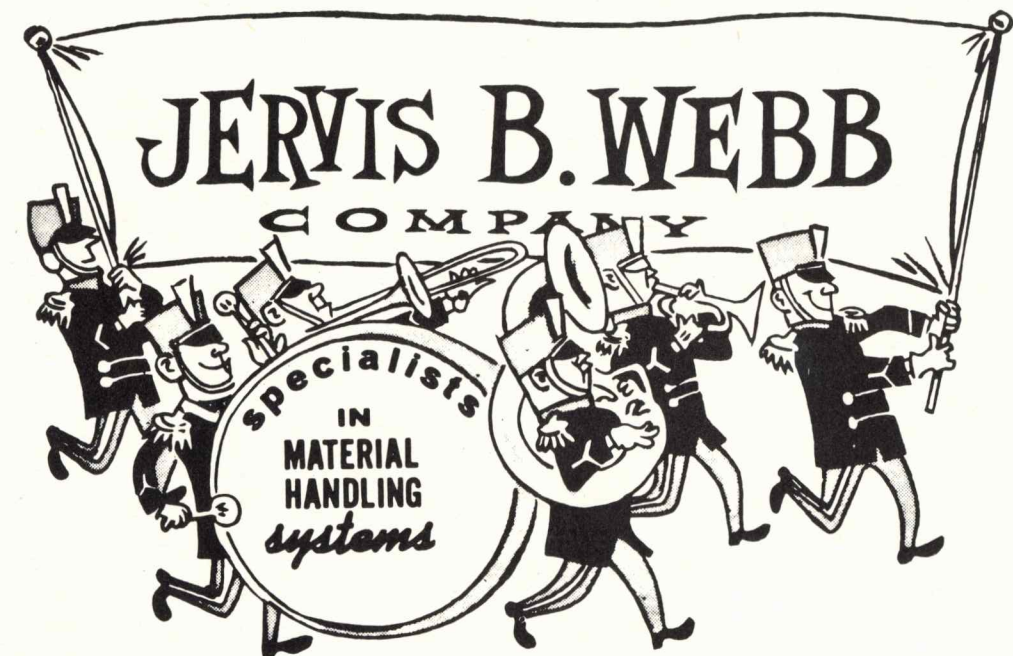
Mr. Shaw, who is founder and conductor of the celebrated Robert Shaw Chorale, has resigned his post as associate conductor and choral director of The Cleveland Orchestra to accept the Atlanta challenge. His Cleveland appointment began in 1956.

At Oakland University, Mr. Shaw heads both the Meadow Brook School of Music's choral and orchestral programs. This year he will conduct with James Levine five student orchestra concerts in the Pavilion the Wednesday evenings of July 5, 12, 19, 26, and August 2. These outstanding events, open to the public, are presented at no charge to Festival season ticket holders.

Mr. Shaw was born in California in 1916, and graduated from Pomona College at Claremont. In 1943, the National Association of American Composers and Conductors named him "the outstanding American-born conductor of the year." In 1944, he was awarded a Guggenheim Fellowship, and he holds honorary doctorates from six educational institutions.

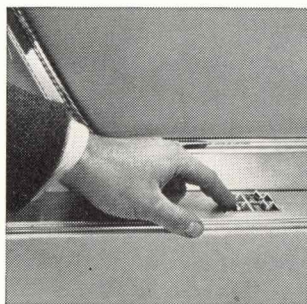


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Hiroyuki Iwaki

Guest Conductor



Born in Tokyo in 1932, Mr. Iwaki studied at the Tokyo University of Arts where he majored in percussion while studying conducting. He joined the NHK Symphony Orchestra (Japan's foremost orchestra sponsored by the government and the national radio-television service) in 1954, becoming its music director in 1963. He resigned that post in May of this year to devote his time to the Berlin Philharmonic and other major European orchestras.

In 1960, and several times since, Mr. Iwaki toured the world with the NHK Orchestra, winning tremendous acclaim for himself and his highly skilled musicians. The western music world, in fact, has become aware largely through his efforts that truly excellent orchestras exist outside of Europe and the United States.

In Europe, Mr. Iwaki is building a solid reputation as a conductor of opera, ballet, and symphony orchestras. He is the possessor of a formidable repertoire for one so young, with particular emphasis on 20th century works.

This summer finds Mr. Iwaki guest conducting American orchestras for the first time with appearances with the Chicago Symphony and the Los Angeles Philharmonic scheduled after his engagement at Meadow Brook.

Appearing July 13 - 14 - 15 - 16, 1967.



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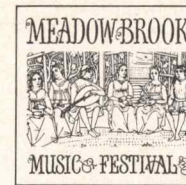
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Charles Munch

Guest Conductor



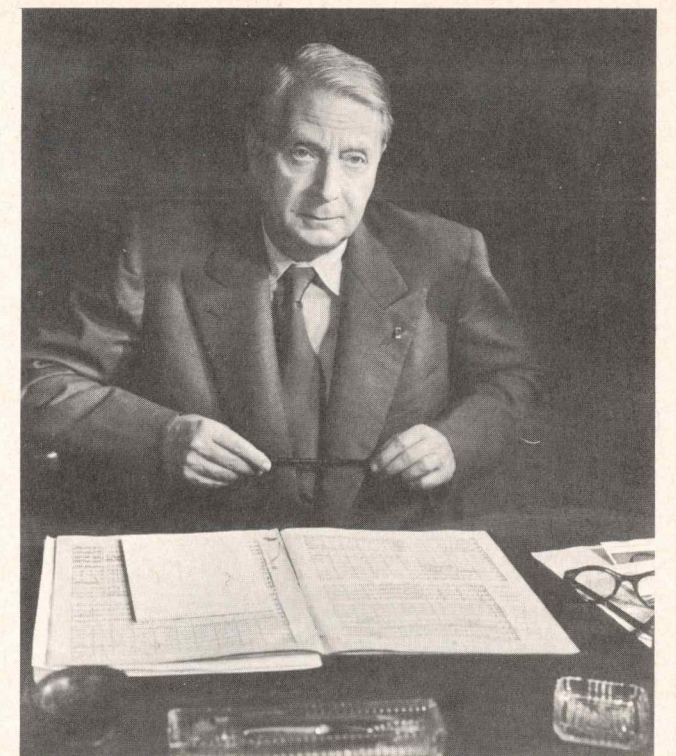
The story of Charles Munch began long before 1949, when, in the words of *TIME Magazine*, he ascended "the nation's most prestigious musical throne" by his appointment to succeed Serge Koussevitzky as music director of the Boston Symphony Orchestra.

According to Mr. Munch it began "on a wintry night long ago (when) I wandered out into the snow covered streets of Strasbourg half drunk with music and carried away with admiration for a conductor who had just revealed a Brahms symphony to me." And Charles Munch realized his need to conduct and also that conducting "is not a profession at all, but a sacred calling . . ."

His musical heritage is an impressive one. His father, Ernest, was leader of the St. Guillaume choir at the Strasbourg Cathedral and a professor at the Strasbourg Conservatory. His three brothers and two sisters were musical. The young Albert Schweitzer, whose brother later married Mr. Munch's sister, would drop in to join the Sunday afternoons of family chamber music.

But it was not until Mr. Munch was 41 that he conducted. Before that he studied violin with Lucien Capet in Paris and Carl Flesch in Berlin. He was concertmaster of the Strasbourg Orchestra, and, for eight years, concertmaster of the Gewandhaus Orchestra in Leipzig under Furtwangler and Bruno Walter.

His conducting career began in 1932, when he engaged the Straram Orchestra in Paris. An overnight success, Mr. Munch accepted invitations to conduct the Lamoureux Orchestra in Paris, founded the Orchestre Symphonique de Paris, and in 1938 received the most sought after Parisian musical post — Director of the Société des Concerts and Professor of Conducting at the Paris Conservatory.



Mr. Munch won many honors for the Boston Symphony Orchestra and himself during his tenure there. Since his retirement in 1962, he has spent his time guest conducting throughout the world, returning often to direct the Boston orchestra.

Appearing July 27 - 28 - 29 - 30, 1967

Time Marches On, and Up

Back in 1911 when full length dresses covering high button shoes were the required attire, Sidney Krandall started his establishment.

As the years marched on and skirts kept rising (though pausing briefly at critical points), Sidney Krandall & Sons continued to grow into one of the world's largest and finest jewellers.

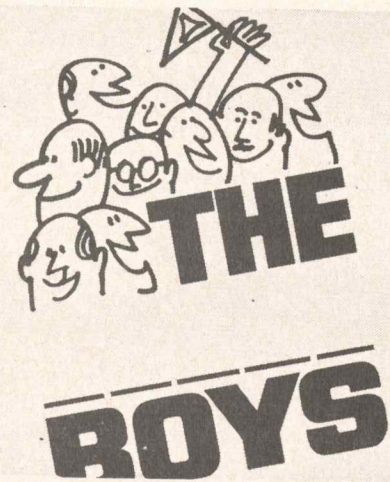
After 56 years of serving Detroiters, we note with interest that the 1911 calendar of our birth year is identical with this year's and that skirts are some 4 to 6 inches above the knee.

Makes you wonder about the future. 1911 — 1967 and still growing

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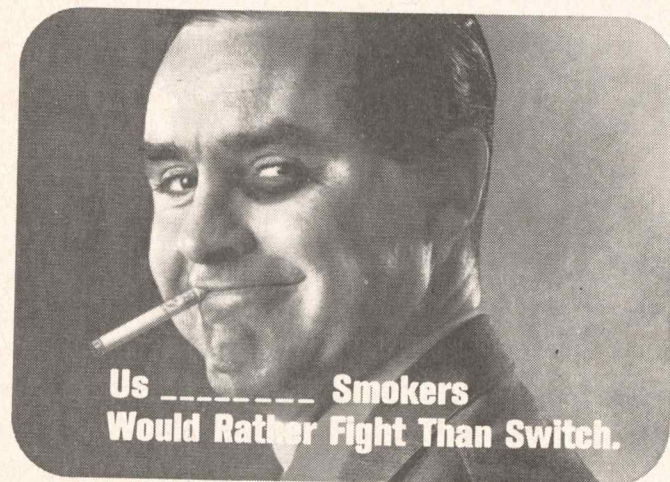
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Van Cliburn

Pianist



As the whole world knows, Van Cliburn returned from Moscow, winner of the Tchaikovsky Competition and a hero to Americans. Prior to this he had won the Edgar M. Leventritt and other distinguished awards at home and was highly regarded by our musical world. The Russian award, however, and the fact that he

was the first from our country to win it, catapulted him to international fame.

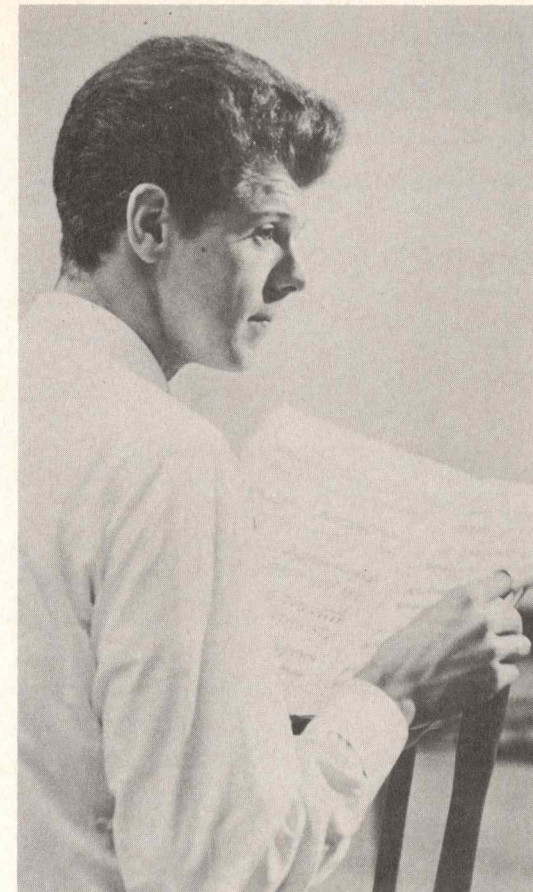
It is with pride that the U. S. now realizes that Cliburn was no mere sensation but by his music alone has proved that he ranks among the first artists of our time. The same applies to the other American Tchaikovsky Competition winners appearing on the Meadow Brook Festival series this season — Jane Marsh, soprano, and Misha Dichter, pianist.

Cliburn was born in Shreveport, Louisiana. When he was six, his family moved to Kilgore, Texas, where his father was purchasing agent for an oil company. Van's mother had been a talented pianist and student of Arthur Friedheim, famous pupil of Franz Liszt. Although Mrs. Cliburn's parents forbade a concert career for her, her son was able to reap the benefits of her years of practice and study. At the age of three, long before he could read words, Van began to read music. His mother was his teacher until he went to New York in 1951 to study with Juilliard's noted Mme. Rosina Lhevinne.

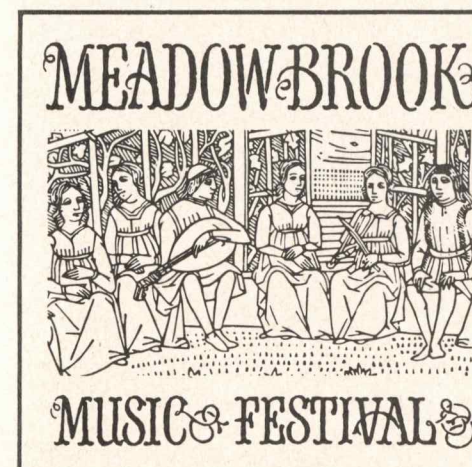
At age four Van first performed in public at Shreveport's Dodd College. At twelve he won a state-wide pianist's competition and performed with the Houston Symphony. The same year he made his Carnegie Hall debut as winner of the National Music Festival Award. Many other important awards came his way before he graduated from Juilliard with highest honors. Perhaps his most important victory came in 1954 when he won the coveted Leventritt Award which carried with it his sensational debuts with the New York Philharmonic and other major orchestras including the Detroit Symphony Orchestra.

Though well known in music circles before he went to Moscow, it was the front-page stories of the hysterical acclaim given him by Russian audiences that led to Cliburn's recognition in this country. It is a phenomenon, indeed, that the artist has managed the incredibly difficult task of living up to his own legend.

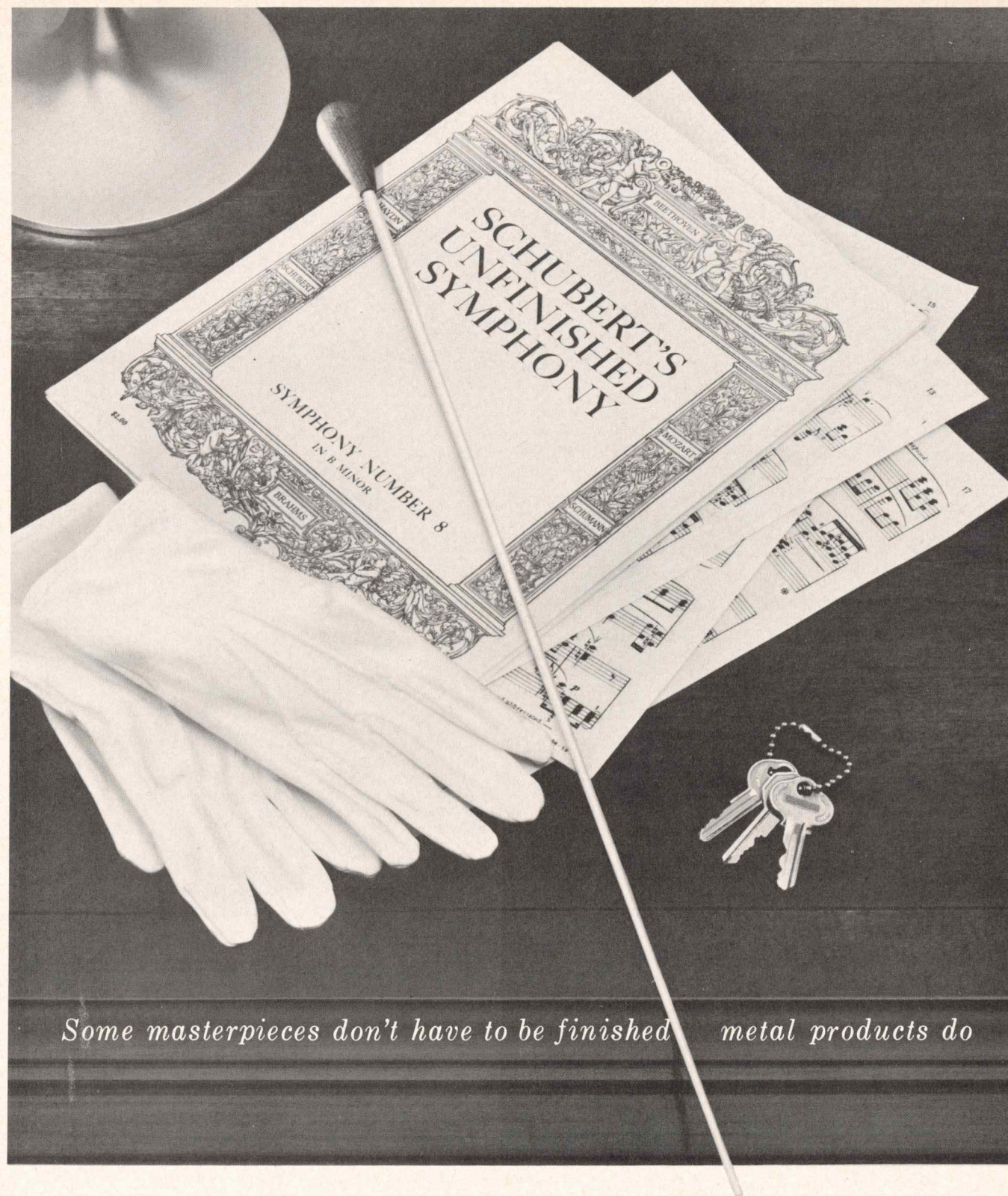
Soloist July 20 - 21 - 22 - 23, 1967.



Detroit Symphony Orchestra



The Detroit Symphony Orchestra, founded in 1914, today consists of 102 members under the musical directorship of Sixten Ehrling. It is widely recognized as a front-rank symphonic ensemble, constantly expanding its concert activities and performing to more diverse audiences than ever before. In addition to participation in the Meadow Brook Music Festival, the Orchestra gives some 200 concerts annually, including adults' and young people's subscription series, tour concerts, sponsored concerts, various series for school children, "Pops" concerts, free outdoor summer concerts at the Michigan State Fairgrounds and at Belle Isle, and annual concerts at the Worcester (Mass.) Festival. Such outstanding soloists as Van Cliburn, Nathan Milstein, Elisabeth Schwarzkopf, Geza Anda, Zino Francescatti, John Browning, and some 20 other renowned artists will be appearing with the Symphony during its 1967-68 season, opening September 21, in Ford Auditorium, Detroit.



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MUSIC & FESTIVAL

Detroit Symphony Orchestra

Sixten Ehrling, Conductor

PROGRAM NOTES[®]

by Paul Affelder

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, JUNE 29-30

Sixten Ehrling, conductor
Misha Dichter, pianist

WEBER, Overture to "Der Freischütz"

BEETHOVEN, Symphony No. 6 in F Major, Op. 68 ("Pastorale")

Awakening of cheerful feeling on arriving in the country.
(Allegro non troppo).

Scene by the brook. (Andante molto moto).

Merry gathering of country-folk. (Allegro).

Thunderstorm. (Allegro).

Shepherd's song; glad and grateful feelings
after the storm. (Allegretto).

INTERMISSION

DEBUSSY, Prélude à l'après-midi d'un faune

RACHMANINOFF, Rhapsody on a Theme of Paganini,
for Piano and Orchestra, Op. 43

Program Notes® by Paul Affelder

OVERTURE TO "DER FREISCHÜTZ"
CARL MARIA VON WEBER
(Born November 18, 1786, in Eutin, Grand Duchy of Oldenburg;
died June 5, 1826, in London)

Der Freischütz marked a very important advance in the development of German opera. Up to the time of its premiere in 1821 the German lyric stage had been dominated by Italian opera. German composers even used Italian texts and the Italian musical style for their operatic works. But the immediate and overwhelming success of *Der Freischütz* changed the picture overnight, and Weber's score laid the foundation for the whole German school of romanticism, which culminated in the music-dramas of Richard Wagner.

It is impossible to give an exact translation of *Der Freischütz*. Some have called it *The Free Marksman*; but actually, the story concerns a hunter who sells his soul to the Devil in exchange for a set of charmed bullets that hit their mark regardless of where they are fired. The opera represents a struggle between the forces of good and evil, with the soul of the hero, Max, finally saved from perdition through the devotion of the heroine, Agathe.

The Overture to *Der Freischütz*, which sets the stage for the tense, somewhat spooky drama that is to follow, as well as introducing a number of the opera's principal themes, was performed on several occasions before the opera was heard in its entirety. At the operatic premiere, held at the Schauspielhaus in Berlin on June 18, 1821, however, it was received with such wild enthusiasm that it had to be repeated before the opera was allowed to proceed.

SYMPHONY NO. 6 IN F MAJOR, OP. 68 ("PASTORALE") . . .
LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Nature played an important role in the creation of Beethoven's music. Most of his greatest works were composed or sketched as he communed with Nature during long walks in the country. It is not surprising, therefore, that the Sixth Symphony was conceived from the beginning as a musical evocation of Nature. Fearing too literal an interpretation if he gave a title to each movement, Beethoven first called the work *Sinfonia caratteristica*, or *Recollections of Coun-*

try Life, then added, "The hearer must find out the situations for himself." Later, he reconsidered, however, and placed the following titles in the score:

"1. Awakening of cheerful feeling on arriving in the country
(Allegro non troppo).

"2. Scene by the brook (Andante molto moto).

"3. Merry gathering of country-folk (Allegro).

"4. Thunderstorm (Allegro).

"5. Shepherd's song; glad and grateful feelings after the storm
(Allegretto)."

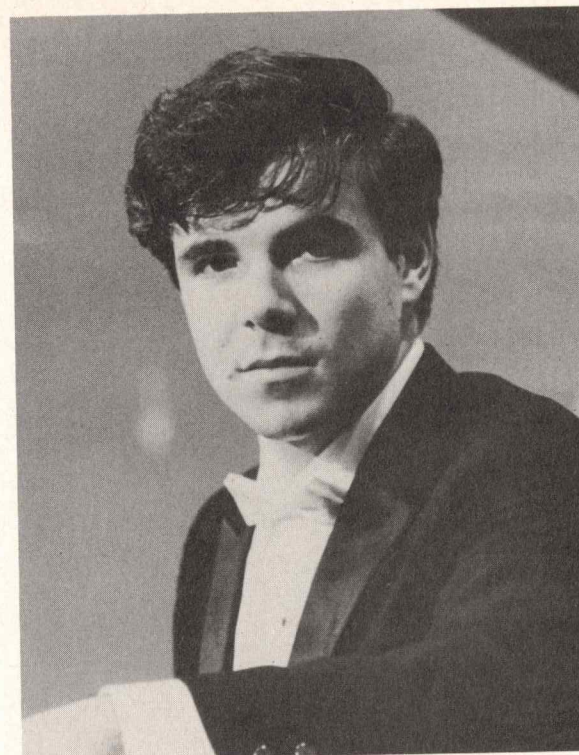
He took pains to add, though, that all this was "more an expression of feeling than of painting."

A number of authorities believe that Beethoven derived the idea for the *Pastoral Symphony* from a similar work by Justin Heinrich Knecht (1752-1817).

The Sixth Symphony was completed in the summer of 1808, and was first performed at the Theater an der Wien in Vienna on December 22 of that year. The program, which lasted for more than four hours, began with this symphony, and was made up entirely of hitherto unperformed works by Beethoven, including the Fifth Symphony, the Fourth Piano Concerto, the *Choral Fantasia* and the recitative and aria *Ab, Perfido!* It is doubtful if history records a more impressive list of world premieres.

PRÉLUDE A L'APRÈS-MIDI D'UN FAUNE
CLAUDE ACHILLE DEBUSSY
(Born August 22, 1862, in St. Germain;
died March 26, 1918, in Paris)

In 1876 the French symbolist poet Stéphane Mallarmé published his new eclogue *L'après-midi d'un faune* (*The Afternoon of a Faun*). Some sixteen years later, the French impressionist composer Claude Debussy, as yet not too well known to the musical world, became interested in the poem, and began work on a symphony with the title *Prélude, Interlude et Paraphrase Finale pour L'après-midi d'un faune*. The composition was even scheduled for performance in 1894 at an all-Debussy concert in Brussels, to be conducted by Eugène Ysaÿe, but Debussy withdrew it, as it was not yet ready. When the work



Misha Dichter

Pianist



Misha Dichter, born in Shanghai in 1945, arrived in the United States at age two, settling with his parents in Los Angeles. He began piano lessons at six. His exceptional talent was recognized early and by 1961, at age 15, he had already taken first prize over sixty contestants in all instruments in a competition sponsored by the Music Educators National Conference, Western Division.

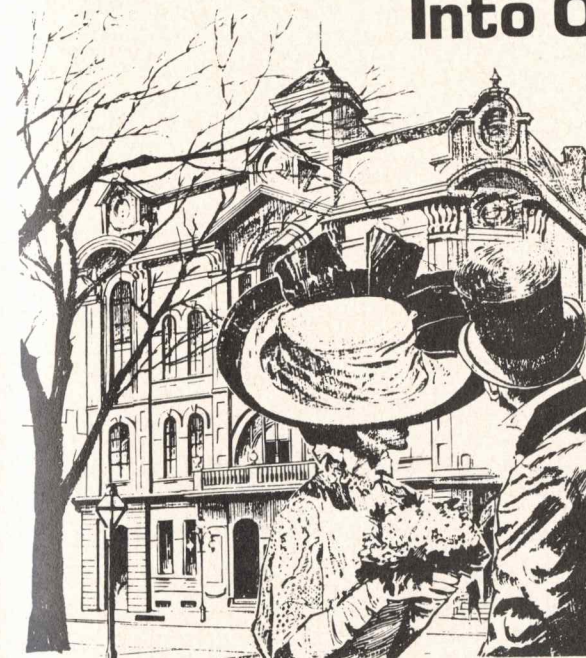
Mr. Dichter studied with Aube Tzerko on the west coast until he entered the Juilliard School of Music which followed two semesters of general study at U.C.L.A. The young artist credits the noted Rosina Lhevinne for focusing his interests on music as a career. At Juilliard he soon moved to the head of his class and was awarded several scholarships, among them the Joseph Lhevinne Scholarship, regarded as the most significant recognition the school has to offer.

In June, 1966, Mr. Dichter was awarded second prize in the Third International Tchaikovsky Piano Competition. On this occasion he was the popular favorite, and in his concert appearances in Moscow following the competition he was awarded ovations unequalled by any of the other contestants.

Mr. Dichter's first appearance in the United States following the competition was with the Boston Symphony at Tanglewood last August. The program was telecast nationally.

Soloist June 29 - 30, July 1 - 2, 1967.

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was finally finished later that year, it emerged merely as a *Prélude* without the two succeeding movements.

The *Prélude* to "The Afternoon of a Faun" was first heard at a concert of the Société Nationale in Paris on December 22, 1894, with Gustave Doret conducting. Those who were present at the rehearsals were almost certain that the piece would be a fiasco; instead, its premiere was such a resounding success that the work had to be played twice.

Prior to this public performance, Debussy had played the work through on the piano for Mallarmé. According to the composer's account, "Mallarmé came in with his prophetic air and his Scotch plaid around him. After listening to it he remained silent for a long time; then said: 'I didn't expect anything like that. This music prolongs the emotion of my poem and fixes the scene much more vividly than color could have done.'"

Edmund Gosse has prepared the following synopsis of Mallarmé's poem, which he describes as "a miracle of unintelligibility:"

"A faun — a simple, sensuous, passionate being — awakens in the forest at daybreak and tries to recapture his experiences of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But naiads plunging? Perhaps! Vaguer and vaguer grows that impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow

them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep."

"RHAPSODY ON A THEME OF PAGANINI" FOR PIANO AND ORCHESTRA, OP. 43 . . . SERGEI RACHMANINOFF (Born April 1, 1873, in Oneg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, Calif.)

The *Rhapsody on a Theme of Paganini* was composed during the summer of 1934 at Rachmaninoff's villa on Lake Lucerne in Switzerland, across the lake from the Villa Tribschen, where Wagner wrote his *Siegfried Idyll* and part of his music-dramas *Siegfried* and *Götterdämmerung*. It was given its first performance by the Philadelphia Orchestra under Leopold Stokowski, with the composer himself as soloist, in Baltimore on November 7 of that year.

This is really not a rhapsody at all but a set of twenty-four variations on Paganini's *Caprice for Unaccompanied Violin No. 24 in A Minor*. Its original title, in fact, was *Rhapsody in the Form of Variations on a Theme of Paganini*.

In most works of this kind, the theme is presented in its original form, then transformed into all manner of different guises. Rachmaninoff's *Rhapsody*, however, is different: the composer starts off with a short introduction, followed immediately by the first variation. Only then, between the first and second variations, does he present the original Paganini theme. At several points, he also makes prominent use of the old Latin plainchant, *Dies irae* (*Day of Wrath*), from the Mass for the Dead. We also encounter this theme — about as popular among composers as the Paganini *Caprice* — in Rachmaninoff's tone poem *The Isle of the Dead*, Berlioz's *Symphonie fantastique*, Liszt's *Totentanz* (*Dance of Death*) for Piano and Orchestra, and numerous other works.

MEADOWBROOK



MUSIC FESTIVAL

SATURDAY-SUNDAY, JULY 1-2

Sixten Ehrling, conductor
Misha Dichter, pianist

SCHUMAN, American Festival Overture
BEETHOVEN, Concerto for Piano and Orchestra No. 1,
in C Major, Op. 15
Allegro con brio.
Largo.
Rondo: Allegro scherzando.

INTERMISSION

LIADOV, "The Enchanted Lake," Legend for Orchestra, Op. 62
MOUSSORGSKY, Pictures at an Exhibition

Promenade. The Gnome. The Old Castle. Tuileries. Bydlo—
Polish Oxcart. Ballet of Chickens in their Shells. Samuel
Goldenburg and Schmuyle. Limoges: The Market Place. Cata-
combs. The Hut on Fowl's Legs (Baba Jaga). The Great Gate
at Kiev.

Program Notes® by Paul Affelder

AMERICAN FESTIVAL OVERTURE . . . WILLIAM SCHUMAN
(Born August 4, 1910, in New York City)

William Schuman's entire musical career has been centered in his native New York City. He was educated in its public schools, at the Malkin Conservatory of Music, Teachers College of Columbia University and the Juilliard School of Music. He has taught at Sarah Lawrence College in suburban Bronxville; has headed the publication department of G. Schirmer, Inc.; has been President of the Juilliard School of Music, and is now President of Lincoln Center for the Performing Arts.

The *American Festival Overture* is a direct outgrowth of Schuman's

New York background. Here, in part, is what he wrote about the work at the time of its premiere: "The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the *Overture* is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines."

The "very festive occasion" to which the composer refers, and which caused him to give this work its title, was a special pre-season pair of concerts in honor of American composers that Serge Koussevitzky was presenting with the Boston Symphony Orchestra in Boston in October 1939. Schuman had promised the conductor a new composition for this miniature festival. He wrote it on Martha's Vineyard during the summer of 1939, and it received its first performance on the festival's second program, October 6, the only brand-new work to be so honored. The *Overture* was so well received that Koussevitzky played it again the following month during the orchestra's regular subscription season. These and the many subsequent performances it was given all over the world helped to establish Schuman's reputation as one of America's leading composers.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1 IN C MAJOR, OP. 15 LUDWIG VAN BEETHOVEN (Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

The *C Major Concerto* which, according to Beethoven's own admission, still reflects the styles of Mozart and Haydn much more strongly than it does his own, was composed in 1797 or 1798. Paul Bekker asserts that its first performance took place in Vienna on April 2, 1800, but this theory has been refuted by the autobiography of Johann Wenzel Tomaschek, a Viennese-born composer and pianist living in Prague, who stated that the premiere of the concerto occurred before October 1798, not in Vienna at all but in the Konviktsaale in Prague.

The concerto, which is in the customary three movements, opens with a sturdy *Allegro con brio*. The middle movement is a dreamy *Largo*, while the finale is a witty, robust rondo, *Allegro scherzando*.

"THE ENCHANTED LAKE," LEGEND FOR ORCHESTRA, OP. 62 ANATOL KONSTANTINOVITCH LIADOV (Born May 10, 1855, in St. Petersburg; died August 28, 1914, near Novgorod)

"Liadov earned the dubious reputation of being the laziest man of Russian music," wrote Louis Biancolli some years ago in the program book of the New York Philharmonic. "Rimsky-Korsakov often chided him on his indolence. This failing once cost him the chance to write the music for *The Firebird* ballet. The prospect of large-scale composition appalled him. Dozens of projects were abandoned from sheer lack of will-power. And Liadov was hounded by another evil—ruthless self-criticism. He was shy, modest to a fault, and he loathed publicity. He wrote slowly and painfully. The facility of Rimsky, Glazunov and Tchaikovsky often filled him with despair. He was sensitive and retiring. So this lone, timid man, fearful of life and reality, retreated into a world of his own—a place of magic spells, and dragons and mermaids . . . and enchanted lakes. 'The world,' he explained, 'is tedious, disappointing, trying, purposeless, terrible.' Anatol Konstantinovich Liadov escaped into fairyland."

In an attempt to rouse Liadov from his natural lethargy, Rimsky-Korsakov suggested that he write an opera. Knowing his friend's predilection for the supernatural, he even went so far as to suggest that it be a legendary opera. At first, Liadov was enthusiastic, but because of his natural laziness the plan came to naught. He did manage to make a few sketches, however, and these eventually grew into three tone poems based on Russian fairy tales. The first of these was *Baba-Yaga*, composed in 1905; the second was *The Enchanted Lake*, which dates from 1909, and the third was *Kikimora*, written in 1910.

Whereas the composer prefaced the scores of *Baba-Yaga* and *Kikimora* with descriptive notes explaining the connection of the music with characters of Russian folklore, in *The Enchanted Lake* he left the listener to conjure up his own images. The latter is a tranquil, nocturnal work that may well evoke images of a placid lake peopled by nymphs and water sprites. As Philip Hale once wrote in his notes for a performance by the Boston Symphony Orchestra, "An analysis would be impertinent."

PICTURES AT AN EXHIBITION MODEST PETROVITCH MOUSSORGSKY (Transcribed for orchestra by Maurice Ravel) (Born March 21, 1839, in Karevo; died March 28, 1881, in St. Petersburg)

On July 23, 1873, the Russian architect Victor Hartmann died at the early age of thirty-nine. He had been a most promising career, and he left behind him hundreds of architectural drawings, water colors, sketches and costume designs.

Hartmann's two closest friends were the critic Vladimir Stasov and the composer Modest Moussorgsky. Both were deeply affected by the young man's passing, and each wanted to do something in his memory. Stasov's gesture was to arrange a memorial exhibition of Hartmann's works. The exhibition opened at the Academy of Fine Arts in St. Petersburg in February 1874.

It was while strolling through the galleries, examining with tearful eyes the drawings and water colors of his departed friend, that Moussorgsky conceived the idea of composing a suite of piano pieces based on the pictures. Ideas came fast to him; usually one to labor over everything he wrote, he worked with amazing speed and facility as he put on paper his keyboard impressions of Hartmann's artistry. By July the work was finished.

Shortly after Hartmann's death, Moussorgsky had written to Stasov, in a despairing mood, "This is how the wise usually console us blockheads, in such cases: 'He is no more, but what he has done lives and will live.' True . . . but how many men have the luck to be remembered?" Little did Moussorgsky dream that Victor Hartmann would be remembered today only because of the musical impressions of his works.

It might be said, further, that *Pictures at an Exhibition* itself, remarkable as it is, would not be nearly as popular were it not for the masterful orchestration of the work by Maurice Ravel. Early in 1923 Ravel, who had praised Moussorgsky's composition most highly, was asked by Serge Koussevitzky to prepare an orchestration of the work for him. Ravel agreed, and the transcription had its first performance at a Koussevitzky Concert in Paris on May 3, 1923.

Ravel's arrangement calls for a large orchestra. So skillfully has he used the orchestra at his command that the suite sounds as if it had been orchestrated by Moussorgsky himself or, better still, as if it had been originally composed as an orchestral piece. Next to this imaginative transcription the original piano version sounds thin, almost like a reduction of the orchestral score.

As an introduction to *Pictures at an Exhibition*, and repeated between each "picture" as far as the fifth, is a *Promenade*, whose irregular 11/4 meter depicts the composer walking from one picture to the next. Both Moussorgsky and Ravel have varied the treatment of each one of these interludes to suit the changing mood of the onlooker as he approaches the next picture.

There are ten "pictures" in the suite: 1. *Gnomus (The Gnome)*. A grotesque gnome, in the form of a wooden nutcracker, goes through various contortions, accompanied by savage shrieks. 2. *Il Vecchio Castello (The Old Castle)*. In the voice of the solo saxophone, a troubadour sings a serenade outside a medieval castle. 3. *Tuileries*. Children playing and arguing in the Tuileries Gardens in Paris. 4. *Bydlo*. "Bydlo" is the Polish word for "castle," but the picture is of an old Polish oxcart. In the music, the cart approaches, passes and disappears in the distance, the song of its driver reproduced by the solo tuba. 5. *Ballet of Chickens in Their Shells*. Hartmann's costume sketches for some children in a ballet show, canaries enclosed in egg-shells with canary head-dresses; Moussorgsky's music imitates the clucking of chickens. 6. *Samuel Goldenberg and Schmuyle*. Two Polish Jews arguing, the rich one portrayed by the lower strings, the poor one by the whine of the muted trumpet. 7. *Limoges: The Market-place*. French market-women engage in animated gossip. 8. *Catacombs*. The music reflects the gloom, mystery and religious background of the Paris catacombs. 9. *The Hut on Fowl's Legs*. A drawing, the design for a clock, suggests the hut of the witch Baba Yaga, and the composer has provided music to match. 10. *The Great Gate at Kiev*. The sketches for a massive city gate in Kiev has inspired music of even more massive proportions, bringing the suite to an impressive conclusion.



James Oliver Buswell IV

Violinist



In the front rank of the younger generation of violin virtuosos, James Oliver Buswell IV has already performed as soloist with most of the major symphony orchestras. Born in Fort Wayne, Indiana, in 1946, Mr. Buswell is the product of a fascinating family. His grandfather, J. Oliver Buswell, Jr., was an eminent theologian and philosopher who, in 1926, was the youngest college president in the United States (Wheaton College, Wheaton, Illinois). His father, James Oliver Buswell III, is assistant professor of anthropology at Wheaton, and his mother is a teacher of piano, organ, and music theory.

At five, young Buswell was already studying both violin and piano. At seven, he was the youngest solo performer to appear with the New York Philharmonic on its children's concert series. Before entering Webster College in St. Louis, the young artist received high honors at Juilliard. Previously he had graduated from the Birch Wathen School, first in his class. His violin instructors have included Mary Canberg, of Nyack, N. Y., Joseph Knitzer of the Eastman School of Music, Paul Stassevitch of De Paul University, and Ivan Galamain of Juilliard.

Winner of many awards, among them the famed Merriweather Post Competition in 1962, Buswell appears destined to be one of the finest and foremost violinists of his generation. His instrument is a 1720 Stradivarius known as "L'Eveque" owned by the Society for Strings, Inc., of New York City.

Soloist July 6 - 7 - 8 - 9, 1967

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MUSIC & FESTIVAL

THURSDAY-FRIDAY, JULY 6-7

Sixten Ehrling, conductor

James Oliver Buswell IV, violinist

MOZART, Symphony No. 41 in C Major (K.551) ("Jupiter")

Allegro vivace.

Andante cantabile.

Menuetto; Allegretto; Trio.

Finale: Allegro molto.

BACH, Concerto for Violin and Orchestra No. 2, in E Major

Allegro.

Adagio.

Allegro assai.

INTERMISSION

BARBER, First Essay for Orchestra, Op. 12

STRAVINSKY, Concerto for Violin and Orchestra in D Major

Toccata.

Aria I.

Aria II.

Capriccio.

BERLIOZ, Queen Mab, from the Dramatic Symphony "Romeo and Juliet," Op. 17

Program Notes® by Paul Affelder

SYMPHONY NO. 41 IN C MAJOR (K. 551) ("JUPITER") . . .
WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

One of the marvels in the history of musical composition is the creation by Mozart of his three last and greatest symphonies within a period of only six weeks during the summer of 1788. What makes the feat more remarkable is the fact that he wrote these masterpieces under the most pitiful conditions, beset by debt, worry and discouragement.

The first of the great trio of symphonies, No. 39 in E flat Major (K. 543), was completed on June 26, 1788; No. 40 in G Minor (K. 550) was finished on July 25, and No. 41 in C Major (K. 551) on August 10. Though Mozart had composed one or more symphonies almost every year since he was eight, he did not create any more works in this form during the three and a half years that remained in his short life. There is no definite record of any performances of these three last symphonies during his lifetime, nor is it known when they had their first hearing.

No one knows exactly who it was that gave the Symphony No. 41 the title *Jupiter*, but some authorities believe it to have been Johann Baptist Cramer (1771-1858), German-born pianist, composer of many well-known studies and founder of a London publishing house.

The symphony's first movement, *Allegro vivace*, opens with a vigorous principal theme. The second subject is of a quieter, more delicate nature. There follows a codetta — or closing portion in the first section of the movement — which is an almost exact quotation from an aria *Un bacio di mano* which Mozart composed three months earlier for the basso-buffo Albertarelli, who wished to interpolate it in an opera, *Le Gelosie Fortunate*, by Pasquale Anfossi.

The second movement, *Andante cantabile*, is marked by a note of serenity, and its themes, treated in sonata form as in the first movement, are beautifully lyrical.

The third movement is the customary *Menuetto, Allegretto*, which is of the most stately character.

Some authorities attribute the derivation of the title *Jupiter* to the almost superhuman qualities of the finale, *Allegro molto*. "Only the last movement may be regarded as being Jovial, if one accepts the adjective in its original sense of godlike," writes Eric Blom. "What Mozart gives us is an awareness of the wonders of divine creation. Jove, if he appears to us at all in this crowning finale, does not do so as the thunderer, but as the maker of a world. There is a mystery in this music not to be solved by analysis or criticism, and perhaps only just to be apprehended by the imagination . . . There are five subjects, each of them a mere stock phrase such as any professor of composition might give to a student to work out as a fugue. Mozart does not work any of them into a fugue, but all of them into a sonata

movement with a fugal texture of incredible elaboration, combining now any two of the subjects, now a single one in canon, and again mixing both procedures together. The dizzy culmination comes in the coda, where all five themes appear together in various juxtapositions."

CONCERTO FOR VIOLIN AND STRING ORCHESTRA NO. 2 IN E MAJOR JOHANN SEBASTIAN BACH
(Born March 21, 1685, in Eisenach; died July 28, 1750, in Leipzig)

This is one of only two solo violin concerti that we are sure Bach wrote. According to Bach scholars, however, it is quite likely that all his keyboard concerti were originally written for violin and later transcribed by the composer. The present *Concerto in E Major*, for example, also exists as a *Concerto for Clavier and String Orchestra in D Major*.

In all probability, Bach wrote his violin concerti between 1717 and 1723, while he was serving as chamber musician and court composer to Prince Leopold of Anhalt-Cöthen. The keyboard transcriptions of these and other concerti were made later in Leipzig, undoubtedly for the concerts of the Telemann Society, which Bach directed.

The *E Major Concerto* is in the customary three movements. The first and third are rapid and fairly brilliant. But the most interesting musically and emotionally is the contrasting middle movement, a somber *Adagio*, which takes the form of a free chaconne. Here the soloist weaves constantly varying figures over an accompanying bass line that is just as constantly repetitious. The noted Bach authority, the late Sir Hubert Parry, described this intriguing movement as a discourse or argument between the violin and the basses, with the soloist trying to win his argument by attacking the subject from different angles.

FIRST ESSAY FOR ORCHESTRA, OP. 12 . . . SAMUEL BARBER
(Born March 9, 1910, in West Chester, Pa.)

Samuel Barber is among the most distinguished of what has become the older generation of American composers. His music is characterized by a rich lyrical quality which has won for it a large and appreciative audience.

The first of Barber's two *Essays for Orchestra* was composed during the late summer and early autumn of 1937 at St. Wolfgang, Austria. In nearby Salzburg in July, Artur Rodzinski had conducted his *Symphony No. 1 in One Movement*, the first work by an American ever to be performed at the Salzburg Festival. In his brief but interesting book on Barber, published in 1954 by G. Schirmer, Inc., Nathan Broder relates this story about the *Essay*:

Please, no photographic flashes during performance.

"Toscanini, who was the chief conductor at the Festival there, was preparing his programs for the coming season with the National Broadcasting Company Symphony Orchestra in New York, which was then being organized for him. He wished to do an American work but could not decide upon a composer. Rodzinski strongly urged that he play something by Barber, and Toscanini expressed interest in seeing a new short piece. Barber set to work and by the time he returned to the United States in October had finished the *Essay for Orchestra* and an arrangement for string orchestra of the *Adagio from the String Quartet*. He submitted both scores to Toscanini and waited impatiently for a reply, but none was forthcoming. The season wore on to its end, Toscanini sailed for Europe in the spring, and the scores were returned to Barber without comment. The unhappy composer began to cast about for other conductors who might be willing to perform one or both of the works. That summer, when (Barber's close friend and colleague Gian-Carlo) Menotti visited the Toscaninis at Lake Maggiore, Barber refused to accompany him. Toscanini inquired why Barber had not come and Menotti replied that Barber was ill. 'Oh,' said Toscanini, 'he's perfectly well; he's just angry with me, but he has no reason to be — I'm going to do both of his pieces.' But he did not ask to see the scores again until a day before the first rehearsal — he had already memorized them. It was at the last rehearsal, on the day of the performance (November 5, 1938), that Toscanini decided that a trumpet ought to reinforce the strings near the end of the *Essay*. Barber was not there, and the conductor tried frantically and unsuccessfully to reach him by telephone, to secure his permission to make the change. At the performance the change was made; afterwards the world-famous septuagenarian apologized to the twenty-eight-year-old American for "taking liberties with his score."

Later, however, another conductor, Eugene Ormandy, made some suggestions to Barber for certain revisions in the *Essay*. Though the printed score carries no part for trumpet, as recommended by Toscanini, the composer did carry out Ormandy's suggestions, and the latter conducted the Philadelphia Orchestra in the first performance of the new version on October 4, 1940.

This *Essay* might be considered as the musical counterpart of a literary essay. It has a neatness and logic which contrast its principal thematic ideas rather than developing them. The work is in three basic sections. The opening is broad and sustained; the middle portion is more animated, and there is a return to the slow section near the end.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR IGOR STRAVINSKY

(Born June 17, 1882, in Oranienbaum, near St. Petersburg)

The suggestion that Stravinsky compose a violin concerto came from Willy Strecker of the German publishing firm of Schott. Strecker introduced Stravinsky to the Russian-American violinist, Samuel Dushkin, with the idea that he should write a violin concerto for him. At first, Stravinsky looked askance at the plan. He felt he was not sufficiently familiar with the technique of the violin to write a concerto; besides, if he did compose one, he was afraid that Dushkin would be interested only in a brilliant display piece.

At this point, another prominent composer, Paul Hindemith, himself a noted string player, offered the opinion that Stravinsky's unfamiliarity with the violin might help him to avoid the very clichés he feared. Dushkin proved his interest and sincerity, too, and spent a good deal of time with him, advising him on technical details as the concerto progressed. For his own part, Stravinsky examined a number of concerti in the standard repertoire. Though he certainly did not copy the style of any one of them, he did adopt for his new work the key of D major — the same key in which Mozart,

Beethoven, Paganini, Brahms and Tchaikovsky cast some of the most famous violin concerti.

While employing the key of D major, so popular with composers of violin concerti, Stravinsky did not follow the pattern of the classical or romantic concerto. To some extent, he went back to the baroque concerto of Bach and Vivaldi, though the basic idiom, of course, is entirely his own.

Throughout this highly concentrated work, the violin is set off in competition with the orchestra, though it is never dominated by its stronger opponent. The concerto is in four movements. First comes a vigorous, virtuosic *Toccata*. This is followed by two *Arias*, the first austere, almost tragic in character, the second more florid and melodious. The finale is a dazzling *Capriccio*.

The collaboration between Stravinsky and Dushkin gave birth to a lifelong friendship and artistic association. Quite naturally, Dushkin was the soloist when the composer conducted the world premiere of the concerto with the Berlin Radio Orchestra on October 23, 1931. Later that fall, Dushkin introduced the work in London, Paris and Italy. Then, on New Year's Day 1932, he performed it for the first time in the United States with Serge Koussevitzky and the Boston Symphony Orchestra.

"QUEEN MAB" FROM THE DRAMATIC SYMPHONY "ROMEO AND JULIET," OP. 17 HECTOR BERLIOZ (Born December 11, 1803, in La Côte-Saint-André; died March 8, 1869, in Paris)

Berlioz's great Dramatic Symphony *Romeo and Juliet*, inspired by the Shakespearean tragedy, was composed in 1839 and first performed under the composer's direction at the Paris Conservatory on November 24 of that year.

The story is told that the famous violinist, Niccolò Paganini, after hearing a performance of Berlioz's *Symphonie fantastique* in December 1838, was so moved by the music that he came up on the stage after the concert and fell on his knees before the embarrassed composer. The very next day, a messenger brought Berlioz a draft for twenty thousand francs from Paganini. What has never been determined is whether the money came from the notoriously tight-fisted violinist himself or from some other benefactor who, wishing to remain anonymous, presented it through Paganini. At any rate, the money enabled Berlioz to devote more than half a year without interruption to the composition of *Romeo and Juliet*, which he dedicated to Paganini.

Although *Romeo and Juliet* is a work of large proportions, complete with vocal soloists, chorus and orchestra, Berlioz was quick to emphasize that he did not intend it as an opera or cantata but as a symphony, in which the vocal sections serve only to set the stage for the purely orchestral movements.

Romeo and Juliet is divided into three main parts, each with subdivisions. *Queen Mab*, which serves as the symphony's scherzo, constitutes the third and final section of Part II. It had its origin in Mercutio's speech in Act I, Scene 4, of the play, which begins:

"O, then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate-stone
On the fore-finger of an alderman,
Drawn with a team of little atomies
Over men's noses as they lie asleep."



Jane Marsh

Soprano



Jane Marsh, young soprano from San Francisco, is the first American artist to win first prize at the famed Tchaikovsky Competition of Moscow since Van Cliburn won the piano award in 1958. This stunning event took place in June, 1966, one day before her 24th birthday. Her career has already included appearances in the stellar role of Desdemona in Verdi's "Otello" at The Festival of Two Worlds in Spoleto, guest appearances with three of Italy's major opera companies, and as soloist with the New York Philharmonic, Boston Symphony, and Los Angeles Philharmonic to name but a few.

In her childhood Miss Marsh became an accomplished swimmer and horsewoman who competed professionally until her entrance into Oberlin College. Singing became important when she took up voice studies at Oberlin—along with clinical psychology, in which she is now a few credits shy of a degree. She spent her junior year at the Mozarteum in Salzburg as an exchange student, returning with fluency in Italian, German, and French.

It was as a participant in the Merola Training Program in San Francisco that Miss Marsh met her coach, Otto Guth, who subsequently introduced her to New York and to her voice teacher, Lili Wexberg. Under the auspices of the Metropolitan Opera and the Martha Baird Rockefeller Foundation, she has furthered her studies in New York and acquired a substantial operatic repertoire.

Soloist July 13 - 14 - 15 - 16, 1967.



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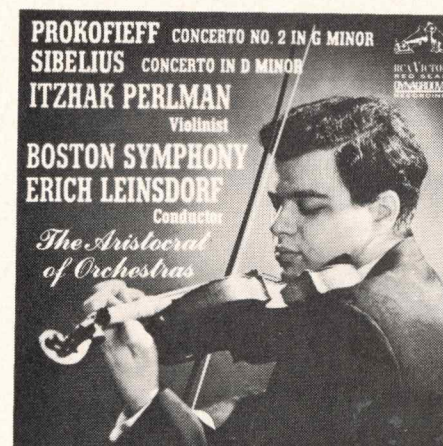
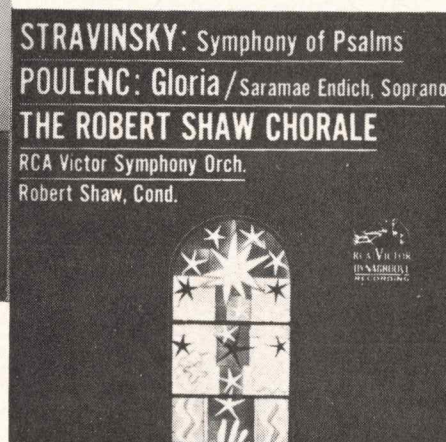
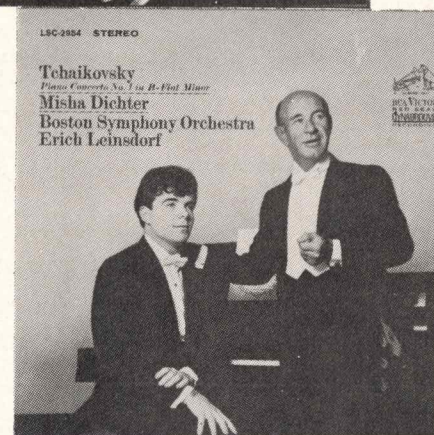
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SATURDAY-SUNDAY, JULY 8-9

Sixten Ehrling, conductor
James Oliver Buswell IV, violinist
MAHLER, Symphony No. 5 in C Sharp Minor
Part I.

1. Trauermarsch (Funeral march).
2. Stürmisch bewegt; mit grosser Vehemenz (Stormily agitated; with great vehemence).
3. Scherzo: Kräftig, nicht zu schnell (Vigorously, not too fast).

Part II.

4. Adagietto: Sehr langsam (Very slowly).
5. Rondo Finale: Allegro comodo.

INTERMISSION

LALO, "Symphonie Espagnole," for Violin and Orchestra, Op. 21
Allegro non troppo.
Scherzando: Allegro molto.
Andante.
Rondo.

Program Notes® by Paul Affelder

SYMPHONY NO. 5 IN C SHARP MINOR . . . GUSTAV MAHLER
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911,
in Vienna)

When we consider the size and scope of Mahler's symphonies, we have to marvel at the amount of labor that went into them. Yet Mahler was, as he himself once described it, a "holiday" composer who had to squeeze what writing he did into odd hours of the early morning or summer holidays, when he was freed from his arduous duties as conductor and musical administrator.

The Fifth Symphony was one of Mahler's "holiday" works. He began it in the summer of 1901 at Maiernigg on the Wörthersee in the mountains of Carinthia where, the previous summer, he had completed his Fourth Symphony. In March 1902, he married Alma Maria Schindler, one of whose first tasks as his helpmate was to copy into legible form his sketches for the new symphony. The summer of 1902 was also spent on this large-scale work, which he orchestrated during the early morning hours that fall and winter in Vienna. The composer conducted the first performance of the Fifth Symphony on October 18, 1904, at a concert of the Gürzenich Orchestra in Cologne.

For Mahler, the Fifth Symphony represented a new step forward in his symphonic development, and he felt the need for new and different means of instrumental expression. But he had trouble finding the exact orchestral distribution he wanted. Even his wife relates in her book on the composer how, after a reading rehearsal of the symphony, she complained to her husband that all the themes she knew so well from having copied them into the score were being drowned out by the heavy battery of percussion instruments. Mahler also sensed his mistake, and promptly crossed out half of the percussion parts in the score.

But this was not to be his last revision of the symphony. Time and again, he returned to it to make alterations. It was not until 1911, the last year of his life, that he was able to write: "The Fifth is finished. I have been compelled to reorchestrate it completely. I cannot understand how at that time (1902) I could have written so much like a beginner. Clearly the routine I had acquired in the first four symphonies deserted me altogether, as if a totally new message demanded a new technique."

Like so much of his other music, particularly his symphonies, the Fifth is concerned with the theme of death. The work is in five movements, divided into three parts. Part I consists of the first movement, a lugubrious *Funeral March*, which leads into the dramatic second movement, marked *Stormily agitated; with great vehemence*. Part II comprises a huge and rather serious-minded *Scherzo*, bearing the indication *Vigorously, not too fast*. Part III begins with the sym-

phony's most famous movement, a serene and exquisite *Adagietto*, scored only for strings and harp, and concludes with the fifth movement, a big, complex fugal *Rondo-Finale* that makes extensive use of the theme from the preceding *Adagietto* and brings the symphony which had begun so gloomily, to a bright, affirmative close.

"SYMPHONIE ESPAGNOLE" FOR VIOLIN AND ORCHESTRA,
OP. 21 . . . EDOUARD LALO
(Born January 27, 1823, in Lille; died April 22, 1892, in Paris)

"Do you know the *Symphonie espagnole* by the French composer, Lalo?" Tchaikovsky wrote to his benefactress, Nadezhda von Meck, on March 15, 1878. "The piece has been recently brought out by the very modern violinist, Sarasate. It is for solo violin and orchestra, and consists of five independent movements, based upon Spanish idioms. The work has given me great enjoyment. It is so fresh and light, and contains piquant rhythms and melodies which are beautifully harmonized."

Tchaikovsky had been quicker to recognize Lalo's talents than had many Frenchmen. Beginning his career as a composer of songs and chamber music, which were not appreciated in mid-nineteenth century France, Lalo did not gain real recognition until 1874, when the great Spanish virtuoso, Pablo de Sarasate, introduced his *Violin Concerto in F Major*, Op. 20, at a *Concert National* in Paris. That same year, Lalo composed and dedicated to Sarasate the *Symphonie espagnole for Violin and Orchestra*, Op. 21, which the violinist performed for the first time at a *Concert Populaire* at the Chatelet in Paris on February 7, 1875. It was with this work that Lalo achieved his greatest fame and by which he is best known today.

The *Symphonie espagnole* — or *Spanish Symphony* — is, of course, no symphony at all but a concerto for violin and orchestra. Unlike most concerti, however, it is in five movements, though the third movement is usually omitted in performances—as it was by Sarasate when he played the work for the first time in England. The opening movement, *Allegro non troppo*, is rather vigorous and markedly rhythmic in character, the rhythm being that of the habanera. The second movement is a light, frothy *Scherzando (Allegro molto)* which might be almost a satirical commentary on a nocturnal serenade. The third movement, *Intermezzo (Allegretto non troppo)*, brings back the rhythm of the *habanera*, with a brief suggestion of a *seguidilla* in the middle. The fourth movement, *Andante*, takes on a more somber mood; its principal theme is strongly reminiscent of the traditional Hebrew chant *Kol Nidrei*. Gaiety returns with the final movement, *Rondo (Allegro)*, which is in the form of a lively jota.

THURSDAY-FRIDAY, JULY 13-14

Hiroyuki Iwaki, guest conductor
Jane Marsh, soprano

BRITTEN, Four Sea Interludes from "Peter Grimes"

Dawn.
Sunday Morning.
Moonlight.
Storm.

TURINA, "Canto a Sevilla," Song Cycle for Voice and Orchestra,
Op. 37

Semana Santa (Holy Week).
Las Fuentes del Parque (The Fountains in the Park).
El Fantasma (The Ghost).
La Giralda.

INTERMISSION

SIBELIUS, Symphony No. 2 in D Major, Op. 43

Allegretto.
Tempo andante ma rubato.
Vivacissimo.
Finale: Allegretto moderato.

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MUSIC FESTIVAL

Program Notes® by Paul Affelder

FOUR SEA INTERLUDES FROM "PETER GRIMES"
BENJAMIN BRITTEN
(Born November 22, 1913, in Lowestoft, Suffolk, England)

Peter Grimes was the first full-fledged opera, as well as the beginning of a successful series of works for the lyric stage by a man regarded today as among Britain's leading composers of the twentieth century. First presented at Sadler's Wells Theatre in London on June 7, 1945, and first heard in this country at the Berkshire Music Festival in Lenox, Massachusetts, on August 6, 1946, it has been performed to tremendous acclaim all over Europe and at the Metropolitan.

The opera was composed on a commission from the Koussevitzky Music Foundation, Inc. Britten had been attracted by *The Borough*, a poem written in 1810 by George Crabbe, and it is on this work that the opera's libretto — first envisioned by Britten and the tenor Peter Pears (who created the role of Peter Grimes) but written by Montagu Slater — is based. Preparing the text took nearly eighteen months, whereas the composition of the music required only a little over a year, from January 1944 to February 1945.

"For most of my life I have lived closely in touch with the sea," Britten wrote in the introduction to the booklet *Peter Grimes*, published by Sadler's Wells at the time of the opera's premiere. "My parents' house in Lowestoft directly faced the sea, and my life as a child was colored by the fierce storms that sometimes drove ships onto our coast and ate away whole stretches of the neighboring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea — difficult though it is to treat such a universal subject in theatrical form."

The various scenes of the opera are connected by six orchestral interludes, inspired passages that account for some of the work's most exciting and interesting moments. Of the four interludes on this program, the first, *Dawn*, connects the Prologue and Act I, and introduces the early morning scene on the village quay, where the fishermen are preparing nets, bait and sails before setting out to sea. The second interlude, entitled *Sunday Morning*, ushers in the first scene of Act II, and depicts a street in the village on a bright Sunday morning with the church bells ringing. The third interlude, *Moonlight*, introduces Act III, a street scene at night. The fourth interlude, *Storm*, connects Scenes 1 and 2 of Act I. A storm, which has been rising during the preceding scene, mounts to full fury in the interlude and in the scene which follows.

The *Sea Interludes* were given their initial concert performance at the Cheltenham Festival on June 13, 1945, when the composer conducted the London Philharmonic Orchestra.

"CANTO A SEVILLA," SONG CYCLE FOR VOICE AND ORCHESTRA, OP. 37 JOAQUIN TURINA
(Born December 9, 1882, in Seville; died January 14, 1949, in Madrid)

Along with his contemporary, Manuel de Falla, Joaquín Turina

dominated the Spanish musical scene during the second quarter of the twentieth century. Like de Falla, he studied piano at the Madrid Conservatory with José Trago; like de Falla, too, he spent some years in Paris, though the French influence is more apparent in Turina's music. Perhaps this is because he studied composition with Vincent d'Indy and received encouragement from Debussy, Ravel and Florent Schmitt.

Returning to Madrid in 1913 after eight years in Paris, Turina quickly established himself as an important pianist, composer, teacher and critic. Most of his music has a strong Hispanic flavor, yet there is no mistaking the influence of French Impressionism and of d'Indy who, it should be remembered, was one of the principal disciples of César Franck.

Composed in 1925, *Canto a Sevilla* is a cycle of four songs to texts by José Muñoz San Roman. *Semana Santa* (Holy Week), describes the colorful religious procession in the streets of Seville during Holy Week. *Las Fuentes del Parque* (The Fountains in the Park), evokes the spirit of romance that surrounds these fountains. *El Fantasma* (The Ghost), tells of a mysterious and fearsome ghost that prowls the streets by night — a spectre who some say is Love wearing a mask. *La Giralda*, is a song in praise of this elegant and ornate tower of Seville.

SYMPHONY NO. 2 IN D MAJOR, OP. 43 JEAN SIBELIUS
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Järvenpää, Finland)

When Sibelius composed his First Symphony in 1899, he was experimenting with what for him was a new means of musical expression. In so doing, he was obliged to take a number of backward glances, many of them in the direction of the Tchaikovsky symphonies. With the advent of the Second Symphony, however, Sibelius struck out along new, independent and as yet untrodden paths. He began writing music with great individuality, with a strong northern flavor, and with scarcely a nod in the direction of Tchaikovsky or other symphonic forebears.

Despite its northern attributes, the Second Symphony was begun in the spring of 1901 while Sibelius was vacationing in Italy. It was completed toward the end of that year in Finland. The composer himself conducted the first performance at a concert in Helsinki on March 8, 1902.

In his brief biography of the composer, Cecil Gray gives the following illuminating analysis of the Second Symphony:

"In outward appearance it still conforms to the traditional four-movement formula of *allegro*, *andante*, *scherzo*, and *finale*, but the internal organization of the movements reveals many important innovations, amounting at times, and particularly in the first movement, to a veritable revolution, and to the introduction of an entirely new principle into symphonic form. The nature of this revolution can be best described by saying that whereas in the symphony of

(continued on page 103)

Allen Chase

Trombonist



Mr. Chase, principal trombonist of the Detroit Symphony, joined the orchestra in 1952. Prior to then, he taught voice and instrumental music at the Ohio Military Institute. He holds a bachelor's and master's degree in music from the University of Michigan and is on the staff of the Meadow Brook School of Music.

Soloist July 20 - 21, 1967

Gordon Staples

Violinist



A frequent soloist with the Detroit Symphony, Mr. Staples gave the Detroit premiere to the Berg Violin Concerto, in January 1966. He joined this orchestra in 1955, coming from the New Orleans Symphony where he was concertmaster. He has concertized and appeared as soloist with orchestra extensively in this country, Canada, and Latin America. He plays the famed "Halir" Stradivarius, which he acquired in 1965. A graduate of the Philadelphia Academy of Music, Mr. Staples is on the faculty of the Meadow Brook School of Music.

Soloist July 22 - 23, 1967.

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Sibelius' predecessors the thematic material is generally introduced in an exposition, taken to pieces, dissected, and analyzed in a development section, and put together again in a recapitulation, Sibelius in the first movement of the Second Symphony inverts the process, introducing thematic fragments in the exposition, building them up into an organic whole in the development section, then dispersing and dissolving the material back into its primary constituents in a brief recapitulation.

"Nothing in the entire literature of symphonic form is more remarkable than the way in which Sibelius here presents a handful of seemingly disconnected and meaningless scraps of melody, and then breathes life into them, bringing them into organic relation with each other and causing them to grow in stature and significance with

each successive appearance, like living things.

"The slow second movement is also highly individual. The familiar principal of the contrast between a lyrical chief subject and a more virile second subject is here intensified into an almost epic conflict, involving several groups of thematic protagonists.

"The bustling *scherzo* is comparatively conventional in form and style, apart from the lovely *trio* which is built upon a theme beginning with no fewer than nine repetitions of the same note — a thing no one but Sibelius would dare or could afford to do. For the rest it is on familiar lines, and the concluding movement which follows without a break is in the usual *finale* tradition — broad, stately, ceremonious, rather pompous perhaps here and there."

MEADOWBROOK



MUSIC & FESTIVAL

SATURDAY-SUNDAY, JULY 15-16

Hiroyuki Iwaki, guest conductor

Jane Marsh, soprano

MAYUZUMI, "Bugaku," Ballet Suite

REFICE, "L'annuncio," and "La morte di Cecilia" from the Opera "Cecilia"

INTERMISSION

VERDI, "Salce, salce," and "Ave Maria" from the Opera "Otello"
TCHAIKOVSKY, Symphony No. 4 in F Minor, Op. 36

Andante sostenuto; Moderato con anima in movimento di valse.

Andantino in modo di canzona.

Scherzo: Pizzicato ostinato; Allegro.

Finale: Allegro con fuoco.

Program Notes® by Paul Affelder

"BUGAKU" — BALLET SUITE . . . TOSHIRO MAYUZUMI
(Born February 20, 1929, in Yokohama)

One of Japan's leading contemporary composers, Toshiro Mayuzumi received his training at the Tokyo University of Art and Music and the Paris Conservatory. This variety of background has enabled him to combine effectively in his compositions the best elements of Oriental and Occidental music. Thus, he has successfully blended certain characteristics of Japanese music with such Western devices as the twelve-tone technique and electronic music. Most unusual of all his works, perhaps, is *Music with Sculpture*, one of a number of compositions he wrote for the American Wind Symphony in Pittsburgh. It is scored for winds, percussion, harp and—as stated in the catalogue—a "54-piece 200-pound mobile of stainless steel created by the Japanese sculptor Yasuhide Kobashi; this art object is to be suspended from the ceiling; the movement of air through the various forms of the mobile furnishes sounds."

Bugaku (Court-Music) was commissioned for Ballet Society, Inc., by a group of prominent New Yorkers. It was first presented by the New York City Ballet on March 20, 1963. The choreography was by George Balanchine, and Robert Irving conducted. At that time, the following explanatory note appeared in the program:

"The company of musicians and dancers maintained by the Japanese Household, known as *Gagaku*, came to the United States and appeared with great success on the regular programs of the New York City Ballet in 1959. The *Gagaku* musicians and dancers are the oldest constituted dance company in the world, with an uninterrupted tradition of repertory and performance extending almost a thousand years. They play in a special pavilion in the Imperial Palace in Tokyo at special holiday and ritual occasions and their trip to the United States was the first time they have ever left the Japanese islands. Their repertory is particularly fascinating since it incorporates much

musical practice from Southeast and Central Asia, which is almost lost on the Asian mainland. George Balanchine, having heard the *Gagaku* and seen the dancers, requested Toshiro Mayuzumi, one of Japan's most gifted young composers, to write a piece in the style of the court-music (*Bugaku*), but for Western orchestration . . . Mr. Balanchine has not attempted a direct imitation of the *Gagaku* gestures or movement, but has transposed the classic Western academic ballet into a style suggested by the music. The costumes are a free fantasy, by Madame Karinska, on the traditional Japanese court dress."

TWO EXCERPTS FROM "CECILIA" . . . LICINIO REFICE

a. *L'annuncio* (Prologue)

b. *La morte di Cecilia* (*The Death of Cecilia*)
(Born February 12, 1883, in Patrica, near Rome; died September 11, 1954, in Rio de Janeiro)

St. Cecilia, the patron saint of music, is very closely associated with the life — and death — of Licinio Refice. This prominent Italian composer and conductor of religious music studied at the Accademia di Santa Cecilia in Rome. Among the best known of his works is the opera or "sacred play" *Cecilia*, which was first heard at the Rome Opera on February 15, 1934, with Claudia Muzio in the title role. And it was while conducting a performance of *Cecilia* in Rio de Janeiro twenty years later that Refice died suddenly.

Refice's opera, which takes the form of a mystery play, follows the story of Cecilia, a young Christian lady of Rome, who was ordered by her family to marry the Roman patrician Valerianus. Having vowed to remain a virgin, she persuaded her husband to respect that vow; furthermore, she converted him, his brother and many other pagans to Christianity. Ultimately, however, her activities came to the attention of the Roman Prefect Turcius Almachius, and she, her husband and brother-in-law were martyred.

Please, no photographic flashes during performance.

Of the two excerpts from *Cecilia* on this program the first, *L'annuncio*, constitutes the Prologue, a hymn of praise to Cecilia, sung offstage in the opera by a small chorus of sopranos but performed in concert by a solo soprano. The second excerpt, *La morte di Cecilia* (The Death of Cecilia), occurs near the close of the final scene. The method chosen for putting Cecilia to death was to place her in a dry bath with flames underneath. After the Roman Prefect Almachius has left her to die, her servants attempt to alleviate her suffering. In her final aria, she thanks them but tells them she is ready to face death. As she is about to die, some of her faithful followers come in and kneel beside her. To them and to the poor she leaves all her belongings, and asks that her house be consecrated as a church.

"SALCE, SALCE" ((WILLOW SONG) AND "AVE MARIE"
FROM "OTELLO" GIUSEPPE VERDI
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

After completing *Aida* in 1871, Verdi believed he had written his last opera. But his subsequent association with the young Italian composer and poet, Arrigo Boito, was to change all that. It was Boito, this time as a highly skillful librettist, who succeeded in firing Verdi's imagination anew; he provided the composer with masterful texts for *Otello* and *Falstaff* that preserved most admirably the spirit of the Shakespearean plays on which they were based.

Otello, which many regard as Verdi's operatic masterpiece, had its premiere at La Scala in Milan on February 5, 1887, when the composer was seventy-three years old.

At the opening of the last act, Desdemona, filled with the premonition that this will be her last night on earth, is in her bedchamber preparing to retire and await the arrival of Otello. She asks her attendant, Emilia, to promise her that if she should die she will shroud her in her wedding veil. In the heart-rending *Salce* (*Willow Song*), she recalls the story of her mother's maid, Barbara, deserted by her lover, who died of love singing the plaintive refrain, "Willow, willow." It is an aria of great beauty, one that combines tenderness with terror, and is immediately followed in the opera by the *Ave Maria*, as Desdemona kneels before the image of the Madonna and asks the Virgin to pray for her in her hour of dying.

SYMPHONY NO. 4 IN F MINOR, OP. 36
PIOTR ILYITCH TCHAIKOVSKY
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in St. Petersburg)

The first of the trilogy of Tchaikovsky's best-known symphonies—the Fourth in F Minor—is closely associated with the two women who played an important part in his life. First of all, there was Nadezhda Filaretovna von Meck, widow of a wealthy railroad builder, who had become so infatuated with the composer's music that she had insisted upon sending him an annual stipend, in order that he would not be obliged to teach theory and composition, thereby freeing him to create new masterpieces. Tchaikovsky and his benefactress carried on a voluminous correspondence, but the two never met. It was

in 1877 that he had his first contact with Mme. von Meck, and it was in May of that year that he began work on his Fourth Symphony. He planned to dedicate the composition to her, but in her customary self-effacing way she agreed to the dedication provided it should not include her name. Consequently, the symphony is inscribed simply "To my Beloved Friend."

The second woman to enter Tchaikovsky's life at this time was Antonina Ivanova Miliukov, a student at the Moscow Conservatory, who became so slavishly enamored of the composer that she threatened suicide if he would not marry her. Marriage was the thought farthest from Tchaikovsky's mind, but Antonina haunted him until he finally consented to a union. The marriage took place on July 18, 1877, while he was in the midst of composing the symphony. It was an altogether tragic experience. Husband and wife were together a total of about two weeks between July and September, at the end of which time it was Tchaikovsky who not only threatened but actually attempted suicide—by standing waist-deep in the Moskva River, where he hoped to freeze to death. He was rescued, and was sent to his brother Anatol in St. Petersburg. Almost immediately upon his arrival, he had a nervous collapse, and remained unconscious for two days. Anatol took him to Clarens, Switzerland, and from there to Venice. Fully recovered, Tchaikovsky resumed work on the symphony. It was finally completed in January 1878, and its first performance took place on February 22, at a concert of the Imperial Musical Society in Moscow, with Nicholas Rubinstein conducting.

The composer's harrowing experiences during the period of the symphony's formation may have had an effect on the character of the work, which is rather stark and sombre. In a moment of weakness, Tchaikovsky departed from his usual custom and wrote out an elaborate program for the symphony—a program that involved all sorts of motifs for Fate and Happiness and peasants dancing. Practically all annotators quote this outline, though they usually neglect to quote his postscript, in which, having reread what he wrote, Tchaikovsky declares that "this is the first time in my life I have tried to transpose musical ideas and images into words, and have certainly not been successful."

It is far more satisfactory for the individual listener to form his programmatic ideas about the symphony or—better still—to listen to it as pure music.

The symphony's first movement begins with an arresting, fanfare-like introduction, *Andante sostenuto*, which leads into a flowing *Moderato con anima*. The very markings of the second and third movements indicate their character. The second, *Andantino in modo di canzona*, is like a plaintive little song. The third, a *scherzo* bearing the indication *Pizzicata ostinato*, is a playful divertissement in which the stringed instruments, plucked with the fingers throughout, carry on a merry chase. They are interrupted by a rustic middle section played by woodwinds and brasses, after which the *pizzicato* section returns. The *finale*, *Allegro con fuoco*, is brilliant, festive and fast-moving. As a second theme, Tchaikovsky introduces a familiar Russian folk song, *A Birch Tree Stood in the Meadow*, for which practice he was severely criticized. Toward the close of the movement, the fanfare-like introduction of the first movement is recalled briefly, thus giving a feeling of unity to the symphony.



Nicole Henriot-Schweitzer

Pianist



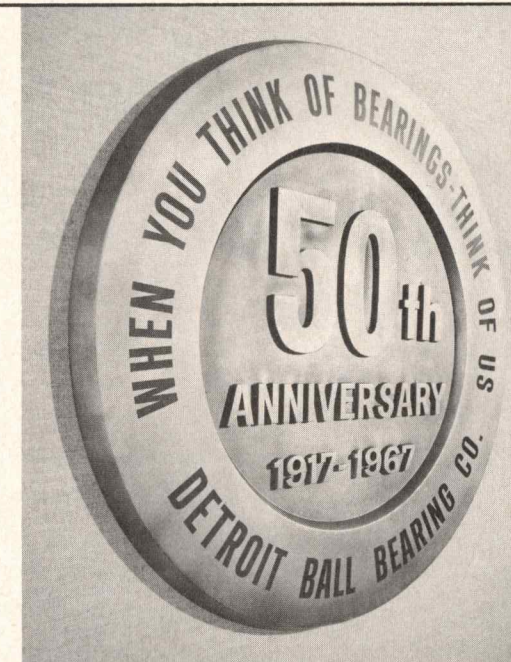
Mme. Nicole Henriot-Schweitzer was born in Paris and began her piano studies with Marguerite Long. She won first prize at the Paris Conservatory of Music at age thirteen and was soon achieving stunning success. After her first recital the noted Arthur Honegger wrote, "Her playing is the revelation of an absolutely

extra-ordinary musical talent which has set the music world on its ear."

Nicole Henriot-Schweitzer was the first French artist to play in England and Central Europe after World War II. She is a favorite soloist of all the major American orchestras and has performed extensively throughout the world. Her success in Russia where she toured in 1965 was a matter of note everywhere.

This year the talented artist adds the Meadow Brook Festival to the long list of major summer events at which she often appears.

Soloist July 29 - 30, 1967.



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THURSDAY-FRIDAY, JULY 20-21

Sixten Ehrling, conductor
Van Cliburn, pianist
Allen Chase, trombonist

BERWALD, Tragic Overture to "Estrella de Soria"
*ZADOR, Concerto for Trombone and Orchestra

Moderato.
Allegretto.
Allegro.

KRAFT, Concerto Grosso
Allegretto.
Andante.
Allegro con brio.

INTERMISSION

BRAHMS, Concerto for Piano and Orchestra No. 2, in B flat Major, Op. 83

Allegro non troppo.
Allegro appassionato.
Andante.
Allegretto grazioso.

*World Premiere.

MEADOW BROOK



MUSIC & FESTIVAL

Program Notes® by Paul Affelder

TRAGIC OVERTURE TO "ESTRELLA DE SORIA"
FRANZ BERWALD
(Born July 23, 1796, in Stockholm; died there April 3, 1868)

In many ways, the career of Franz Berwald may be compared to that of our own Charles Ives. Like Ives, he began that career as a musician, largely self-taught. Like Ives, the music he composed was adventurous, often experimental, and too far ahead of its time to be appreciated by his contemporaries. So, like Ives, he turned for a livelihood to the world of business, where he was far more successful. Then, like Ives, his music began to be discovered and appreciated long after his death. Yet even today, though the reference books call him Sweden's outstanding symphonist, Berwald and his works have not received the attention they deserve.

Born into a musical family of North German origin, Berwald was something like a child prodigy, appearing as a violin soloist when he was nine and joining the Royal Orchestra as a violinist and violist when he was sixteen. He remained in this post for some fourteen years, during which period he also composed some music and made some concert tours. In 1829 he moved to Berlin; but when he failed to gain recognition with his music, he turned to inventing mechanical apparatus for orthopedic gymnastics, and in 1835 opened his own orthopedic institute. By 1841 he had amassed sufficient funds to marry his assistant and move to Vienna, where he resumed his musical career. The next nine years were spent in Austria, South Germany and back in Sweden. Failing to receive any significant musical appointments, he entered the world of business once more, this time as manager of a glass-works, and improved the industry with numerous inventions. At the same time, he continued to compose and also wrote articles on music. Finally, in 1864, he was elected to membership in the Academy of Music, and in 1867 was appointed teacher of composition at the Stockholm Conservatory. The following year, however, he died.

Though Berwald's compositions include operas and operettas, orchestral works, concerti, chamber music, and pieces for piano and organ, his principal fame rests on his six symphonies. His most ambitious opera, the three-act *Estrella de Soria*, was completed in 1841, revised in 1848 and first produced, with moderate success, at the Stockholm Opera on April 9, 1862. The opera, set in fifteenth century Spain, involves a love triangle between a Castilian general, Salvaterra, his captive Moorish princess, Zulma, and the general's fiancée, the Castilian Countess Estrella de Soria who, when she loses her betrothed to another, commits suicide.

According to authorities, the best feature of the opera is its curtain-raiser, labeled in the score *Tragic Overture*. It begins with a short introduction, *Largo*, followed by the main section, a dramatic *Allegro assai*. If the ending sounds a bit inconclusive, it is because the overture was meant to lead directly into the opera. As a piece of music, it bears a spiritual relation to the romantic overtures of Weber and Mendelssohn, two of Berwald's famous contemporaries.

CONCERTO FOR TROMBONE AND ORCHESTRA
EUGENE ZADOR
(Born November 5, 1894, in Bătașzék, Hungary)

Eugene Zador, who has been composing since he was thirteen, entered the Vienna Conservatory at sixteen, and earned his Ph.D. in musicology in Münster in 1921. The following year he joined the faculty of the Vienna Conservatory. In 1934 he was awarded the Hungarian National Prize for composition, and in 1935 he was made an honorary professor at the Royal Academy of Music in Budapest. In 1939 he came to the United States, and since 1940 he has lived in Los Angeles. His works include nine operas and numerous symphonic compositions, which have been performed by most of the leading orchestras of America and Europe, as well as chamber music and songs. In addition, since settling in California, he has orchestrated more than 120 film scores by other composers.

Dr. Zador has kindly provided the following notes on his Concerto for Trombone and Orchestra, which is receiving its world premiere at these festival concerts:

"I wrote the Trombone Concerto upon the suggestion of my publisher, Arthur Cohn, of MCA Music. It seemed to him that the literature for this instrument is small and that the innumerable colleges where trombone is taught could use a new and not too difficult concerto. Luckily, I studied the trombone during my early youth, so I am aware of the possibilities of this instrument but of its limitations, as well. Flavored by Hungarian folklore, the piece conveys a variety of moods in each movement. The first starts with the trombone solo in moderate tempo. This is followed by a faster middle theme, and, after repetition of the opening bars, another theme appears which brings the piece to a climax. A few slow bars of the middle section close the first movement. The second movement is a slow march in canon form. It sounds almost like a funeral march, with a chromatic middle part and a slow ending. The third movement is a dance, perhaps the first piece written in dance rhythm contrasting the solemn sound of a trombone. I always tried to retain the balance between the fast-moving strings, woodwinds, and the trombone. It has a slower middle part, too, of course, after which the first *Allegro* theme reappears and brings the piece to a strongly stated ending."

CONCERTO GROSSO WILLIAM KRAFT
(Born September 6, 1923, in Chicago)

William Kraft studied at Cambridge University and earned both his bachelor's and master's degrees from Columbia University, where he studied musicology with Paul Henry Lang and composition with Otto Luening, Vladimir Ussachevsky and Henry Cowell. In addition to being active as a composer, he is the tympanist of the Los Angeles Philharmonic Orchestra, appears elsewhere as a virtuoso percussionist and heads his own percussion ensemble. This predilection for percussion instruments colors much of his music, which embodies elements of neo-classicism, impressionism, jazz and the twelve-tone system.

Please, no photographic flashes during performance.

The *Concerto Grosso*, written in 1961 and 1962 at the request of the conductor, Georg Solti, was to have received its premiere by the Los Angeles Philharmonic Orchestra during the 1962-63 season. When Solti resigned the conductorship of that organization, however, the work was entered in the 1962 Albuquerque Competition, where it won honorable mention. It received its first performance by the San Diego Symphony Orchestra, Earl Bernard Murray conducting, on March 22, 1963. In scoring, it follows the pattern of the baroque concerto grosso, with a *concertino*—or solo group—comprising flute, bassoon, violin and cello, competing and contrasting with the full orchestra. Being a percussionist, Kraft manages to find a good deal to keep the percussion section busy in the first and third movements. The work is written in the twelve-tone idiom.

The first movement, *Allegretto*, begins with the solo quartet stating the basic tone-row and its inversion. Following this, the music develops, through constant interplay between soloists and orchestra, in a series of continuous variations. The music builds to a climax, then subsides for a quiet ending. The second movement, *Andante*, far more lyrical in character, begins with a fugue presented by the solo quartet. After an orchestral interlude which comments on the fugue subject, there is a lighter, more animated middle section, again dominated by the *concertino*. The orchestra then concludes the movement with its own abbreviated restatement of the opening material. Most colorful of all is the final *Allegro con brio*, with prominent solo passages and ensembles for the quartet, many changes of tempo and rhythm, and a brilliant ending for the orchestra.

CONCERTO FOR PIANO AND ORCHESTRA NO. 2 IN B FLAT MAJOR, OP. 83 . . . JOHANNES BRAHMS
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

In April 1878, Brahms took a trip through Italy, accompanied by his intimate friend, the renowned surgeon and amateur musician Dr. Theodor Billroth, and the Hungarian composer, Karl Goldmark. This was a trip to which Brahms had been looking forward for some time, and he enjoyed every moment of it, absorbing all the sights the country had to offer. He was not quite as happy about the sounds he heard,

however, for he commented that an Italian opera he attended sounded as if it were composed entirely of final cadences.

Evidently, though, there were some finer sounds in Brahms' creative mind. On May 6, the eve of his forty-fifth birthday, he returned to Pörtlach, one of his favorite summer retreats in the Austrian Alps, and immediately made some sketches for his Second Piano Concerto.

Three years elapsed before he did any more work on the concerto. Then, again in the spring, he made another journey to Italy. The Italian sunshine provided the stimulus he needed in order to finish his concerto. He returned to Vienna on his forty-eighth birthday, May 7, 1881, and on May 22 retired to the villa of a Frau Heimgartner at Pressbaum, west of the Austrian capital, where he set to work seriously on the score of the concerto. He completed the composition on July 7.

The concerto had its first hearing at a rehearsal of the Meiningen Orchestra, conducted by Hans von Bülow, with Brahms at the piano, on October 17, 1881. Its first public presentation took place at the Redoutensaal in Budapest on November 9 of that year. Alexander Erkel conducted the orchestra of the National Theatre and the composer was again the soloist.

Brahms departed from custom when he divided the B flat Major Concerto into four instead of the customary three movements. There is a certain sturdy simplicity about the opening movement, *Allegro non troppo*, but there are many moments of supreme climax, when Brahms pours forth some of those glorious sweeping orchestral passages. The second movement—the extra one—is a vigorous, stormy scherzo, *Allegro appassionato*. The calm after the storm is the serenely beautiful *Andante*, which is as much a solo for cello as for piano. Its principal melody is very similar to Brahms' song *Immer leiser wird mein Schlummer*, which was not composed, however, until five years after the completion of the concerto. The *finale* is a delicate, graceful *Allegretto grazioso* in the form of a rondo. Light in texture though it is, it serves as the perfect ending to a perfect concerto.

Itzhak Perlman

Violinist



Itzhak Perlman's remarkable musicality and command of his instrument have brought him in a very short time to the forefront of the younger generation of violinists. Born in Tel Aviv in 1945, he came to the United States when he was thirteen and studied at the Juilliard School of Music, appearing meanwhile in many cities in this country and Canada. His winning of the coveted Edgar M. Leventritt Award in April, 1964, capped the judgment of many leading musicians, who rate him among the chosen few.

When he was four, Perlman was stricken with polio. The illness and a year's convalescence left his musical ambitions unchanged. Ever since he has been forced to play the violin sitting down.

Soloist August 5-6, 1967.



SATURDAY-SUNDAY, JULY 22-23

Sixten Ehrling, conductor
Van Cliburn, pianist
Gordon Staples, violinist

BAZELON, Symphony No. 2 (Short Symphony, "Testimonial to a Big City")

Fast, Lively.
Slow, Plaintively.
Fast, Driving

BERG, Violin Concerto
Andante; Scherzo: Allegretto.
Allegro; Variations.

INTERMISSION

RACHMANINOFF, Concerto for Piano and Orchestra No. 3, in D Minor, Op. 30

Allegro ma non tanto.
Intermezzo.
Finale.

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Program Notes® by Paul Affelder

SYMPHONY NO. 2 (SHORT SYMPHONY, "TESTIMONIAL TO A BIG CITY") . . . IRWIN BAZELON
(Born June 4, 1922, in Evanston, Illinois)

A graduate of DePaul University of Chicago, Irwin Bazon later studied composition with Darius Milhaud at Mills College in Oakland, California, and with Ernest Bloch at the University of California at Berkeley. Since 1948, he has been living in New York.

Most composers of serious music have difficulty supporting themselves from their work in this area alone. Many turn to teaching, and some supplement their income by working for music publishers. But Bazon is an exception. Like some of his colleagues, he has helped to earn a livelihood by writing music for industrial films and television commercials. Unlike the others, however, he has also supplemented the family income by successfully handicapping the horses at Aqueduct Race Track. By playing the horses instead of the piano, he was able to pay for recordings of his serious compositions. When he played some of these recordings for Howard Mitchell, music director of the National Symphony Orchestra in Washington, D. C., during the summer of 1962, the result was an invitation to present the world premiere of his Symphony No. 2, *Testimonial to a Big City*, that winter in the nation's capital.

Bazon himself conducted the first performance with the National

Symphony in Constitution Hall on December 4, 1962. The following day, Paul Hume wrote in the *Washington Post*: "Bazon finds the energy, the defiant violence, the non-stop restlessness of our large cities an exciting business. He writes in much the same way."

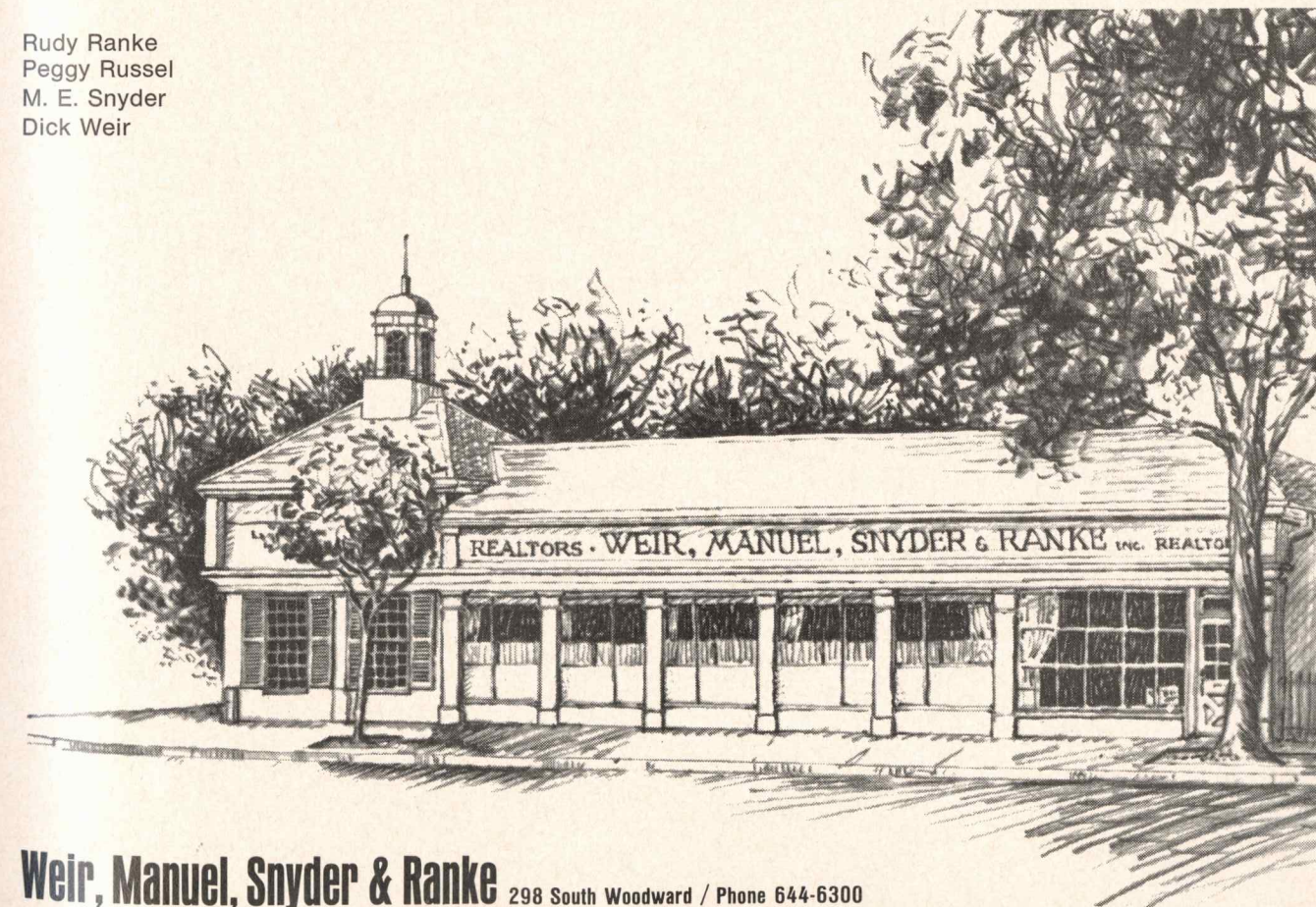
The work, which its composer calls "A Short Symphony," is in three movements. The first, marked *Fast, Lively*, and the third, bearing the indication *Fast, Driving*, are full of power and frenetic energy, reflecting the nervous pulse of big city life. A characteristic quality of these movements is the extensive use of brass and percussion and the clashing tone colors produced by the juxtaposition of instruments of widely contrasting sounds and ranges, such as the piccolo and tuba or the E flat clarinet and the xylophone. The middle movement, *Slow, Plaintively*, provides some lyrical relief, with a touch of the blues to suggest a night mood in the metropolis.

VIOLIN CONCERTO . . . ALBAN BERG
(Born February 9, 1885, in Vienna; died there December 24, 1935)

Alban Berg was one of the two principal disciples of Arnold Schönberg, the other being Anton Webern. Unlike Schönberg and Webern, however, Berg managed to fuse more successfully the elements of the diatonic and twelve-tone systems.

(continued on page 111)

Rudy Ranke
Peggy Russel
M. E. Snyder
Dick Weir



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In the spring of 1935, the American violinist Louis Krasner asked Berg to write a violin concerto for him. But the composer was then hard at work on the opera *Lulu*, and could give little attention to the new project. Then in May something happened that changed everything: Manon Gropius, daughter of Gustav Mahler's widow, Alma, by a later marriage to the noted architect Walter Gropius, died at the age of eighteen after a long and painful siege of polio. For Berg this was a personal tragedy, for he was much attached to this lovely young girl, who already had shown talent as an actress. At the same time, the courage and serenity with which she had borne her affliction had been a comfort and an inspiration. Berg determined to make the violin concerto for Krasner a requiem for Manon Gropius, and inscribed it "to the memory of an Angel."

With newly fired inspiration, Berg spent the next few months working on the Violin Concerto, which he completed on August 11.

Little did Berg realize at the time he was working on the concerto that he was writing a requiem not only for Manon Gropius but for himself, as well. He had been working on the concerto on the shores of the Wörthersee in Carinthia. Just about the time he finished it, he was bitten on the back by an insect. The bite developed into an abscess, which he had treated. Apparently it had healed; but three months later blood poisoning set in. When he returned to Vienna in November his condition was already serious. A young Viennese gave him a blood transfusion, after which he jokingly remarked that he hoped this would not turn him into an operetta composer. But the transfusion was unable to save his life, and he died on Christmas Eve 1935, at the age of fifty.

The Violin Concerto had its first performance four months after Berg's death. It was played on April 19, 1936, as part of the festival of the International Society of Contemporary Music, held in Barcelona. Naturally, Louis Krasner was the violin soloist. Anton Webern was to have conducted; but he encountered increasing difficulties with the members of the orchestra, so ultimately relinquished the baton at the last moment to Hermann Scherchen. The concerto was a success from the time of its very first performance, and has been well received ever since.

Berg divided his Violin Concerto into two movements, each consisting of two sections. The work opens with an introductory *Andante*. At first, we hear the soloist sounding only the open strings of the violin, almost as if he were tuning up for the performance. Then, in ascending notes, he plays the twelve-tone row upon which much of the concerto is based; these are the twelve notes that comprise the chromatic scale arranged in a particular order. The second section is a scherzo, *Allegretto*, with two trios—or contrasting middle sections. At one point the music is marked *Wienerisch* (Viennese) and we have the suggestion of a waltz. Toward the end of the movement, Berg introduces a Carinthian folk melody, possibly inspired by his sojourn in the Carinthian countryside while composing the work.

The entire scherzo is intended as a tone portrait of the beautiful young Manon, cut down in the prime of youth.

The second movement begins *Allegro* with a cadenza for the solo violin. To some commentators, this section represents the young girl's agony and struggle with death. The cadenza section ends on the last four notes of the tone-row, which turn out to be the opening notes of the chorale *Es ist genug* (*It is enough*), upon which Berg proceeds to build a series of variations. This is the requiem which brings the concerto to a quiet close.

CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN D MINOR, OP. 30 SERGEI RACHMANINOFF
(Born April 1, 1873, in Oneg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, Calif.)

When Rachmaninoff composed his Third Piano Concerto in 1909 he had American audiences in mind. He had been invited to come to this country for his first concert tour in the fall of that year, and he planned to give the work its world premiere here. There was considerable pressure from his native Russia for a first performance there, but Rachmaninoff remained firm in his resolve to play the concerto for the first time in America. He completed it during the summer, but did not have sufficient time to practice it thoroughly before sailing for New York. Consequently, he took with him what he described as a "dumb piano," a keyboard upon which he could practice while crossing the ocean. It was the first and only time he used this type of instrument.

Rachmaninoff's American tour included appearances as pianist and conductor with the Boston Symphony Orchestra, the Philadelphia Orchestra, the New York Philharmonic and the New York Symphony Orchestra. It was with the last-named organization, under the direction of Walter Damrosch, that he gave the first performance of the Third Piano Concerto—in Carnegie Hall on November 28, 1909. According to all accounts, it was brilliantly played and as brilliantly received by the capacity audience. Shortly thereafter the composer repeated the concerto with the New York Philharmonic under Gustav Mahler, and related how deeply impressed he was with the meticulous care that Mahler lavished on the work during the rehearsal and with the polished perfection of the finished performance.

The Third Piano Concerto is in the customary three movements. The opening *Allegro ma non troppo* begins almost immediately with the flowing principal theme; the second theme is simple and lyrical. The second movement is an *Intermezzo*, marked *Adagio*, and is full of poignant beauty. The somber mood is relieved by a middle section in waltz tempo, the theme of which is based on the principal subject of the first movement. After a return to the *Adagio* the *Finale* is ushered in without a pause. Bearing the tempo indication *Alla breve*, it fairly overflows with brilliance and the soaring melodies and haunting harmonies so typical of Rachmaninoff.

THURSDAY-FRIDAY, JULY 27-28

Charles Munch, guest conductor

HANDEL, Suite from "The Water Music"

Allegro.

Air.

Bourrée.

Hornpipe.

Andante.

Allegro deciso.

SCHUMANN, Symphony No. 4 in D Minor, Op. 120

(Played without pause)

Ziemlich langsam; Lebhaft (Un poco lento; Vivace).

Romanze: Ziemlich langsam (Un poco lento).

Scherzo: Lebhaft; Trio (Vivace).

Finale: Langsam; Lebhaft (Lento; Vivace).

INTERMISSION

FRANCK, Symphony in D Minor

Lento; Allegro non troppo.

Allegretto.

Allegro non troppo.

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Program Notes® by Paul Affelder

SUITE FROM "THE WATER MUSIC"

GEORGE FRIDERIC HANDEL

(Born February 23, 1685, in Halle; died April 14, 1759, in London)
(Arranged by Sir Hamilton Harty)

In his youth, Handel served the Elector of Hanover as Kapellmeister. Twice during his tenure, he obtained leaves of absence, in order that

he might journey to England. On the second visit, however, he overstayed his leave so long that he decided to remain in England. Then, in 1713, Queen Anne died, and she was succeeded on the British throne by King George I, the erstwhile Elector of Hanover. This left Handel in a rather embarrassing position, for his former master had now followed him to England.

Please, no photographic flashes during performance.

According to most of Handel's early biographers, the reconciliation between musician and monarch was accomplished in this fashion: On August 22, 1715, the royal family and a large entourage took a water trip down the Thames. Upon their return in the evening, they found the river banks filled with spectators, numerous boats crowded with merry-makers, a salute of cannon, and upon a special barge, an orchestra playing, under Handel's direction, his newly composed *Water Music*. The King was delighted, especially with the music. Turning to Baron Kielmansegge, who had made all the arrangements, he inquired for the name of the composer. After making the necessary apologies on Handel's behalf, he told the King who had written the music and why, and the truant composer was returned forthwith to royal favor.

So much for the legend. The truth, as documented in recent years by one of Handel's more modern biographers, Newman Flower, is this: *The Water Music* was not written until 1717, after the reconciliation between Handel and the King, and was performed on July 17, 1717.

In its original form, Handel's *Water Music* consisted of some twenty movements, and was scored for an orchestra of one flute (interchangeable with piccolo), two oboes, one bassoon, two horns, two trumpets and strings. In 1918 the late Irish conductor and composer, Sir Hamilton Harty, arranged a suite of six numbers from *The Water Music*, rescoring it for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings. The six movements, which are not in the order in which Handel arranged them, are: *Allegro*, *Air*, *Bourree*, *Hornpipe*, *Andante* and *Allegro deciso*.

SYMPHONY NO. 4 IN D MINOR, OP. 120
ROBERT SCHUMANN
(Born in June 8, 1810, in Zwickau, Saxony; died July 29, 1856, in Endenich, near Bonn)

On May 31, 1841, Clara Schumann wrote in the joint diary kept by her and her husband: "Robert began yesterday another symphony, which will be in one movement, and yet contain an *Adagio* and a *finale*. I have heard nothing about it, yet I see Robert bustle, and I hear D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us; Robert cannot be happier in the composition than I am when he shows me such a work."

But Schumann was not altogether happy with his new symphony, which he completed and presented to Clara on her birthday, September 13. His First—or *Spring*—Symphony had appeared the preceding January, shortly after he and Clara were married. The *D Minor Symphony*, which followed, still shows signs of the joy he felt on having finally won her hand. But this work was very coolly received at its premiere, which took place at a Gewandhaus Concert in Leipzig, conducted by Ferdinand David, on December 4, 1841. Schumann offered it for publication two years later as his "Second Symphony, Op. 50," but without success, and the score ultimately fell into the hands of Johannes Brahms.

No more was heard of the *D Minor Symphony* until 1851, when Schumann made certain revisions in the score and did a considerable amount of reorchestrating. In the meantime, however, he had composed his Symphonies in C Major, Op. 61, in 1846, and E flat Major (*Rhenish*), Op. 97, in 1850. Consequently, when this revised version of the *D Minor Symphony* was published in 1851, it became the *Symphony No. 4, Op. 120*. The composer himself conducted the work for the first time in its new form at a concert of the Allgemeine Musikverein in Düsseldorf on March 3, 1853, and this time it met with a most favorable reception. It is in this revised form that the symphony is always played today.

Schumann first called this symphony a "symphonic fantasia," and when it finally was published it bore the title, *Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement*. The four movements of the work, then, are meant to be played without pause,

which was rather a novelty in Schumann's day. But the composer has given the symphony much greater unity than that. The theme of the *Introduction* is heard again as the middle section of the *Romanze* and again as the *trio*—or contrasting middle section—of the *Scherzo*, while a theme from the first *Allegro* figures as a harmonic underlay in the *Scherzo* and as the basis for the principal subject of the *Finale*. Closer examination of the score will reveal other thematic relationships, but the ones mentioned will serve as a rough guide to the listener.

SYMPHONY IN D MINOR CESAR FRANCK
(Born December 10, 1822, in Liege, Belgium; died November 8, 1890, in Paris)

The composition of the *D Minor Symphony*, his only work in this form, occupied Franck the better part of two years. He began it in 1886, and completed it on August 22, 1888.

The first public performance of the *Symphony in D Minor* took place at a concert of the Paris Conservatory Orchestra on February 17, 1889. That it was poorly received is not surprising. In the first place, there was general hostility toward Franck, who concentrated on the creation of symphonic and chamber music when the current vogue was for opera. Then, the members of the orchestra were definitely set against playing the symphony at all, and it was only what Franck's pupil and biographer, Vincent d'Indy, called the "benevolent obstinacy" of the conductor, Jules Garcia, that brought the work to performance.

Neither the public nor the critics understood the new symphony, and they were quick to condemn it. D'Indy quotes one of the professors at the Paris Conservatory as saying in contemptuous tones, "That, a symphony? But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!" Evidently, the good professor didn't know his Haydn symphonies too well; that master's Symphony No. 22 in E flat Major employs not one but two English horns.

Yet Franck had great confidence in his work. When he returned home after the concert, his wife and son greeted him at the door with a barrage of questions as to how the symphony had been received. All he said in reply was, "Oh, it sounded well, just as I thought it would."

One of Franck's important contributions to music was his development of so-called "cyclical form," in which certain thematic material presented in the early movements of a work is restated and summed up in the finale. The *Symphony in D Minor* is a prime example of this form, which was tried by Beethoven in his Fifth and Ninth Symphonies. It opens with a rather somber introductory *Lento*, the theme of which is almost identical with the opening of the last movement of Beethoven's *Quartet No. 16 in F Major, Op. 133*, the opening of Liszt's *Les Preludes*, and the *Annunciation of Death* motif in the second act of Wagner's *Die Walküre*. This builds up to the main section of the first movement, *Allegro non troppo*. The *Lento* section reappears several times during the course of the movement, assuming an important place in the scheme of the entire symphony.

It is in the second movement, *Allegretto*, that the much-maligned English horn solo makes its prominent appearance. Alternating with it is a feathery, rustling passage for strings, which some analysts consider as a substitute for a scherzo movement.

The mood of the finale, *Allegro non troppo*, is more joyful and triumphant, resolving many of the doubts and questions engendered by the music of the preceding two movements. It is in this finale that Franck exploits to the fullest the cyclical form, weaving an intricate symphonic pattern with the three themes of the last movement and the principal material from the first two movements.



Vladimir Ashkenazy

Pianist



Vladimir Ashkenazy, the noted Soviet pianist, was born in Gorky in 1937. In 1943 he began his formal musical studies and two years later made his first public appearance in a performance of the Haydn D Major Piano Concerto. He entered the Central Music School in Moscow at this time and for the next ten years studied with the noted teacher, Anaida Sumbatian. At seventeen, and before entering the Moscow State Conservatory, the pianist won second prize at the fifth international Chopin Competition in Warsaw.

In 1956, Ashkenazy came suddenly into international prominence with an electrifying victory, winning first prize in the Queen Elizabeth Competition in Brussels. Tours of Europe followed immediately, and in 1958 impresario S. Hurok presented the pianist on his first tour of North America. His success was unprecedented. Harold Schonberg, *New York Times* critic, dubbed him "The greatest living pianist of his generation."

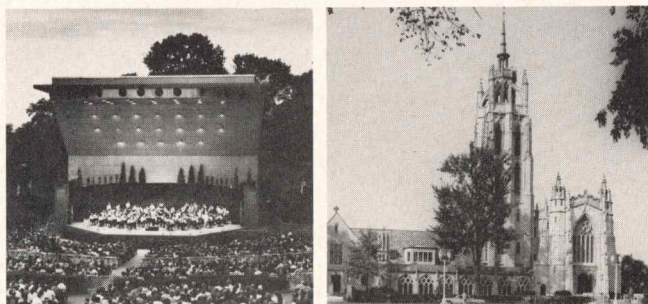
Following his first North American tour, the First Tchaikovsky Competition (the one in which Van Cliburn won world fame) took place in Moscow. Although Ashkenazy was not a contestant (he became joint first prize winner four years later in 1962) he met the youngest foreign pianist there, a beautiful blond girl from Iceland who soon became his wife. The pair have two children and reside for the most part in London.

Soloist August 10 - 11 - 12 - 13, 1967.



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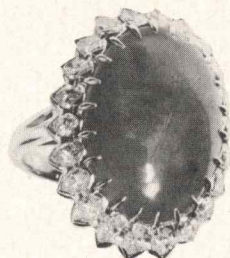
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SATURDAY-SUNDAY, JULY 29-30

Charles Munch, guest conductor
Nicole Henriot-Schweitzer, pianist

MOZART, Divertimento for Strings in D Major (K.136)

Allegro.

Andante.

Presto.

BEETHOVEN, Symphony No. 4 in B flat Major, Op. 60

Adagio; Allegro vivace.

Adagio.

Allegro vivace. Trio. Un poco

meno allegro.

Finale: Allegro ma non troppo.

INTERMISSION

RAVEL, Concerto for Piano and Orchestra in G Major

Allegrement.

Adagio assai.

Finale: Presto.

RAVEL, Orchestral Excerpts from the Ballet "Daphnis et Chloé,"
Suite No. 2

(Played without pause)

Daybreak.

Pantomime.

General Dance.

MEADOWBROOK



MUSIC & FESTIVAL

Program Notes® by Paul Affelder

DIVERTIMENTO FOR STRINGS IN D MAJOR (K. 136) . . .

WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

At the beginning of 1772, Mozart, just turned sixteen, composed three so-called divertimenti (K. 136-8). The words "so-called" are used advisedly, since authorities have doubted that Mozart himself named them divertimenti. In the eighteenth century a divertimento implied a composition of six or seven movements, two of which were minuets. Each of the present group is in only three movements, none of which is a minuet. One edition of Mozart's works goes so far as to group them with his string quartets, though their style would not indicate that they were intended for that medium either.

The late Alfred Einstein came up with what is probably the most logical solution to the problem. Mozart and his father had just returned from their second successful tour of Italy, and they were to leave again in the fall of 1772 for their third visit. It was Einstein's opinion that Mozart planned to take these three works with him to Milan where, if some additional symphonies were needed, he could convert them into "instant symphonies" merely by adding parts for oboes and horns to double and reinforce the string parts.

Regardless of its name or its intention, the *Divertimento in D Major* (K. 136) is a delightful work full of good musical ideas and quite remarkable for a lad of only sixteen. Either by design or accident, there is a thematic relationship between the opening *Allegro* and concluding *Presto*. Though the first violins dominate the entire composition, there is a short fugal development in the latter movement. The middle movement is a rather stately *Andante*.

SYMPHONY NO. 4 IN B FLAT MAJOR, OP. 60

LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

The popularity of Beethoven's symphonies has always been concentrated on those with the odd numbers — the First, Third, Fifth, Seventh and Ninth. It is these works that are the more dramatic or the more profound. The even-numbered symphonies, on the whole, are of a lighter, more straightforward character, which of course, does not diminish their importance or greatness, though they do not receive the attention that is given to their odd-numbered brothers. Still, there is one of these even-numbered symphonies that seems to get fewer performances than all the rest; that undeservedly neglected work is the Fourth, one of the most charming and perfect of the nine.

Very little is known about the origin of the Fourth Symphony, except that it was composed in 1806.

The premiere of the Fourth Symphony took place in March 1807 at one of two concerts given, in all probability, at the home of Prince Lobkowitz in Vienna. It was published two years later.

Robert Schumann compared this symphony to "a slender Greek maiden between two Norse gods," the latter, of course, being the *Eroica* and Fifth Symphonies. Its first movement begins with a rather somber introduction, *Adagio*, resolving into a merry *Allegro vivace*. The second movement, *Adagio*, though rich in sustained melody, is concerned chiefly with an underlying rhythmic pattern that has a rocking motion. The scherzo, *Allegro vivace*, again toys with an unusual rhythmic design plus surprising melodic and harmonic progressions. Like its counterpart in the Seventh Symphony, its *trio* — or contrasting middle section — is played twice, separated by the restatement of the *scherzo*. The rapid and exuberant finale, *Allegro ma non troppo*, is almost a perpetual motion of running notes, bringing the symphony to a joyful conclusion.

CONCERTO FOR PIANO AND ORCHESTRA IN G MAJOR . . .

MAURICE RAVEL
(Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

It took Ravel more than two years to compose this, the last of his works for orchestra. Shutting himself off from the rest of the world at his country home at Montfort l'Amaury, he worked continuously for ten and twelve hours a day, interrupting his labors in 1931 only long enough to write the *Piano Concerto for the Left Hand* for the one-armed pianist, Paul Wittgenstein.

The *G Major Concerto* was barely finished in time for its premiere at the *Festival Ravel*, held in the Salle Pleyel in Paris on January 14, 1932. The soloist was Marguerite Long, to whom the work is dedicated, and the composer himself conducted the Lamoureux Orchestra. The remainder of this all-Ravel program, directed by the Portuguese conductor, Pedro de Freitas Branco, consisted of the second suite from *Daphnis et Chloé*, *La Valse*, the *Rapsodie espagnole*, the *Pavane pour une infante défunte*, and *Boléro*.

The concerto is in three movements. The first, *Allegrement*, is light, gay and perhaps a bit frothy. Certain jazz and blues elements make their appearance here and in the *finale*, reminding one not a little of George Gershwin's *Concerto in F*. The second movement *Adagio assai* opens with a long solo passage for the piano. The entire movement bears a spiritual relation to some of the slow movements and arias of Bach. The finale, *Presto*, is even more high-spirited than the opening movement and utilizes more freely the jazz idiom, always colored, however, by a French accent.

ORCHESTRAL FRAGMENTS FROM THE BALLET "DAPHNIS ET CHLOÉ" — SUITE NO. 2 MAURICE RAVEL
(Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

In 1910, Ravel completed his music for *Daphnis et Chloé*, a ballet with choreography by Michel Fokine, which was commissioned by Sergei Diaghilev for his Russian Ballet. The work was to have had its premiere in Paris in 1911, but trouble within the company prevented its production until June 8, 1912, when it was presented at the Chatelet, Paris, together with Debussy's *L'après-midi d'un faune*. Nijinsky and Karsavina danced the title roles and Pierre Monteux conducted.

The ballet as a whole, while performed more frequently in recent years, has never achieved the popularity of the two orchestral suites that were drawn from it, and which were heard more than a year

before the complete work reached the stage. The second of these "orchestral fragments," as Ravel called them, comprises the entire final scene of the ballet. It contains three sections: the atmospheric *Day-break*, the florid *pantomime* and the bacchanalian *General Dance*. The suite is played without pause.

Chloé has been kidnapped by brigands, and Daphnis, unable to prevent her seizure, has fallen into a faint. As dawn breaks, a group of shepherds rouses him, and he begins looking for Chloé, who suddenly appears. The god Pan had sent nymphs to rescue her. In gratitude, Daphnis and Chloé mime the courtship of Pan and Syrinx. Like Pan, Daphnis fashions a flute from a reed and plays upon it. Gradually the dance becomes more and more animated, and Daphnis and Chloé fall into a passionate embrace. A general dance of rejoicing accompanies their marriage.

THURSDAY-FRIDAY, AUGUST 3-4

MEADOWBROOK



MUSIC & FESTIVAL

Robert Shaw, guest conductor
Janice Harsanyi, soprano*
Florence Kopleff, contralto*†
John McCollum, tenor*†
Jon Humphrey, tenor†
Yi-Kwei Sze, bass†
Thomas Paul, bass*†

The Meadow Brook School of Music Chorus
HAYDN, Mass in D Minor ("Missa in angustii") ("Lord Nelson Mass")*

Kyrie.
Gloria.
Credo.
Sanctus.
Benedictus.
Agnus Dei.

INTERMISSION

STRAVINSKY, Opera-Oratorio in Two Acts, after Sophocles†
Prologue and Act I.
Act II.

Program Notes* by Paul Affelder

MASS IN D MINOR ("MISSA IN ANGUSTIIS") ("LORD NELSON MASS") JOSEPH HAYDN
(Born March 31, 1732, in Rohrau, Lower Austria; died May 31, 1809, in Vienna)

The history of this, one of Haydn's finest and most popular Masses, is bound up with a Hungarian prince, a future French emperor and a British admiral.

The *Mass in D Minor*, composed for Haydn's patron, the Second Prince Nicholas Esterhazy, at Eisenstadt between July 10 and August 31, 1798, was intended for the name-day of Princess Hermengild on September 15. But Haydn's mind could not have been on the Princess when he wrote this stormy work. His mind, instead, was on the progress of the Napoleonic wars, which disturbed him greatly. Two years earlier, he had written, also for the Princess' name-day, a *Missa in tempore belli* (*Mass in Time of War*), which was influenced by Napoleon's conquests. These conquests had also influenced his Prince; when Napoleon invaded Austria in 1797, the Prince organized a regiment of one thousand men and outfitted them at his own expense.

Now, in the summer of 1798, Lord Horatio Nelson, Admiral of the British fleet, was chasing up and down the Mediterranean in hot pursuit of Napoleon's troops, who were bound by ship for a planned

conquest of Egypt. Haydn was so engrossed with this chase that he marked Nelson's progress with colored pins on a chart. Nelson finally caught up with the French on the Nile at Abukir and engaged them in battle. Haydn also kept a record of this encounter on his chart. By the time he finished the Mass, he could not yet have known that the British had completely annihilated the French fleet in one of the war's most brilliant victories; but the warlike tones of the music, especially in the opening and in the customarily calm *Benedictus*, reflect his state of mind. And when he completed the work, he entered it in his own catalogue of his compositions as *Missa in angustii*, which may be freely but properly translated as *Mass in Time of Fear*. By the time it received its initial performance in September, however, news of Nelson's spectacular feat had reached Eisenstadt, and the work became known as the *Lord Nelson Mass*.

In 1800, Lord Nelson and Lady Hamilton visited Prince Nicholas, spending three days at Eisenstadt. On September 2, Haydn directed a performance of the *Lord Nelson Mass* in their honor at the Bergkirche. The Admiral asked Haydn for something by which to remember him, and the composer obliged by giving him his pen, whereupon Nelson gave Haydn the gold watch he had carried at Abukir. Lady Hamilton sang a number of Haydn's songs, and he wrote a cantata for her, entitled *Lines from the Battle of the Nile*.

JANICE HARSANYI

Soprano

Since her debut with Eugene Ormandy and the Philadelphia Orchestra in 1958, Janice Harsanyi has performed extensively in concert, recital, oratorio, radio and television. She has been described as "the kind of musician who can perform with ease and naturalness any music that's set before her . . . anything from Bach to ultra-modern Sessions." Janice Harsanyi lives in Princeton, N. J., with her Hungarian born husband, Nicholas Harsanyi, and their son Peter. Mr. Harsanyi is a noted musician, the conductor of the Princeton Chamber Orchestra, the Philadelphia Chamber Orchestra, and the Madison Chamber Orchestra. The pair are valued staff members at Interlochen.

JON HUMPHREY

Tenor

Jon Humphrey, a graduate of the Baldwin-Wallis Conservatory, has been a member of the Robert Shaw Chorale and soloist with that ensemble on its tours. Now living in New York City, the young artist's career is expanding at a rapid rate to include frequent performances as tenor soloist in oratorio, opera, and as soloist with symphony orchestra.

YI-KWEI SZE

Bass

The magnificent bass baritone voice of Yi-Kwei Sze, often likened to the great Chaliapin, is the first serious vocalist to emerge from China and establish himself as an interpreter of Western music in the grand tradition. Since his New York debut in 1949, a great success that has been repeated five times, he has toured the world annually appearing in every musical medium.

FLORENCE KOPLEFF

Contralto

"One of the great voices America has produced," (N. Y. *Herald Tribune*) Florence Kopleff is in the tradition of Louise Homer, Marguerite Matzenauer, and Kathleen Ferrier—famed contraltos whose artistry shone through the entire spectrum of music. New York City born and entirely American trained, Miss Kopleff began her career with the Robert Shaw Collegiate Chorale. She has continued that association through the years in many performances throughout the United States and Europe, and in recordings for RCA Victor Records. This will be the third year in which Miss Kopleff has appeared as soloist of the Meadow Brook Festival.

JOHN McCOLLUM

Tenor

John McCollum has sung with every major orchestra in the United States and repeatedly in festivals from Tanglewood to Spoleto, and now, for the second time, at Meadow Brook. In opera, oratorio, in recital, he is one of the most sought after of artists, singing always with impeccable taste and intelligence. Of his recently issued recording of "The Creation" American Record Guide describes his singing as "impeccable."

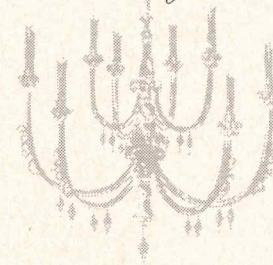
THOMAS PAUL

Bass

Californian Thomas Paul studied at Juilliard, graduating as a conductor. His voice, however, attracted such attention that he was persuaded to take up vocal training. When he promptly won First Prize in the Liederkrantz Foundation Contest, he abandoned the baton for good. Subsequently, he was awarded a Ford Foundation grant for operatic study. His busy schedule attests to the wisdom of his choice of careers.

Soloists August 3-4, 1967

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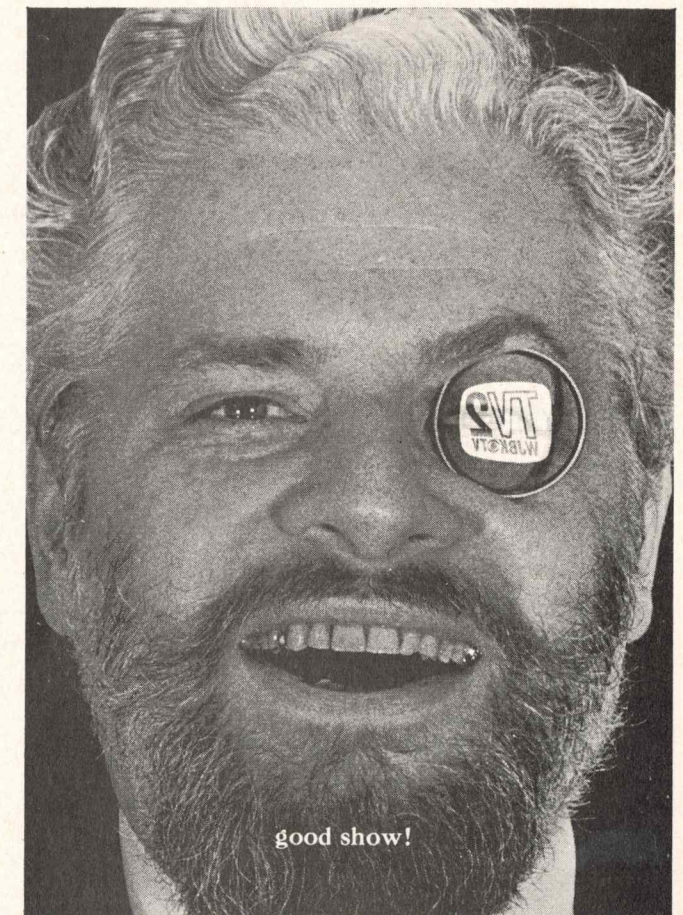


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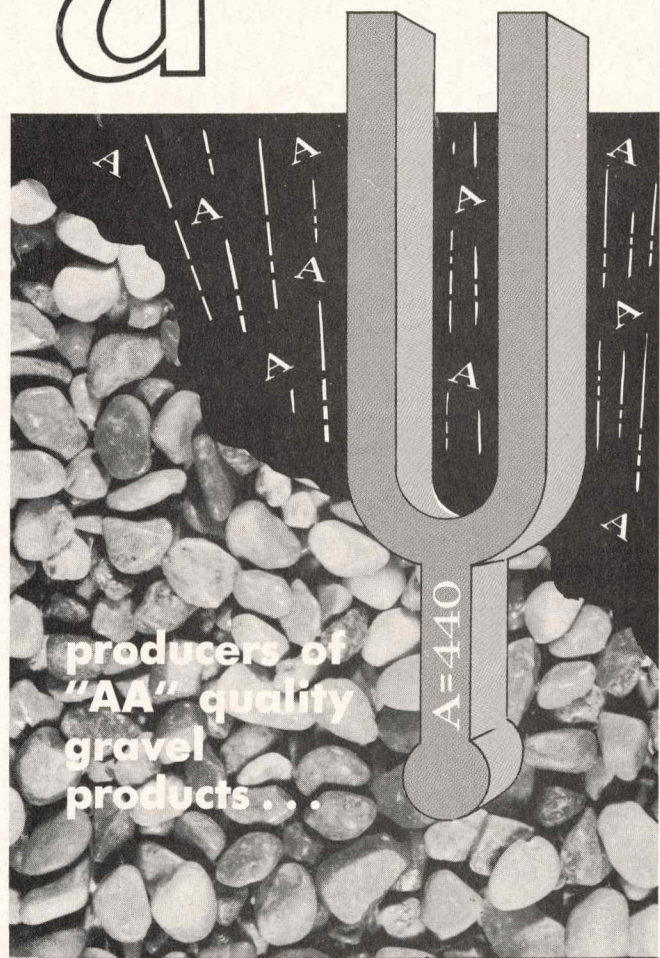
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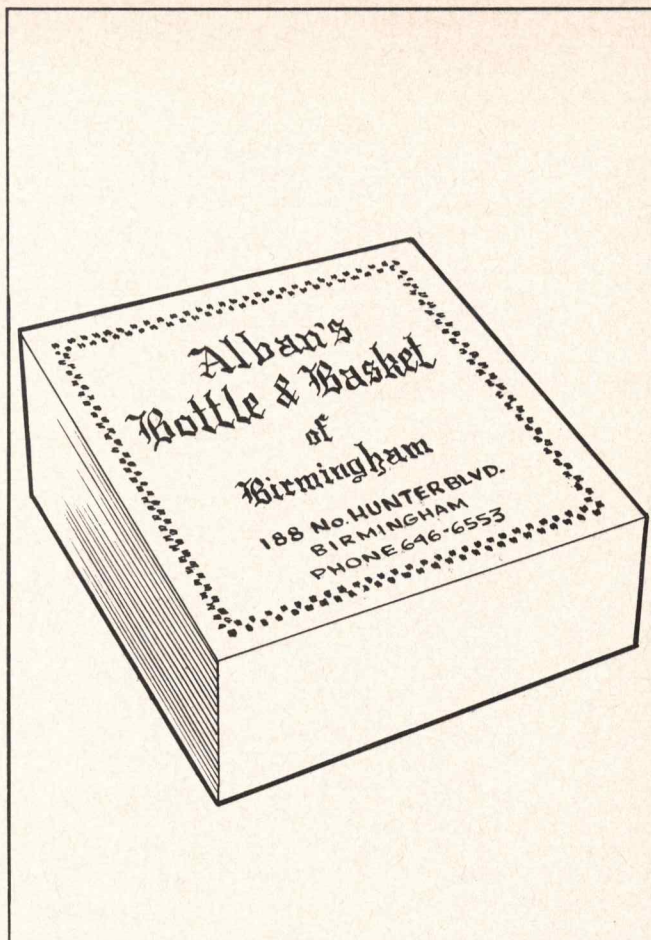
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"OEDIPUS REX"—OPERA-ORATORIO IN TWO ACTS . . . IGOR STRAVINSKY

(Born June 17, 1882, in Oranienbaum, near St. Petersburg)
In 1925 Stravinsky, who for some time had felt the need and desire to compose a large-scale dramatic work, hit upon the idea of creating a musical dramatization of Sophocles' *Oedipus Rex* with a Latin text. "I had in mind an opera or oratorio on some universally familiar subject," he wrote in his autobiography. "My idea was that in that way I could concentrate the whole attention of the audience, undistracted by the story, on the music itself, which would thus become both word and action . . . I have always considered that a special language, and not that of current converse, was required for subjects touching on the sublime. That is why I finally selected Latin. The choice had the great advantage of giving me a medium not dead, but turned to stone and so monumentalized as to have become immune from all risk of vulgarization."

Stravinsky, who was living in Nice at the time, asked his friend, the French poet, novelist, playwright and painter, Jean Cocteau, who lived in nearby Villefranche, to construct a French libretto from Sophocles' tragedy; then he had the Abbé Jean Daniélou translate it into Latin.

The composer worked on the score between January 11, 1926, and May 10, 1927, completing it barely in time for its premiere, which took place at the Théâtre Sarah Bernhardt in Paris on May 30. The whole project had been planned as a surprise for Sergei Diaghilev on the occasion of the twentieth anniversary of his theatrical activity. Since the forces of his Ballets Russes were to be used for the production, however, it became necessary to let him in on the secret. Shortness of available time for preparation and the relatively few performances that were projected caused all concerned to decide on presenting the work as an oratorio without staging or scenery (Stravinsky had conceived it as either an oratorio or an opera with stylized staging). The composer himself conducted; but since it was sandwiched in between two ballets, this concert version of *Oedipus Rex* failed to make much of an impression on the audience. It had a much greater effect when it was offered as an opera in Vienna and Berlin the following year.

Oedipus Rex takes on something of the character of the Greek drama on which it is based. The protagonists include Oedipus (tenor), Jocasta (mezzo-soprano), Creon (bass-baritone), Tiresias (bass), the Shepherd (tenor), the Messenger (bass-baritone) and a male chorus, all of whom sing in Latin. In addition, there is a Narrator — this was Cocteau's idea who introduces each scene by explaining, in the language of the audience, the action which is to follow.

In his notes for a performance of *Oedipus Rex* by the Cleveland Orchestra, Klaus G. Roy comments: "Stravinsky cultivates a detachment toward his material that heightens the universality of the myth, monumentalizes the legend, and allows the work of art to become an instrument also of philosophical and theological thought and instruction. One has not so much the feeling of tragedy — and the Oedipus story is classic tragedy at its greatest — as of a masque, a morality play, a gigantic symbol of man's frailty and the inexorable will of fate."

Briefly told, this is the story of *Oedipus Rex*: From the moment of his birth, the gods have laid a snare for Oedipus, though he does not know it. As King of Thebes, he has vanquished the sphinx; but now the city is beset by a plague, and the populace asks him to save it, which he promises to do. Oedipus' brother-in-law, Creon, who has consulted the oracle at Delphi, tells him that the oracle has demanded that the assassin of the former king, Laius, who is hiding in Thebes, be discovered and brought to justice, and Oedipus vows to accomplish this. He asks the seer Tiresias for further clarification, and is told that the slayer of the king is himself a king. Oedipus accuses Creon of seeking the throne and Tiresias of being his accomplice.

In the second act, Queen Jocasta, widow of King Laius and wife of Oedipus, attempts to calm the disputants by telling them that oracles lie. After all, did not the oracle foretell that Laius would perish at the hand of his son, when actually he was murdered by thieves at the crossing of three roads from Daulis and Delphi? It is then that Oedipus remembers that he killed an old man at the junction of three roads. A messenger and a shepherd, arriving from Corinth, reveal that Oedipus was not the son of King Polybus of Corinth but only adopted by him. At last the truth comes out: Oedipus is the son of Laius and Jocasta; thus, unknowingly, he has murdered his father and married his mother. Jocasta hangs herself, and the horrified Oedipus puts out his eyes with her golden brooch. Gently, almost lovingly, his people drive him from the city.

MEADOWBROOK



MUSIC & FESTIVAL

SATURDAY-SUNDAY, AUGUST 5-6

Sixten Ehrling, conductor
Itzhak Perlman, violinist

DVOŘÁK, Symphony No. 9 (Old No. 5) in E minor, Op. 95
("From the New World")

Adagio; Allegro molto.
Largo.
Scherzo.
Allegro con fuoco.

INTERMISSION

BRAHMS, Concerto for Violin and Orchestra in D Major, Op. 77
Allegro ma non troppo.

Adagio.
Allegro giocoso, ma non troppo vivace.

Program Notes® by Paul Affelder

SYMPHONY NO. 9 (OLD NO. 5) IN E MINOR, OP. 95 ("FROM THE NEW WORLD") . . . ANTONIN DVOŘÁK
(Born September 8, 1841, in Muhlhausen; died May 1, 1904, in Prague)

The *New World Symphony* was the product of Dvořák's sojourn in America. He came here in October 1892, at the invitation of Mrs. Jeanette M. Thurber, to assume the directorship of the recently founded National Conservatory of Music in New York. For three years he remained at this post, teaching composition to many eager students. He occupied an apartment on East 17th Street, close to the Conservatory; and during the summer months he took his wife and six children to the little town of Spillville, Iowa, which was settled predomi-

pose his *New World Symphony*.

Among Dvořák's students at the Conservatory was H. T. Burleigh, later to become a prominent Negro baritone, composer and arranger. Burleigh spent long hours with Dvořák, singing and playing for him many Negro spirituals and slave songs. These completely captivated the master and served as an important inspiration for him to compose his *New World Symphony*.

The symphony was begun, according to the first of three sketchbooks required during its formation, on December 19, 1892, and was completed on May 25, 1893. Dvořák orchestrated most of the work at Spillville.

The symphony was given its first performance by the New York Philharmonic Orchestra, conducted by Anton Seidl, at Carnegie Hall on December 15, 1893. Its success can best be described by the composer who, three days later, wrote to his publisher, Simrock, in Berlin: "The success of the symphony was magnificent. The newspapers say that never has a composer had such a triumph. I was in a box, and the hall was filled with the most select public in New York. The public applauded so much that I felt like a king in my box."

The late Pitts Sanborn, writing in the Philharmonic's program book nearly a half century after the *New World Symphony* was first played by that organization, attributed its immediate popularity to the great amount of syncopation it contains. He pointed out that ragtime was rapidly coming into its own during the Gay Nineties, and that the presence in the symphony of rhythms similar to those employed in ragtime caused the work to sail into universal popularity on the rising tide of the new American dance craze.

There has been much controversy over the character of the thematic material in the *New World Symphony*. One group asserted that the work was based almost entirely on Negro and American Indian folk themes; the other insisted that the music was predominantly Czech and was, in fact, an expression of the composer's intense feeling of homesickness — a longing which, in 1893, caused him to turn down the offer of another handsome contract with the Conservatory and sail for home.

The situation may be summed up by saying that Dvořák did attempt to write in the spirit of the American folk idiom — if such an idiom exists — and even quoted briefly from at least one Negro spiritual. But the tone of the *New World Symphony*, despite its title, remains decidedly Bohemian. What many have failed to note is that there is a marked resemblance between the music of the American Indian and that of the Czech peasant.

CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR, OP. 77 JOHANNES BRAHMS

(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna) The *Violin Concerto* was composed during the summer of 1878 in the little town of Pörschach in lower Austria. As early as August, Brahms sent a copy of the manuscript to his friend, the noted violinist Joseph Joachim, in order that he might have his suggestions as to the playability of the solo part. Such consultations continued up until the time the concerto was published in October 1879, Joachim providing the bowings and fingerings and also the cadenza. Brahms had met Joachim in 1853 while the former was on tour with the Gypsy violinist Remenyi, and the friendship that grew between them lasted for nearly half a century.

The concerto received its first performance on New Year's Day 1879 at a concert of the Gewandhaus Orchestra in Leipzig. Brahms conducted, and quite naturally, Joachim was the soloist.

One of Brahms' biographers, his friend Max Kalbeck, tells us of "a comical incident" which occurred during that performance. It seems that the composer had paid a hurried visit to a friend just before the concert and, arriving at the hall late, had not had time to make a complete change from street to concert dress. Consequently, he walked onstage wearing his gray street trousers. What was far worse, however, he had neglected to fasten his suspenders, so that his lively motions on the podium caused his shirt to show between his trousers and vest. "These laugh-provoking trifles," wrote the serious Kalbeck, "were not calculated to elevate one's mood."

The character of the opening movement of the concerto, which is marked *Allegro non troppo*, was described by the late Pitts Sanborn as "idyllic," a term that well fits it. The second movement, *Adagio*, is like a beautiful song whose principal singers are the solo oboe and the solo violin. The finale, *Allegro giocoso, ma non troppo vivace*, has a certain irresistible swing to it. It is in rondo form and is marked by a decided Hungarian flavor, possibly as a gesture to the Hungarian-born Joachim.



Jan Peerce

Tenor



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Peerce began his professional career as a violinist in a four-piece jazz combo he formed at the age of fourteen. His early voice training soon prevailed and a great career was launched.

Peerce made his Metropolitan Opera debut in November, 1941, and has appeared regularly ever since in all of the world's leading opera houses. Perhaps Irving Kolodin, critic of *Saturday Review*, expressed it best when he wrote recently, "Refinement on the order achieved by Peerce is a standard of its own, by which others to come may be measured."

Soloist August 17 - 18 - 19 - 20, 1967.

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MUSIC & FESTIVAL

THURSDAY-FRIDAY, AUG. 10-11

Sixten Ehrling, conductor
Vladimir Ashkenazy, pianist

HOVHANESS, Prelude and Quadruple Fugue for Orchestra, Op. 128

BRAHMS, Symphony No. 3 in F Major, Op. 90

Allegro con brio.

Andante.

Poco allegretto.

Allegro.

INTERMISSION

CHOPIN, Concerto for Piano and Orchestra in F Minor, Op. 21

Maestoso.

Larghetto.

Allegro vivace.

CRESTON, Invocation and Dance, Op. 58

Program Notes® by Paul Affelder

PRELUDE AND QUADRUPLE FUGUE FOR ORCHESTRA, OP. 128 ALAN HOVHANESS
(Born March 8, 1911, in Somerville, Mass.)

Alan Hovhaness is a Yankee whose father was Armenian and whose mother was Scottish. Despite the fact that his musical training was almost exclusively American — centered, in fact, in Boston — Hovhaness' compositions have been colored largely by the music of the Near and Far East, especially that of Armenia. He has been the recipient of a number of honors, fellowships and grants which have enabled him to travel widely, gathering firsthand many of the ideas for his often exotic-sounding works.

In 1959, Hovhaness embarked on his first world tour, during which he wrote music for an orchestra of Indian instruments on commission from the All India Radio, as well as compositions for two of Japan's leading symphonic organizations. A prolific composer almost from the time he was able to read musical notation, he destroyed nearly a thousand works before he was thirty, but has since replaced them with hundreds of more mature creations in countless forms and styles.

The *Prelude and Quadruple Fugue* was written in 1955 for the twenty-fifth anniversary of the Festival of American Music presented

annually in Rochester, N. Y., by the Eastman-Rochester Symphony Orchestra, under the direction of Howard Hanson, and is dedicated to Dr. Hanson and the orchestra. The tempo of the *Prelude* is *Andante*; but as each of the four subjects appears in the *Fugue*, the tempo becomes livelier, the music more rhythmic in character.

SYMPHONY NO. 3 IN F MAJOR, OP. 90 JOHANNES BRAHMS
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Brahms was forty-three before he completed his First Symphony, the composition of which had occupied him off and on for more than fourteen years. The Second Symphony followed only a year later, but there was a lapse of six years between the Second and Third, which was not finished until 1883.

The symphony had its first performance on December 2, 1883, at a concert of the Vienna Philharmonic Orchestra, Hans Richter conducting.

There is a close connection between the musical content of the Third Symphony and the circumstances of its second performance. Some thirty years earlier, Brahms met the Hungarian violinist Joseph

(continued on page 123)

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Joachim and the two became fast friends. The two young men formed a sort of two-member club that included practically everything but a secret handshake. Joachim, who was two years older than Brahms, had already established himself in the musical world, and he was able to give his colleague some valuable advice concerning publishers and the business of giving concerts. In return, Brahms taught Joachim to smoke. When their activities kept them apart the two musicians corresponded under romantic pseudonyms and sent each other counterpoint exercises for correction.

Joachim had adopted a motto consisting of the notes F-A-E; they stood for "frei aber einsam" — "free but lonely." Not to be outdone, Brahms took a motto of his own, changing Joachim's E to an F, so that his read "frei aber froh" — "free but happy." According to a count made by Robert Haven Schauffler, this F-A-F motto appears in no less than eleven of Brahms' compositions. Chief among these is the Third Symphony, where the motto has been altered to F-A flat-F. In that form it appears at the very opening of the first movement and is heard a number of times throughout the score.

About two years before the appearance of the symphony, Brahms and Joachim had become estranged over some of the latter's marital difficulties. Some authorities believe that Brahms gave considerable prominence to this motto as a means of communicating to his old friend in music what he could not say in words. As a further attempt at reconciliation, the composer wrote to Joachim, asking if he would conduct the symphony for the first time in Berlin. When he accepted, Brahms was overjoyed.

CONCERTO FOR PIANO AND ORCHESTRA IN F MINOR,
OP. 21
FREDERIC CHOPIN
(Born February 22, 1810, in Zelazowa Wola, Poland; died October 17, 1849, in Paris)

Chopin wrote both his piano concerti in Warsaw during 1829 and 1830. The *F Minor Concerto* was completed and performed before that in *E Minor*; but since it was not published until three years after the latter work, it became known as the Second Concerto.

The piano dominated every one of Chopin's compositions. In most instances, he wrote for piano alone, but in his youth he composed a few works for piano and orchestra. The orchestral scoring in this music is so light that during the last century Carl Tausig reorchestrated the accompaniment for the *E Minor Concerto* and Carl Klindworth tried his hand with that of the *F Minor*, it being their idea to improve on Chopin's inexperienced efforts at orchestration and make the music sound more brilliant. In recent years, however, we have come to realize that the composer probably intended the orchestra to serve merely as a background for the piano soloist. Chopin is said to have had a rather light touch on the piano, and his tone may not have been large enough to rise above a heavy orchestral accompaniment.

According to his own letters, the ultra-romantic young Chopin found inspiration for much of the music in the *F Minor Concerto* in his suppressed infatuation for the Polish singer Constantin Gladkowska, who was then a student at the Warsaw Conservatory. By the time the

concerto was published in 1836, however, he had switched his affections to the Countess Delphine Potocka, and it was to her that he dedicated the work.

Chopin played the Second Concerto at his first concert in Warsaw on March 17, 1830. Of this premiere the composer wrote: "The first *Allegro* of the *F Minor Concerto* (not intelligible to all) received, indeed, the reward of a 'Bravo,' but I believe this was given because the public wished to show that it understands and knows how to appreciate serious music. There are people enough in all countries who like to assume the air of connoisseurs! The *Adagio* and *Rondo* produced a very great effect. After these the applause and 'Bravos' came really from the heart."

INVOCATION AND DANCE, OP. 58 . . . PAUL CRESTON
(Born October 10, 1906, in New York City)

Paul Creston is one of the more successful of our contemporary American composers. Yet, in such vital subjects as harmony, theory, counterpoint and composition he is entirely self-taught. He was born in New York City of Sicilian parents. He showed a passion for music at a very early age, and later studied piano and organ. But his interests have always been very wide and varied, ranging from hypnosis to shorthand.

When Creston started to work it was not in the world of music at all but in the magazine, foreign banking and life insurance fields. After finally deciding to devote his life to writing music, he gave up the other work he had been doing. In order to support his wife and family, he played the organ in a motion picture theatre. Then, in 1934, he was appointed organist at St. Malachy's Church in New York, a post he still holds. For a time, too, he conducted the orchestra for several national radio programs.

Commissioned by the Louisville Orchestra, *Invocation and Dance* was completed in November 1953, and was first performed by that orchestra, under Robert Whitney's direction, on May 15, 1954. It is based on a favorite form of Creston's, the prelude and dance, a composition in two contrasting sections. The composer points out that the *Invocation* is triple meter (3/4 and 9/8). While the *Dance* is in quadruple meter (4/4 and 12/8), though both are marked by certain rhythmic irregularities and complexities.

"The *Invocation*," writes Creston, "is generally quiet but intense in mood, with a minor climax at measure 19 (the solo flute emerging from it) and a major climax at measure 41 with the entire orchestra sustaining the emotional upsurge. This major climax subsides and merges into the beginning of the *Dance*. The *Dance* proper is subdivided into five sections, each presenting a new thematic idea and a different rhythmic structure, the fourth of these sub-sections being a reminiscence of the *Invocation* leading to the final and recapitulative section . . .

"There is no programmatic idea to this work, but the listener is free to let his imagination wander as he may wish."



SATURDAY-SUNDAY, AUG. 12-13

MEADOWBROOK



MUSIC FESTIVAL

Sixten Ehrling, conductor
Vladimir Ashkenazy, pianist
SHOSTAKOVICH, Symphony No. 1, Op. 10
Allegretto; Allegro non troppo.

Allegro.
Lento: Largo.
Allegro molto.

*KRENEK, Horizon Circled
Azimuth.
Elevation.
Meridian.
Inner Circle.
Parabola.
Zenith.

INTERMISSION

BEETHOVEN, Concerto for Piano and Orchestra No. 5 in E flat
Major, Op. 73 ("Emperor")
Allegro.
Adagio un poco moto.
Rondo: Allegro.

*World Premiere. Commissioned by The Meadow Brook Festival.

Program Notes® by Paul Affelder

SYMPHONY NO. 1, OP. 10 DMITRI SHOSTAKOVICH
(Born September 25, 1906, in St. Petersburg (Leningrad))

We never cease to marvel at the amazing compositions which issued from the minds and pens of such youthful geniuses as Mozart, Schubert and Mendelssohn when they were still in their teens. As we listen to the First Symphony by a composer of our own day we can marvel anew, for it was written when he was only nineteen.

Shostakovich completed this work in the spring of 1925 as the thesis for his final examination at the Leningrad Conservatory. It was first performed in the same city on May 12, 1926, under Nikolai Malko's direction, and was quick to propel its composer into the international music limelight.

The conditions under which this symphony was written were anything but ideal. Shostakovich's once well-to-do family had been reduced to poverty by the Bolshevik Revolution. His mother, who had provided for him since his father's death, was in need of medical attention, and even the young composer himself was not well. His "bourgeois origin" prevented him from receiving much-needed help in the way of jobs and remunerative honors and prizes, and he was obliged to give piano recitals at the Conservatory without fee. The only way he could manage to contribute to the family's meager income was by playing the piano accompaniments to silent films in a small, drafty motion picture theatre. He was even too poor to pay to have the parts for his new symphony copied so that it might be performed; and it was only when Malko took an interest in the work and induced the Conservatory officials to finance the copying that it was able to see the light of day.

This symphony is a remarkably fresh, brilliant and forthright work, even if one disregards its composer's extreme youth. Not only does it point the way to many of Shostakovich's later works in this form but it is still considered by many to be the finest and most inspired of all his symphonies.

The first movement opens with a short introduction, *Allegretto*, which leads into the main body of the movement, *Allegro non troppo*. There are two principal themes, the first resembling a march, the second a waltz. The second movement is a scherzo, marked *Allegro*. There is a contrasting trio — or middle section — in a slightly slower tempo and less boisterous mood. After the return of the scherzo proper, the main themes of both the scherzo and trio are ingeniously combined. The third movement, *Lento*, is lyrical and melancholy, with many chromatic melodies and harmonies that conjure up memories of Wagner's *Tristan und Isolde*. A roll on the snare drum connects this movement to the *Finale*, which begins with a slow introduction, *Lento*, followed by a brilliant and highly dramatic *Allegro molto*. This movement reaches an arresting climax with an unusual symphonic device — a solo for kettledrums that begins with great power and gradually fades to near-inaudibility.

HORIZON CIRCLED ERNST KRENEK
(Born August 23, 1900, in Vienna)

Ernst Krenek may be aptly described as an all round musician: composer, conductor, pianist, teacher, critic, musical theorist, author and lecturer. Educated in his native Vienna and in Berlin, he served as an opera coach in Kassel, a music critic in Vienna and a vocal accompanist all over Europe. Since 1937 he has lived in the United States, and is now an American citizen. He has taught at Vassar College and has headed the music department at Hamline University in St. Paul, Minn. He has lectured widely and conducted — mostly his own works — here and in Germany. This spring he was composer-in-residence at the Peabody Conservatory of Music in Baltimore, and this summer he is fulfilling a similar role at the University of Hawaii.

Krenek's music, which embraces every performing medium, includes nearly a score of operas and dozens of symphonic, chamber, keyboard and choral works, as well as numerous songs. One of his earliest operas, *Jonny spielt auf*, won him international fame; it is a jazz opera that preceded by a year Kurt Weill's *Three-penny Opera*. His latest opera was written for television; he himself conducted its premiere in Munich last fall. As a composer, Krenek has always kept abreast of creative musical trends. For some years, he has written in the twelve-tone idiom, and also has some electronic music to his credit. Besides all this, he has written a number of highly valued books on various musical subjects.

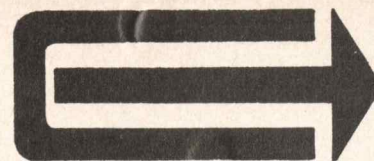
Horizon Circled, which is being heard for the first time anywhere at these concerts, was written for and dedicated to the Meadow Brook Festival. It is in six sections, which bear the respective titles: *Azimuth, Elevation, Meridian, Inner Circle, Parabola, and Zenith*. Mr. Krenek has written about his work as follows:

"The title indicates the circular structure of the work. The final section, which returns to the chaotic features of the opening, is the retrograde form of the first section. This 'tour of the horizon' passes through four cardinal points marked by the fourfold appearance of a pivotal element: up, down, forward, backward. The second and third of these frame the 'inner circle,' a sequence of short canons representing the core of the work. The subtitles of the six sections are not intended to verbalize what the music 'means.' They only hint at the imagery of the astronomical concepts reflected by the over-all form of the work."

Horizon Circled is scored for two flutes, two piccolos, two oboes, two clarinets, clarinet in E flat, bass clarinet, two bassoons, four horns, two trumpets, two trombones, tuba, kettledrums, bass drum, snare drum, field drum, cymbals, triangle, high bongo, temple block, wood block, maracas, hammer, small gong, very big gong, xylophone, glockenspiel, vibraphone, piano, harp and strings.

CONCERTO FOR PIANO AND ORCHESTRA NO. 5 IN E FLAT MAJOR, OP. 73 ("EMPEROR") . . . LUDWIG VAN BEETHOVEN
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven composed most of the *Piano Concerto No. 5 in E flat Major* during the summer of 1809 in Vienna. The political events of that summer could hardly have been conducive to the writing of



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OAKLAND UNIVERSITY

Arthur Krehbiel

French horn



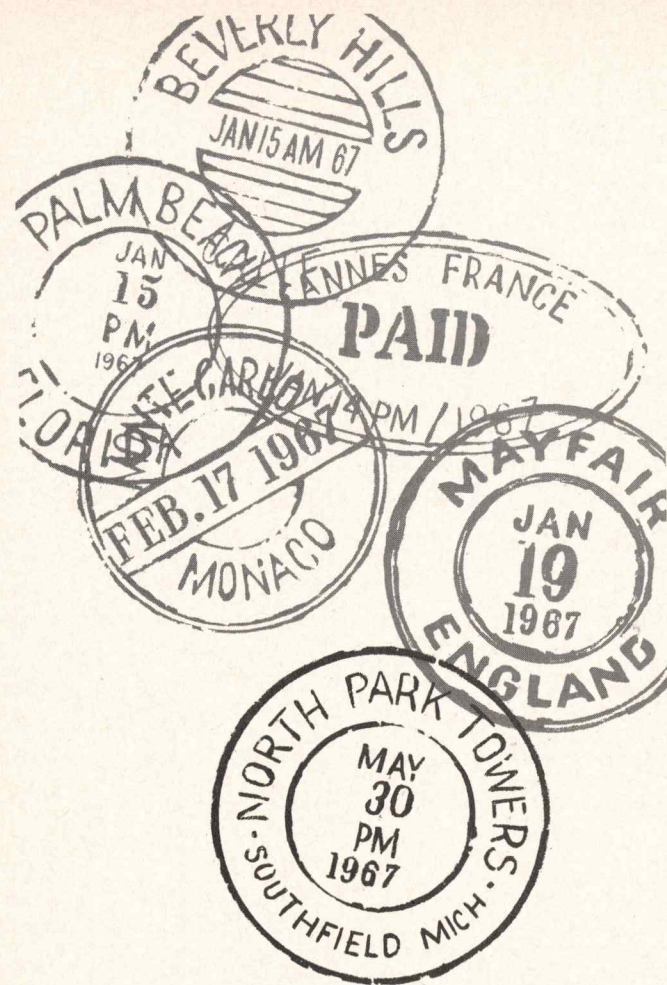
Mr. Krehbiel was co-principal horn player for the Chicago Symphony before joining the Detroit Orchestra as principal horn in 1963. He is horn instructor both at the Meadow Brook School of Music and at Wayne State University, where he is also director of the brass choir. A native of California, Mr. Krehbiel began his studies at Fresno State College and received his bachelor's degree at Northwestern University.

Soloist August 17 - 18, 1967.

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music, certainly not to the creation of a work of the grandeur and magnitude of this concerto. The conquering French army under Napoleon hammered at the gates of the city in May. After one day the Austrians gave up, and the French occupied the city. From then on, Beethoven had an unhappy time. Most of his friends among the nobility fled from Vienna; the French levied new taxes; prices rose; food was scarce.

Beethoven must have had miraculous powers of concentration, for it was during these trying times that he wrote three of his finest works: the *Piano Sonata, Op. 81a*, written for the departure from Vienna of his pupil, the Archduke Rudolph; the *String Quartet, Op. 74*, and the *Fifth Piano Concerto*, also dedicated to the Archduke. All three of these works, by the way, are in E flat Major. Only in the slightest degree does any of them give evidence of what was going on in the outside world.

Beethoven was not responsible for giving this concerto the title *Emperor*, any more than he can be blamed for attaching the name *Moonlight* to his *Piano Sonata in C sharp Minor, Op. 27, No. 2*. The pianist and publisher J. B. Cramer is supposed to have given the concerto its nickname, not because of any connection with a particular

monarch but because of the heroic, regal nature of the music.

The concerto was first performed in Leipzig, probably toward the end of 1810, with Friedrich Schneider as soloist and Johann Philipp Christian Schulz conducting. Concerning this performance, the *Allgemeine Musik Zeitung* stated that "it is without doubt one of the most original, imaginative, most effective but also one of the most difficult of all existing concertos." After bestowing high praise upon the soloist, the conductor and the orchestra, the report went on to say, "So it could not have been otherwise than that the crowded audience was soon put into such a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment."

For its time, the concerto had several unique features. These include the introduction to the first movement, *Allegro*, comprising three big orchestral chords, each followed by a flourish on the piano; the absence of improvised cadenzas, the few brief cadenzas having been written out by the composer, and the manner in which the serenely contemplative second movement, *Adagio un poco mosso*, is connected to the almost boisterous final rondo, *Allegro ma non tanto*.

THURSDAY-FRIDAY, AUG. 17-18

Sixten Ehrling, conductor

Jan Pearce, tenor

Arthur Krehbiel, French horn

MORAWETZ, *Sinfonietta for Winds and Percussion*

Allegro non troppo.

Adagio pesante ("Elegy").

Allegro vivace.

BRITTEN, *"Serenade," for Tenor Solo, Horn and Strings, Op. 31*

Prologue.

Pastoral, "The Day's Grown Old."

Nocturne, "The Splendour Falls on Castle Walls."

Elegy, "O Rose, Thou Art Sick."

Dirge, "This Ae Nighte."

Hymn, "Queen and Huntress."

Sonnet, "O Soft Embalmer of the Still Midnight."

Epilogue.

INTERMISSION

HANDEL, *Sommi Dei, from "Radamisto"*

HANDEL, *Say to Irene, from "Atalanta"*

BONONCINI, *No, o Dio, from "California"*

R. STRAUSS, *"Death and Transfiguration," Tone Poem, Op. 24*

Largo (Sleep, Illness, and Reverie).

Allegro molto agitato (Fever and Struggle with Death)

Meno mosso, ma sempre alla breve (Dreams,

Childhood Memories, and Death).

Moderato (Transfiguration).

Program Notes® by Paul Affelder

SINFONIETTA FOR WINDS AND PERCUSSION

OSKAR MORAWETZ
(Born January 17, 1917, in Svelta, Czechoslovakia)

Born in Czechoslovakia and trained at the Prague Conservatory, Oskar Morawetz emigrated to Canada in 1940. For many years he has been teaching at the Toronto Conservatory, and is considered a Canadian composer. He has written mostly for orchestra, chamber ensemble and piano, and his works have been widely performed on both sides of the Atlantic.

Morawetz completed his *Sinfonietta for Winds and Percussion* during the summer of 1965. Having previously composed a work for strings alone, he was seeking in the *Sinfonietta* to create a piece for full symphony orchestra without strings.

It was by coincidence that the *Sinfonietta* received its first performance on February 22, 1966, by the Montreal Symphony Orchestra

under Zubin Mehta. In January, Mehta had brought his orchestra to Toronto. During a conversation backstage after the concert, the conductor asked Morawetz why he had not sent him any scores recently for consideration. When the composer replied: "Most conductors are so deluged with material that I don't think you are really serious," Mehta said: "Send me a score right away." He was so impressed with the *Sinfonietta* that he revised his program in order to include the work on his final subscription concert in Montreal.

Following the Montreal premiere, Morawetz made some alterations in the score, particularly in the middle movement. In its revised form, it was first heard on July 3, 1966, at the opening concert of the Aspen Festival in Aspen, Colorado, conducted by Walter Susskind; this was also its initial performance in the United States. Later that summer, the work received the Critics' Award at the International Composers' Competition at Cava dei Tirreni, Italy.

The first of the *Sinfonietta's* three movements, *Allegro non troppo*, is a strongly rhythmical free fantasy with a suggestion of impressionistic coloring at the beginning and end. The second movement, *Adagio pesante*, is subtitled *Elegy*; written during the last months of the life of the composer's father, it is dedicated to his memory. It is in three sections, the first a dirge-like slow march for brass and drums, the second an expressive *Andante* for woodwinds alone, later joined by the rest of the orchestra, highlighted by xylophone, glockenspiel, vibraphone and whip, and the third again for brass and drums, to which are added tam-tam and deep bells. The concluding movement, *Allegro vivace*, which is full of motion, has been described as resembling a toccata.

"SERENADE" FOR TENOR SOLO, HORN AND STRINGS, OP. 31
BENJAMIN BRITTEN

(Born November 22, 1913, in Lowestoft, Suffolk, England)
Benjamin Britten who, equally with Sir William Walton, is England's leading contemporary composer, wrote the *Serenade for Tenor Solo, Horn and Strings* in 1943. It received its initial performance on October 15 of that year at Wigmore Hall in London by the artists for whom it was written — Peter Pears, tenor, and Dennis Brain, horn — with a string orchestra conducted by Walter Goehr.

Actually, the *Serenade* is a cycle of six songs, with a prologue and epilogue scored for unaccompanied horn. The six vocal movements are: *Pastoral*, "The Day's Grown Old" by Charles Cotton (1630-1687); *Nocturne*, "The Splendour Falls on Castle Walls" by Alfred Tennyson (1809-1892); *Elegy*, "O Rose, Thou Art Sick" by William Blake (1757-1827); *Dirge*, "This Ae Nighte" by an anonymous fifteenth century poet; *Hymn*, "Queen and Huntress" by Ben Jonson (1573-1637), and *Sonnet*, "O Soft Embalmer of the Still Midnight" by John Keats (1795-1821).

"With six poetic texts that complement each other in atmospheric feeling," wrote one commentator, "he has woven together a song cycle of nocturnal elegies, preceded and followed by a prologue and epilogue for unaccompanied horn. To Britten, the voice is no mere carrier of words and musical shapes; it is a human instrument, and his subtle and perceptive handling of vocal phrasing to this unusual accompaniment creates music of astonishing imaginative scope and dramatic power."

Concerning this work, of which he gave the first performance, Britten's close friend and collaborator, Peter Pears, has written: "For the *Serenade* the composer chose familiar poems; most of them are in all the anthologies. His method in this sequence of songs by different poets is the same as in single songs. His musical ideas are formulated, and the poems, once chosen for their suitability to the scheme, must fit in with his demands. Certain people seemed to expect that a twentieth century composer would want to set Tennyson like Balfe, a *Ballad like a Folk Song*, and Ben Jonson like Coprario or Lawes. In fact, rather obviously, he set them all in the same style — his own."

SOMMI DEI FROM "RADAMISTO"

GEORGE FRIDERIC HANDEL
(Born February 23, 1685, in Halle; died April 14, 1759, in London)

Radamisto, first performed at His Majesty's Theater in London on April 27, 1720, before a packed but distinguished audience that included King George I and the Prince of Wales, was one of Handel's most successful Italian operas before he turned to writing even more successful oratorios. That it was so well received is somewhat surprising, for here the composer did not always cotton to popular taste or operatic convention. For example, the work opens starkly with the recitative-like aria *Sommi Dei*, in which Polissena, the deserted wife of the tyrant Tiridate, implores the "Supreme Gods" who take notice of her misfortune to "protect a sad heart." A novel feature of this aria — which, of course, in the original opera was sung by a woman — is the accompaniment, scored entirely for strings in unison.

SAY TO IRENE FROM "ATALANTA"

GEORGE FRIDERIC HANDEL

(Born February 23, 1685, in Halle; died April 14, 1759, in London)

In 1736, Frederick, Prince of Wales and son of King George II, married Princess Augusta of Saxe-Gotha. To honor the occasion Handel composed two works: the Wedding Anthem *Sing Unto God*, which was sung at the wedding ceremony, and *Atalanta*, the latter more of an Arcadian pastoral play than an opera.

Today, *Atalanta* is remembered chiefly for the soprano aria *Caro selve*; the rest of the work is seldom if ever heard. That makes the tenor aria *Say to Irene* on this program something of a rarity. It is a typical lover's song of complaint about a fickle woman who has deserted him for another.

NO, O DIO FROM "CALFURNIA"

GIOVANNI BONONCINI

(Born July 18, 1670, in Modena; died July 9, 1747, in Vienna)

Bononcini was a prominent Italian cellist and composer, principally of operas, who is remembered today chiefly for his association and later rivalry with Handel in London during the 1720s. The aria *No, o Dio (No, ob God)*, sometimes attributed to Handel, is from Bononcini's opera *Calfurnia* (sometimes spelled Calpurnia or Calphurnia), first produced in London on April 18, 1724. It is typical of the masterful melodies Bononcini was able to compose — unless, as was so often the case with this notoriously unscrupulous musician, he pirated the music from another composer and passed it off as his own. Future musicological research may clear up the whole matter. In the meantime, we can enjoy this aria for the beautiful music it contains.

"DEATH AND TRANSFIGURATION," TONE POEM, OP. 24

RICHARD STRAUSS

(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch-Partenkirchen)

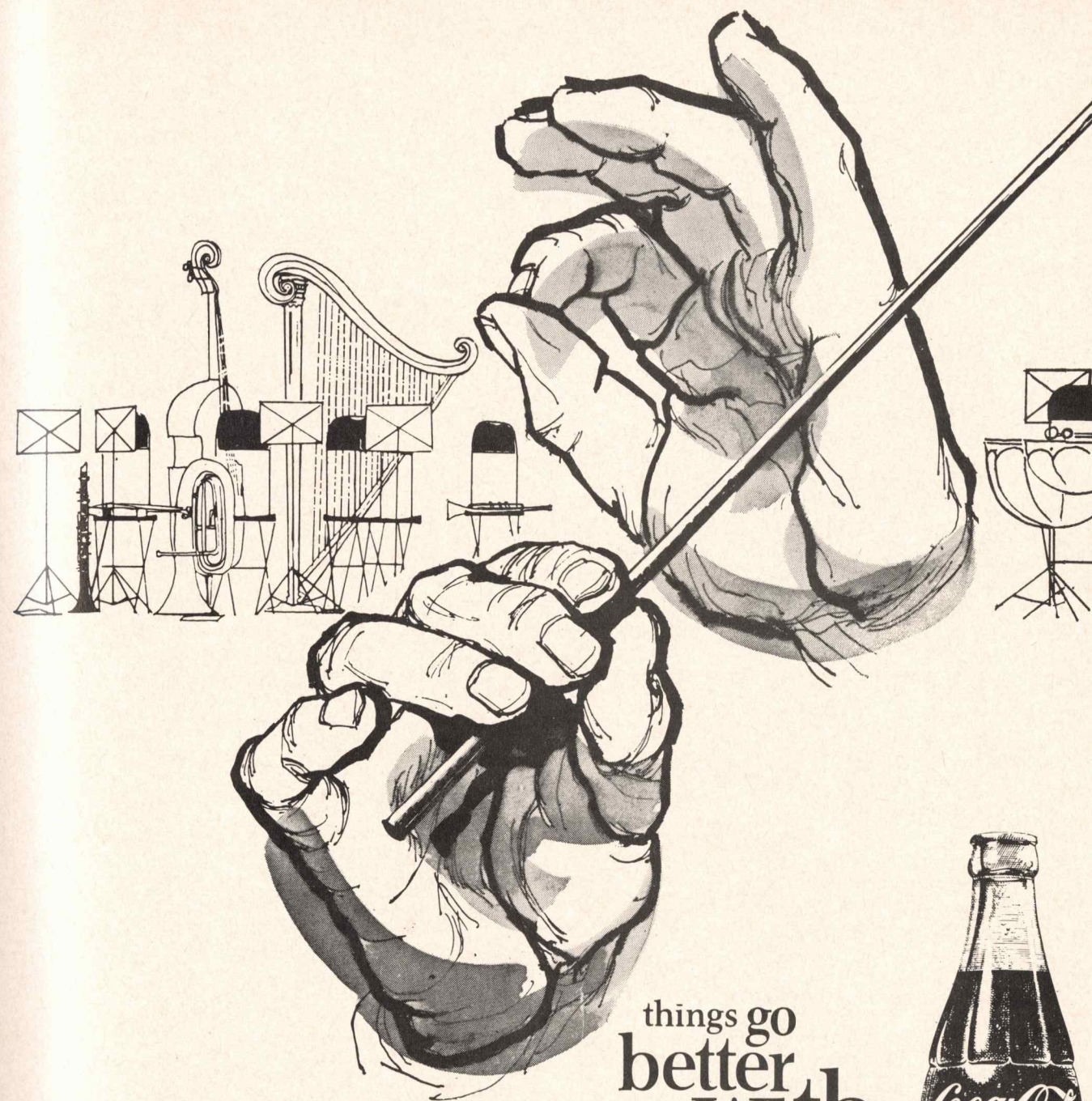
Most tone poems are inspired, directly or indirectly, by a work of literature or a work of art. In the case of Richard Strauss' *Tod und Verklärung (Death and Transfiguration)*, however, the cart came before the horse — the music was written before the poem.

In 1885, when he was only twenty-one, Strauss was appointed assistant to Hans von Bülow, conductor of the Meiningen Orchestra. It was here that he met Alexander Ritter, a musician thirty years his senior, who was a great advocate of the program music of Liszt and Wagner — music which was closely allied with works of literature.

The result of the contact with Ritter was the creation by Strauss of some of his greatest contributions to music — his symphonic poems. The first of these, *Macbeth*, was written in 1886-87. *Don Juan* appeared in 1888, and that same year saw the beginning of *Death and Transfiguration*, which was completed in 1889. This, the third of the great tone poems, was first performed under the composer's direction on June 21, 1890, at the fifth concert of the Twenty-Seventh Musicians' Convention of the Allgemeine Deutsche Musikverein, which was held at Eisenach, the town where Johann Sebastian Bach was born.

Included in the program notes on that occasion was a poem by Ritter, written after he had heard the music. This poem was later expanded, and when the score was published in 1891, this longer version appeared on the flyleaf. Though the music preceded the poem, it is generally believed that Strauss and Ritter discussed the underlying programmatic idea before either set his inspirations on paper.

Both the poem and the music are divided into four sections. The first section is full of quiet, ominous brooding, punctuated now and then by the sound of sighing, as a dying man lies asleep. Suddenly the second, much more agitated section bursts upon us, as death rouses the sleeping man. In the third section, the music again becomes more relaxed, as the man remembers his past; but a final stroke on the gong indicates that death has at last found its victim. The concluding portion of the work is a triumphal song, resolving all the sounds of struggle into a glorious hymn of accomplishment; what the man had sought in vain to accomplish in life he has finally been granted through the transfiguration after death.



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MOZART, Overture to "Così fan tutte"

MOZART, Dalla sua pace, from "Don Giovanni" Act I

MOZART, Il mio tesoro, from "Don Giovanni" Act II

DEBUSSY, "Ibéria," No. 2 from "Images pour Orchestre"

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VERDI, Quando le sere al placido, from "Luisa Miller" Act II

RESPIGHI, Symphonic Poem "Roman Festivals"

Circenses.

The Jubilee.

The October Festival.

The Epiphany.

Program Notes® by Paul Affelder

OVERTURE TO "COSÌ FAN TUTTE"

WOLFGANG AMADEUS MOZART
(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

It is said that the story of *Così fan tutte*, one of Mozart's last operas, was suggested by the Emperor of Austria, Joseph II, who commissioned Mozart to write it late in 1789. The libretto was the work of Lorenzo da Ponte, who also provided the texts for *Don Giovanni* and *The Marriage of Figaro*. The opera was composed in December 1789 and January 1790, and was given its first performance on January 26, 1790, at the Burg Theater in Vienna, where it met with moderate success. Strangely enough, this work, one of Mozart's finest creations for the lyric stage, was not heard in the United States until 1922, when it was presented at the Metropolitan Opera.

The full title of the opera is *Così fan tutte, ossia La scuola degli amanti*, which may be translated as *All Women Do It, or The School for Lovers*. Its amusing plot concerns a bet between a cynical old bachelor, Don Alfonso, and two young Neapolitan officers, Ferrando and Guglielmo, as to the constancy of the two girls to whom the officers are engaged. Don Alfonso has to go to great lengths to prove his point, but he finally wins his wager, showing that, as the Duke in *Rigoletto* was to sing some years later, "Woman is fickle."

The only reference to the music of the opera itself in the bubbling little Overture is the actual phrase, "*Così fan tutte*," sung toward the end of the second act by Don Alfonso and the two officers. This motto appears at the end of the brief introduction and again toward the close of the main section of the Overture.

TWO ARIAS FROM "DON GIOVANNI"

WOLFGANG AMADEUS MOZART

a. *Dalla sua pace* (Act I)

b. *Il mio tesoro* (Act II)

(Born January 27, 1756, in Salzburg; died December 5, 1791,
in Vienna)

Don Ottavio's two arias in *Don Giovanni* are not only two of the most beautiful tenor solos Mozart ever wrote but two of the most

wonderful arias in all of opera.

In the middle of the first act, after having heard Don Giovanni speak, Don Ottavio's fiancée, Donna Anna, is convinced that it was this swashbuckling libertine who attempted to seduce her in the night, then killed her aged father, the Commendatore, as he sought to defend her honor. In a fiery aria Donna Anna swears vengeance. When she has left the stage alone to Don Ottavio, he sings the tender *Dalla sua pace*, in which he declares that his whole peace of mind depends on that of his beloved, that her every mood of joy, sorrow or anger is reflected in his own.

By the time we reach the middle of the opera's second act, Don Ottavio is certain that Don Giovanni is the guilty one, and he promises to bring the scoundrel to justice. Meanwhile, in the difficult, florid *Il mio tesoro*, he asks his friends to go and look after his treasure, to dry her tears and to tell her that he has gone to avenge the wrongs against her.

IBÉRIA, NO. 2 FROM "IMAGES FOR ORCHESTRA"

CLAUDE ACHILLE DEBUSSY
(Born August 22, 1862, in St. Germain; died March 26, 1918,
in Paris)

Between 1905 and 1907, Debussy wrote two sets of *Images* for piano. At the same time, he contemplated a third set for one and two pianos; but he later found that this medium would be inadequate for his purposes, so he expanded them into orchestral pieces. Their titles are *Gigues*, *Ibéria* and *Rondes de printemps*, and they were intended as musical impressions of three countries: England, Spain and France. As to the picture of Spain—*Ibéria*—the eminent Spanish composer, Manuel de Falla, a recognized authority on the music of his native land, declared that, in this work, Debussy had captured the letter and spirit of Spanish music and had expressed them more vividly than had many a Spaniard. This is indeed remarkable, for Debussy spent only a few hours in Spain, when he went to the border town of San Sebastian to watch a bullfight.

The three orchestral *Images* required about six years for completion. They were finished in reverse order: *Rondes de printemps* in 1909,

Ibéria in 1910 and *Gigues* in 1912. As it was, Debussy himself never did orchestrate *Gigues*; he assigned that task to his pupil, André Caplet. *Ibéria* received its initial performance at a Colonne Concert in Paris on February 20, 1910. The conductor on that occasion was the noted French composer, Gabriel Pierné, who once complained to Debussy that the score was too difficult for either the orchestra or the conductor.

Ibéria has always been the most popular of the three *Images*. It is in three connected sections: *Par les rues et par les chemins* (In the streets and byways); *Les parfums de la nuit* (Fragrances of the night), and *Le matin d'un jour de fête* (The morning of a festival day).

After the first performance, one French critic gave an appropriate description of the work, declaring that the music takes the listener right to Spain. "The bells of horses and mules are heard," he wrote, "and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn, and the world awakens to life."

DE' MIEI BOLLENTI SPIRITI FROM "LA TRAVIATA"

GIUSEPPE VERDI
(Born October 10, 1813, in LeRoncole; died January 27, 1901, in Milan)

At a party in her Parisian salon, the famous courtesan, Violetta, has been introduced to one of her ardent admirers, Alfredo Germont, and the two have fallen in love. At the very opening of Act II, we find the couple living together blissfully happy in a country house near Paris. Alfredo begins the act by singing the recitative, *Lunge da lei per me non s'ha diletto* (Far from her there's no happiness for me), followed by the lovely lyrical aria, *De' miei bollenti spiriti* (She has quenched the ardor of my fiery spirits with the gentle smile of love), in which he expresses his happiness with Violetta, his feeling of rebirth and his forgetfulness of the cares of the outside world.

DI' TU SE FEDELE FROM "UN BALLO IN MASCHERA"

GIUSEPPI VERDI
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

In its original form, Verdi's opera *Un Ballo in Maschera* (A Masked Ball) and Eugene Scribe's play, on which it was based, dealt with the murder of King Gustavus III of Sweden in 1792. But in 1858, when plans were being completed for the opera's production, an attempt was made on the life of Napoleon III, and the censors feared that the libretto might produce an ill effect on the Neapolitan audience. So the action was changed to colonial Boston, and King Gustavus III became Richard—or Riccardo—Earl of Warwick, Governor of Boston. In some opera houses today, the action has been restored to Sweden and the characters given their original names.

The Lord Chief Justice has asked Riccardo to banish the fortune-teller, Ulrica, on the grounds that her abode is a center for intrigue. Instead of adhering to his wishes, Riccardo, who has heard high praise for Ulrica's powers at divining the future, determines to visit her, accompanied by the members of his court, all of them disguised. In the second scene of Act I, Ulrica is holding a seance. Disguised as a fisherman, Riccardo sings the barcarolle, *Di' tu se fedele*, in which he asks Ulrica to tell him what the future holds for him; at the same time, he declares his unswerving devotion to the sea.

QUANDO LE SERE AL PLACIDO FROM "LUISA MILLER"

GIUSEPPE VERDI
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

Though *Luisa Miller* is one of Verdi's earlier operas, not too frequently heard today, it contains much mature, prophetic writing. Based on Schiller's play *Kabale und Liebe* (Love and Intrigue), it has a highly melodramatic plot, in which a count's son—the hero Rodolfo—contends with his father's henchman—a villain with the appropriate name of Wurm—for the hand of Luisa, a simple village girl. The Count and Wurm have had Luisa's father imprisoned. In order to save his life, Luisa is forced by Wurm to write a letter, in which she says she loves Wurm and never loved Rodolfo. It is when Wurm shows this letter to Rodolfo that the latter sings the opera's most famous aria, *Quando le sere al placido*; in it he recalls the happy evenings he spent with her and berates her for her falseness. The upshot of all this foul play is that Rodolfo gives Luisa a poisoned drink, which he shares with her. The dying girl then tells him the truth, and Rodolfo summons his last strength to run his sword through Wurm.

SYMPHONIC POEM "ROMAN FESTIVALS"

OTTORINO RESPIGHI
(Born July 9, 1879, in Bologna; died April 18, 1936, in Rome)

Respighi paid musical homage to the Eternal City with three symphonic poems: *The Fountains of Rome* in 1916, *The Pines of Rome* in 1924, and *Roman Festivals* in 1928. Arturo Toscanini, who had conducted the first performance anywhere of *The Fountains of Rome* and who introduced *The Pines of Rome* to America, was also on the podium for the world premiere of *Roman Festivals*, which took place at a concert of the New York Philharmonic on February 21, 1929.

As he had done for the previous symphonic poems, Respighi provided a descriptive introduction to the four sections of *Roman Festivals*. Here is the English translation, as printed in the score:

"1. *Circenses*—A threatening sky hangs over the Massimo Circus, but it is the people's holiday: 'Ave Nero!' The iron doors are unlocked, the strains of a religious song and the howling of wild beasts float on the air. The crowd rises in agitation: unperturbed, the song of the martyrs develops, conquers and then is lost in the tumult.

"2. *The Jubilee*—The pilgrims trail along the highway, praying. Finally appears from the summit of Monte Mario, to ardent eyes and gasping souls, the holy city: 'Rome! Rome!' A hymn of praise bursts forth, the churches ring out their reply.

"3. *The October Festival*—The October festival in the Roman 'Castelli' covered with vines: hunting echoes, tinkling of bells, songs of love. Then in the tender even-fall arises a romantic serenade.

"4. *The Epiphany*—The night before Epiphany in the Piazza Navona: a characteristic rhythm of trumpets dominates the frantic clamor: above the swelling noise float, from time to time, rustic motives, saltarello candenzas, the strains of a barrel-organ, of a booth and the appeal of the proclaimer, the harsh song of the intoxicated and the lively stornello in which is expressed the popular feelings. 'Lassátece passà, semo Romani!' ('We are Romans, let us pass!')."

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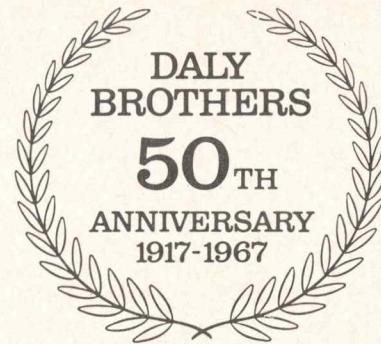
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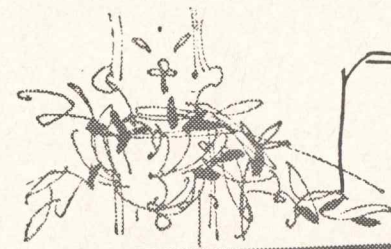
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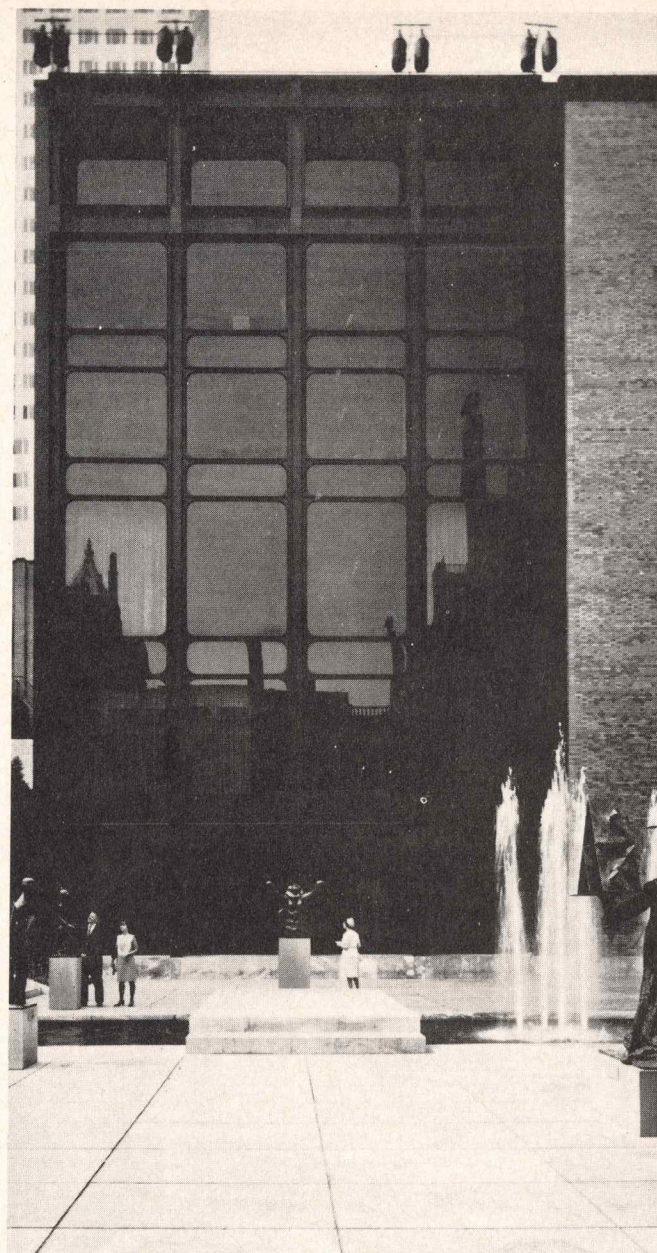
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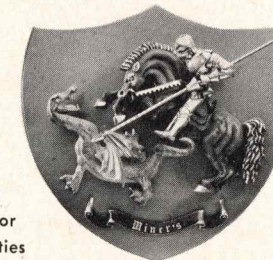
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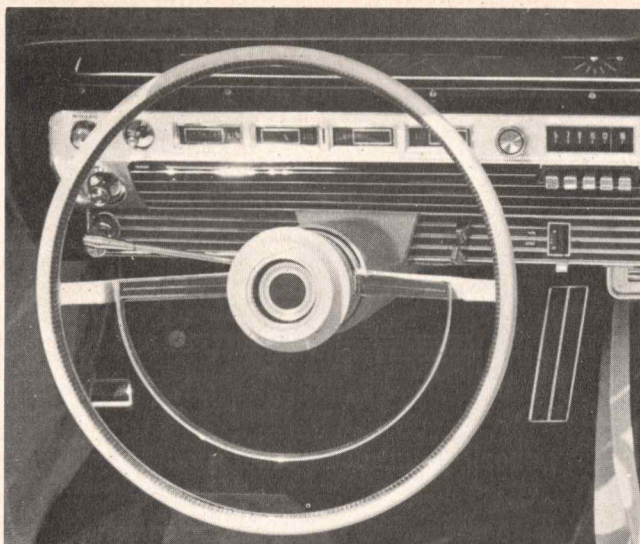
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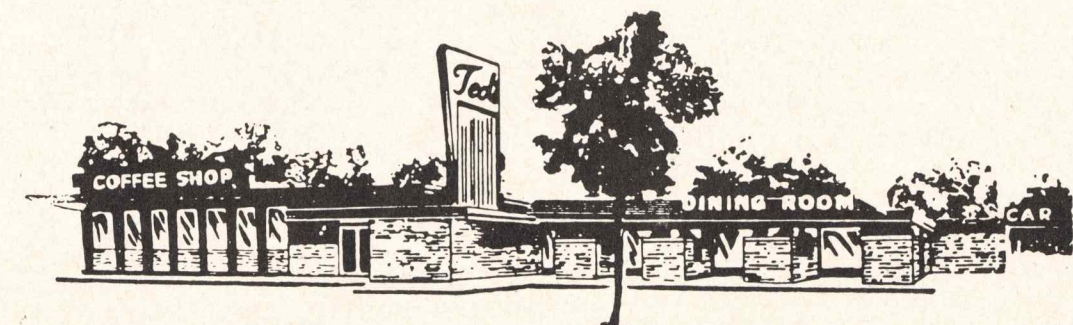
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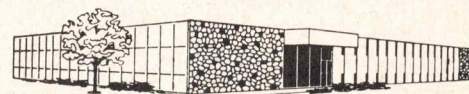
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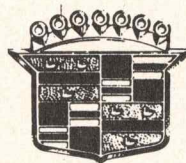


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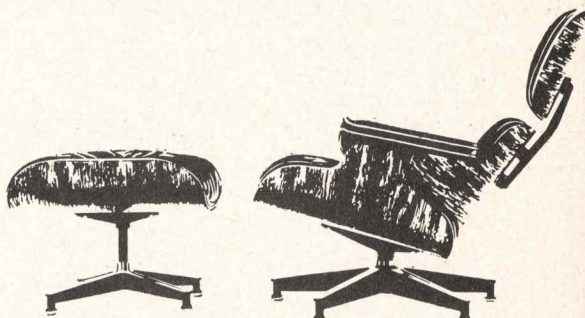
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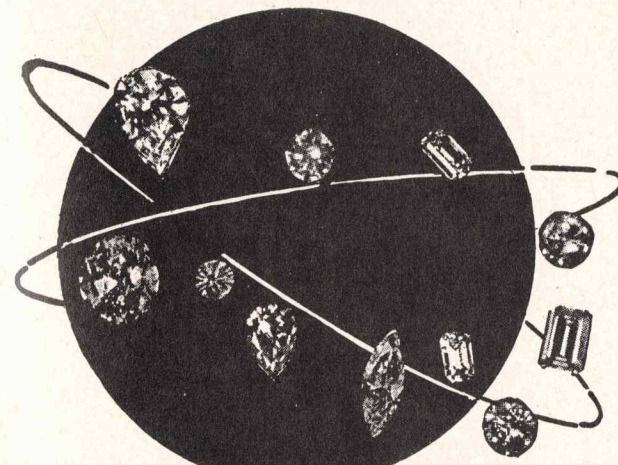
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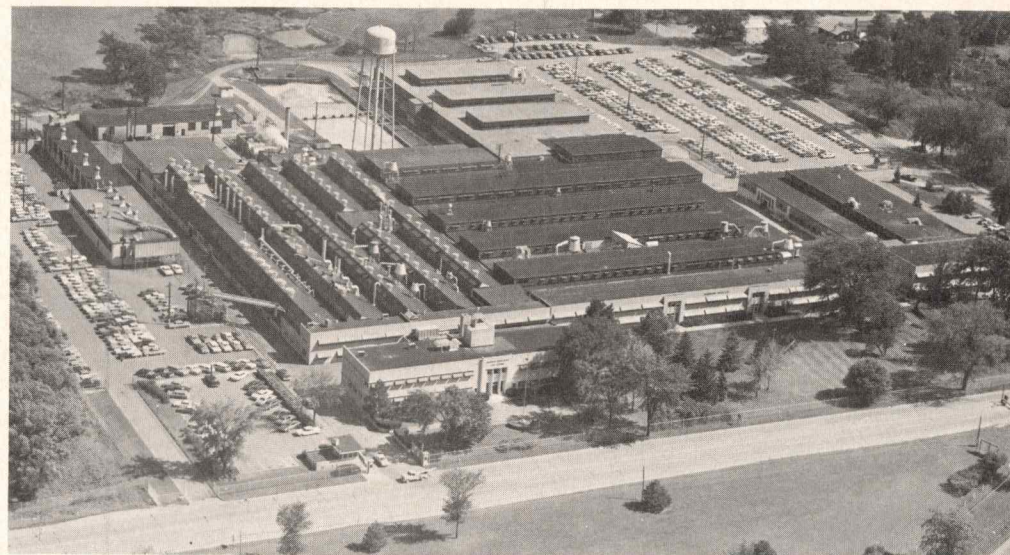
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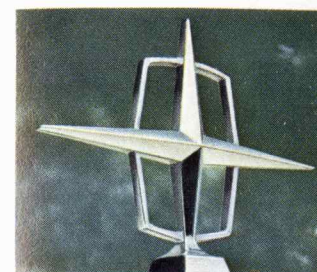
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