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Special F41 Sport Suspension components produce a ride that's firm, yet extremely comfortable.

And under the hood, Eurosport's available High Output V6* produces ample power to shorten the distance between here...and there.

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Celebrity Eurosport. From Chevrolet. Test drive one today. And find out how good a four-door sedan can be.

*Some Chevrolets are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your dealer for details.

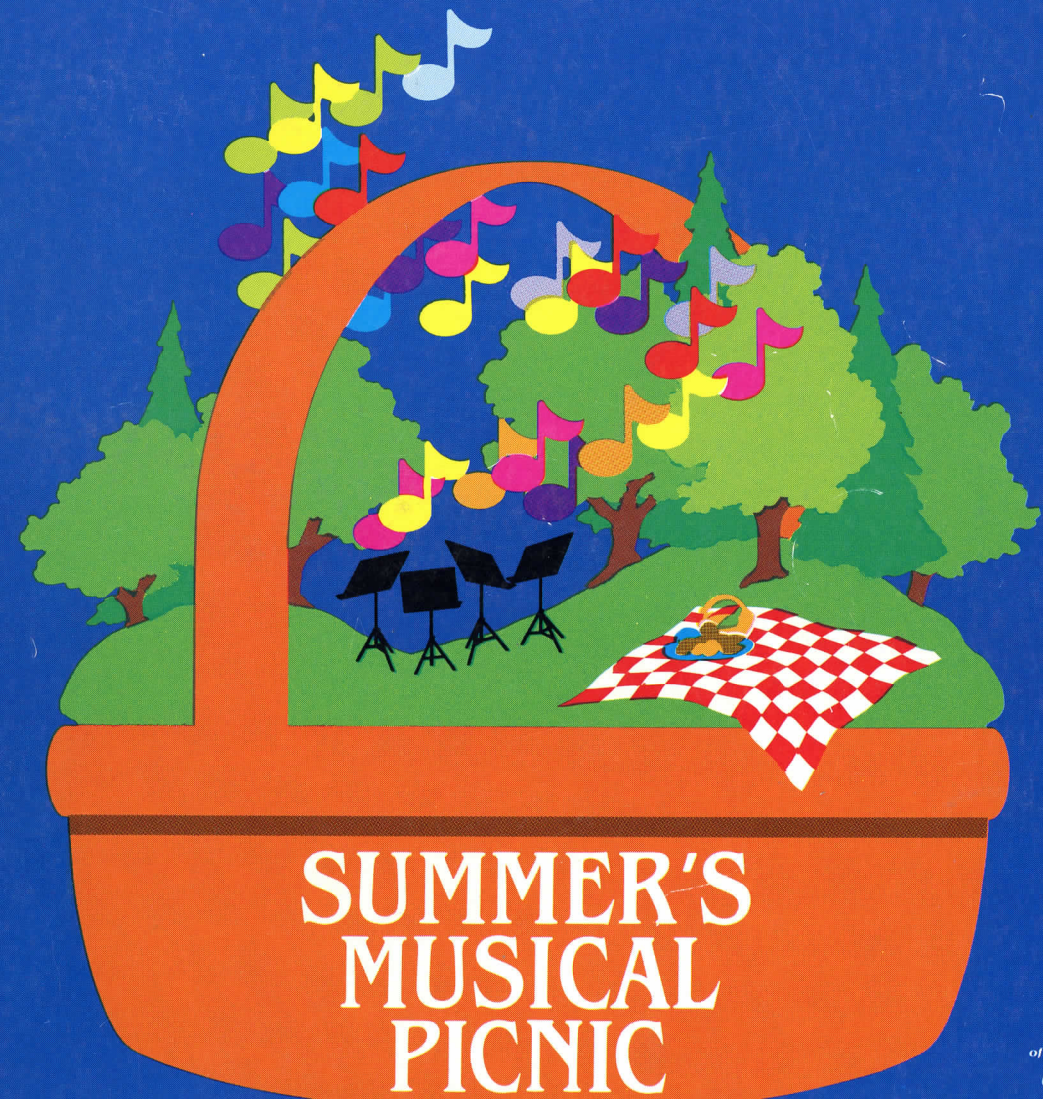
Chevrolet

1984 MEADOW BROOK MUSIC FESTIVAL ■ OAKLAND UNIVERSITY

A CULTURAL PROGRAM OF OAKLAND UNIVERSITY

Meadow Brook '84

MUSIC FESTIVAL



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of Access to Excellence
**Oakland
University**

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Thunderbird

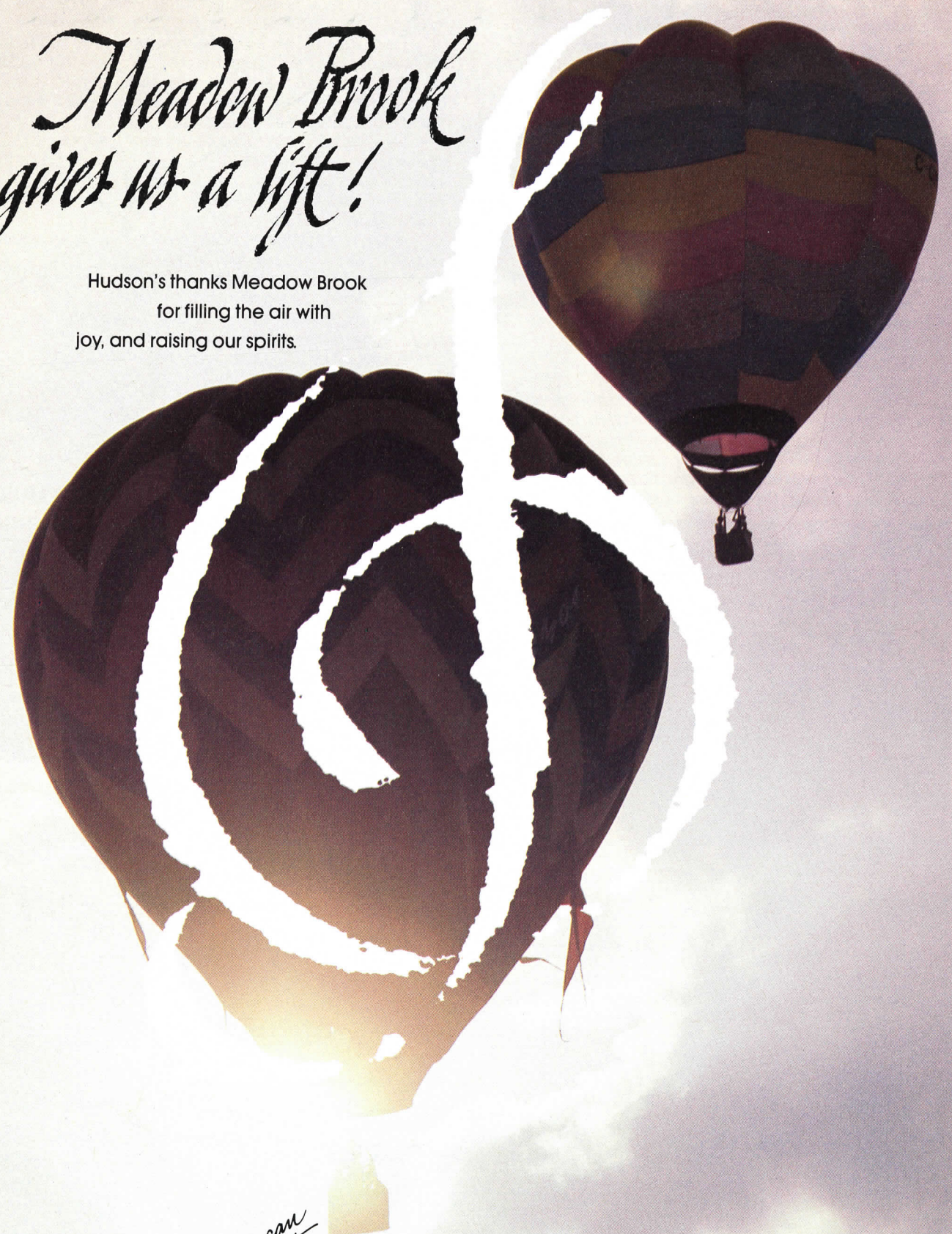
Have you driven a Ford...
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Hudson's thanks Meadow Brook
for filling the air with
joy, and raising our spirits.



*you can
find it
at* hudson's

This is the new Buick Electra.

GARMISCH-PARTENKIRCHEN, Bavaria—In the quiet, scenic villages of the German Alps, the townspeople are not easily excited by an automobile. Here, in Germany, automotive excellence is expected, rather than marveled at.

Yet, not long ago, the prototype of a new American car caused quite a stir among the local populace. A new Buick, no less. A new Buick Electra.



The ultimate Electra: Buick Park Avenue.

Buick Electra is a name that has long been synonymous with automotive luxury. But these are demanding times—that call for more than just luxury from a luxury car.

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the Australian Outback, as well as the sub-zero cold of Kapuskasing, Canada. In short, we subjected Electra to some of the world's most demanding environments. Because we wanted it to be ready for the toughest test of all: yours.

Buick Electra has always been a sumptuous, comfortable-riding automobile, with careful attention to detail. It is still such an automobile. Electra's interior dimensions are within an inch or so of its predecessor, so it can still transport six in luxury and comfort. Especially on long trips.

Its standard equipment includes a six-way power adjustment seat for the driver. An electric fuel filler door. Plus a host of other power assists. It also offers interesting optional equipment such as a keyless entry system. And Electronic Touch Climate Control.

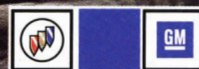
And it is produced in one of the world's most advanced assembly plants. For example, every Electra gets two coats of clear enamel on top of the regular finish.

Now that you've read about our own vigorous Electra testing, buckle up and put the Electra to your own thorough road test. You absolutely must drive it to fully appreciate it. The new Electra awaits you at your Buick dealer.

Official Car of the XXIIIrd Olympiad
Los Angeles 1984



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Some Buicks are equipped with engines produced by other GM divisions, subsidiaries or affiliated companies worldwide. See your Buick dealer for details.

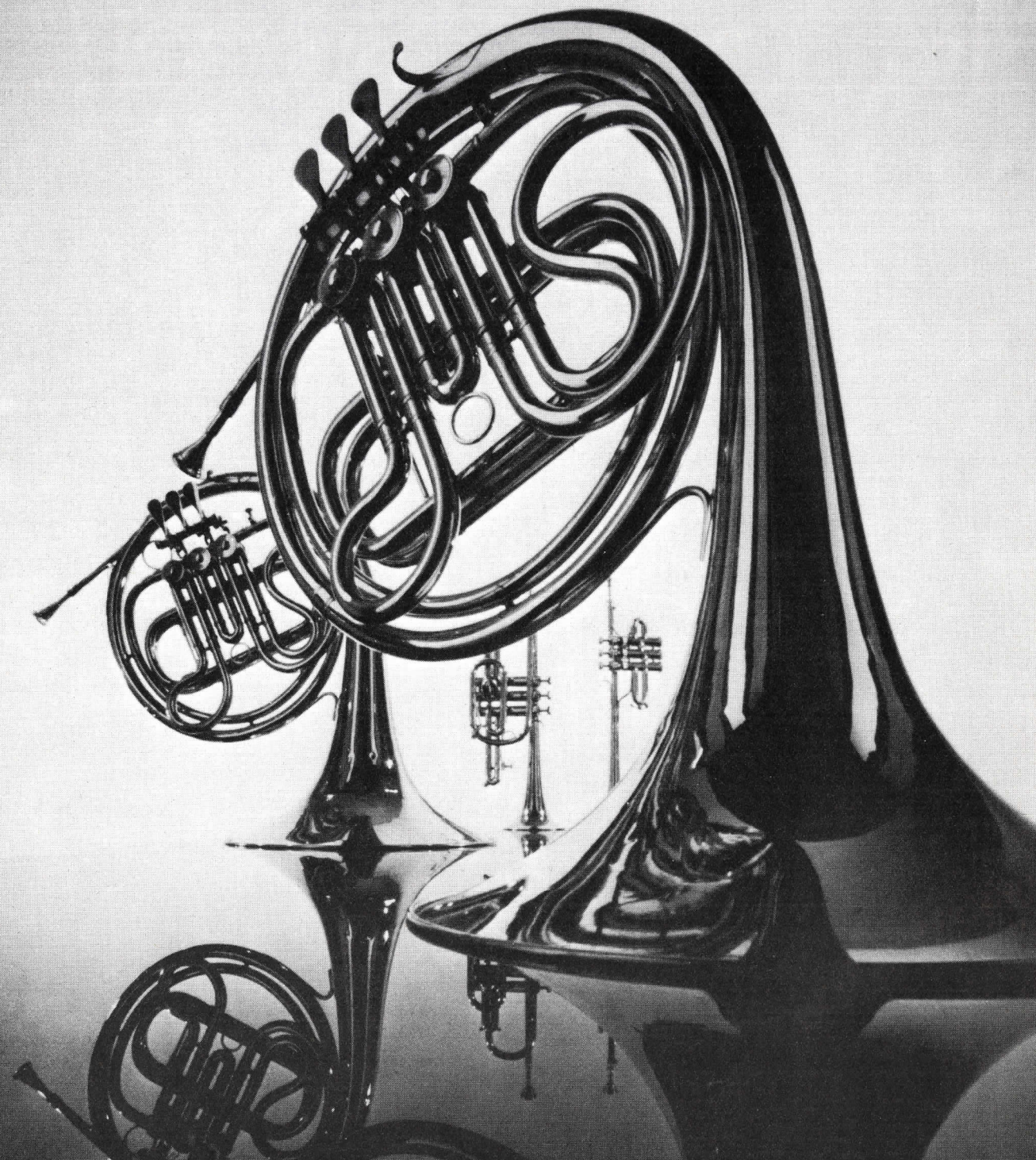
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— Anonymous

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TABLE OF CONTENTS

	Page Numbers
Board of Trustees & Officers of Oakland University	5
Complete Season Performance Schedule	12 & 13
Schedule of Popular Attractions & Children's Concerts	19 thru 22
Oakland University	27 thru 30 & 35 thru 38
Executive Chairpersons — 1984	43
Executive Chairpersons — Previous Years (1964-1983)	44, 45 & 46
Women's Committees & Activities	52 & 53
Special Acknowledgments	56
Detroit Symphony Orchestra	60 & 61
Meadow Brook Theatre	68 & 69
Executive & Finance Committees	73
Rochester Festival Club	74 & 75
Program Notes & Artist's Biographies	81 thru 115
"Oklahoma"	118 & 119
Contributions to the Meadow Brook Music Festival & Theatre:	
Major Donors to Meadow Brook — 1984	129 & 131
Sponsors & Century Club	133 & 135
Contributors	137, 139 & 141
Friends of the Meadow Brook Music Festival	143 & 145
Oakland University "Roll & Mission"	156 & 157
Index to Advertisers	176

1984 Meadow Brook Music Festival Staff

The Meadow Brook Music Festival operates under the management of the
Director of Cultural Affairs of Oakland University, Robert A. Dearth.

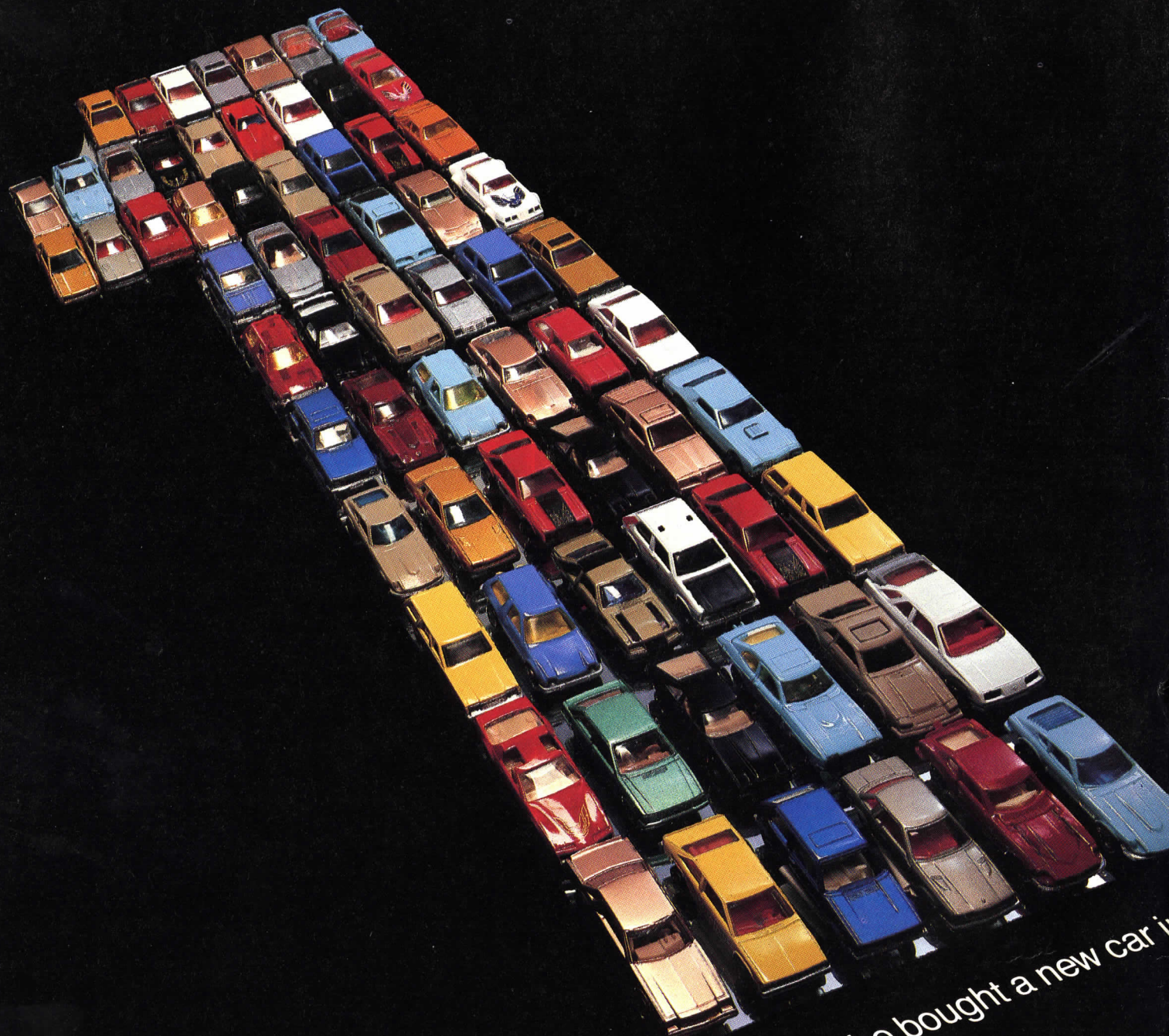
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	Corrine Gignac
	Julie Meiers
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	Linda Hudock
Stage Manager	Rick Gopigian

Stage work at the Baldwin Pavilion is done by members of the International Alliance of Theatrical Stage Employees, Local No. 38.

Tonight's headliner.



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People weekly

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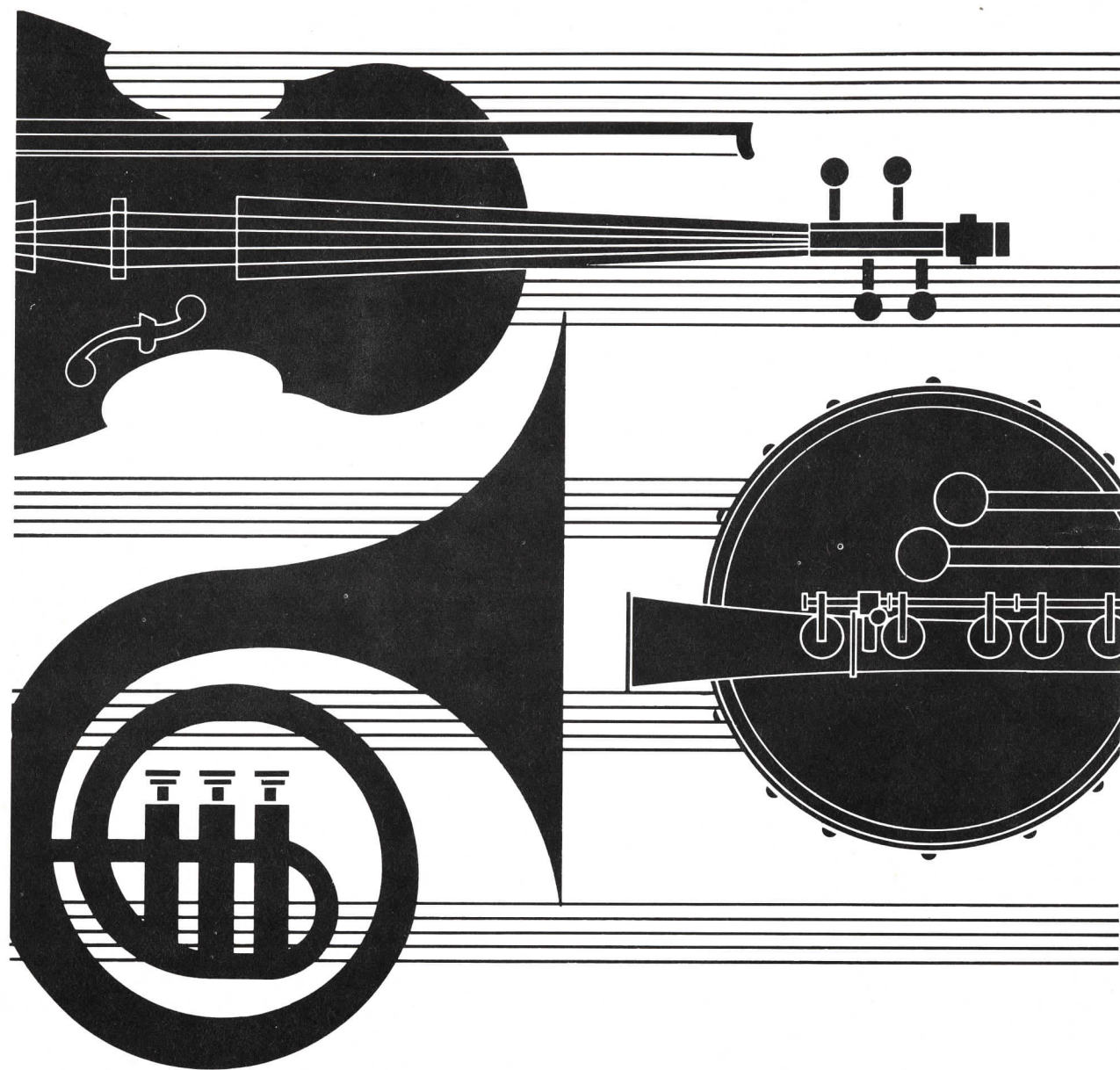
Ford Extended Service Plan 

1984 Meadow Brook Music Festival

TUESDAYS	WEDNESDAYS	THURSDAYS
ALL CONCERTS BEGIN AT 8:00 PM UNLESS OTHERWISE STATED		
		JUNE 21 DETROIT SYMPHONY ORCHESTRA GUNTHER HERBIG, <i>conducting</i> PHILIPPE ENTREMONT, <i>pianist</i>
		JUNE 28 DETROIT SYMPHONY ORCHESTRA DAVID ZINMAN, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>
JULY 3 HARBINGER DANCE COMPANY	JULY 4 METROPOLITAN SYMPHONIC BAND	JULY 5 DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> IDA HAENDEL, <i>violinist</i>
JULY 9 (This is a MONDAY) WAYNE NEWTON	JULY 11 GRAMMY WINNER! WYNTON MARSALIS AND A SPECIAL SURPRISE GUEST	JULY 12 DETROIT SYMPHONY ORCHESTRA WALTER WELLER, <i>conducting</i> CYNTHIA RAIM, <i>pianist</i>
		JULY 19 DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i> DMITRY SITKOVETSKY, <i>violinist</i> Prelude Concert at 7:00 PM OAKLAND YOUTH SYMPHONY
JULY 24 PRESERVATION HALL JAZZ BAND		JULY 26 NEEME JARVI, <i>conducting</i> GRANT JOHANNESSEN, <i>pianist</i>
	AUGUST 1 PETE SEEGER AND ARLO GUTHRIE	AUGUST 2 DETROIT SYMPHONY ORCHESTRA VARUJAN KOJIAN, <i>conducting</i> DYLANA JENSON, <i>violinist</i> BERJ ZAMKOCHEAN, <i>organist</i> Organ Prelude Concert at 7:00 PM
		AUGUST 9 DETROIT SYMPHONY ORCHESTRA MAXIM SHOSTAKOVICH, <i>conducting</i> PAUL BADURA-SKODA, <i>pianist</i>
	AUGUST 15 1:30 PM FESTIVAL WOMEN'S FASHION SHOW	
AUGUST 21 SHEENA EASTON	AUGUST 22 CLEVELAND ORCHESTRA CHRISTOPH von DOHNANYI, <i>conducting</i>	
AUGUST 28 RODGERS & HAMMERSTEIN'S OKLAHOMA! STARRING: JOHN DAVIDSON	AUGUST 29 MATINEE 2:00 PM EVENING 8:00 PM RODGER'S & HAMMERSTEIN'S OKLAHOMA! STARRING: JOHN DAVIDSON	AUGUST 30 RODGERS & HAMMERSTEIN'S OKLAHOMA! STARRING: JOHN DAVIDSON

Complete Performance Calendar

FRIDAYS	SATURDAYS	SUNDAYS
	JUNE 16 EARL KLUGH & FRIENDS	
JUNE 22 VIC DAMONE BUDDY RICH BAND	JUNE 23 RICH LITTLE JUDY COLLINS	JUNE 24 6:00 PM DETROIT SYMPHONY ORCHESTRA GUNTHER HERBIG, <i>conducting</i> PHILIPPE ENTREMONT, <i>pianist</i>
JUNE 29 CLEO LAINE and JOHN DANKWORTH plus Jazz All-Stars in an "Ellington Evening"	JUNE 30 8:00 PM CLEO LAINE and JOHN DANKWORTH CHILDREN'S CONCERT 11:00 AM HARBINGER DANCE COMPANY A history of dance for children	JULY 1 6:00 PM DETROIT SYMPHONY ORCHESTRA DAVID ZINMAN, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>
JULY 6 THE ROVERS THE KINGSTON TRIO		JULY 8 6:00 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> IDA HAENDEL, <i>violinist</i>
JULY 13 CANADIAN BRASS DSO POPS RICHARD HAYMAN, <i>conducting</i> "1812 Overture" with Cannons	JULY 14 LARRY GATLIN and the GATLIN BROTHERS	JULY 15 6:00 PM DETROIT SYMPHONY ORCHESTRA WALTER WELLER, <i>conducting</i> CYNTHIA RAIM, <i>pianist</i> Prelude Concert at 5:00 PM OAKLAND YOUTH SYMPHONY
JULY 20 DONNY AND MARIE OSMOND	JULY 21 8:00 PM PETER, PAUL & MARY CHILDREN'S CONCERT 11:00 AM OAKLAND YOUTH SYMPHONY Featuring Britten's "Young Person's Guide to the Orchestra"	JULY 22 6:00 PM DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i> STEPHEN HOUGH, <i>pianist</i> (Naumberg winner)
JULY 27 ARTIE SHAW ORCHESTRA with special guest MR. ARTIE SHAW TOMMY DORSEY ORCHESTRA	JULY 28 CHUCK MANGIONE	JULY 29 6:00 PM DETROIT SYMPHONY ORCHESTRA NEEME JARVI, <i>conducting</i> GRANT JOHANNESSEN, <i>pianist</i>
AUGUST 3 LOU RAWLS with special guest RAMSEY LEWIS	AUGUST 4 8:00 PM FERRANTE & TEICHER CHILDREN'S CONCERT 11:00 AM "Little Red Riding Hood" Featuring the Piccolo Opera Company	AUGUST 5 6:00 PM DETROIT SYMPHONY ORCHESTRA VARUJAN KOJIAN, <i>conducting</i> DYLANA JENSON, <i>violinist</i> BERJ ZAMKOCHEAN, <i>organist</i> Organ Prelude Concert at 5:00 PM
AUGUST 10 8:30 PM "MUSIC FROM THE GREAT MOTION PICTURES" DSO POPS KENNETH JEAN, <i>conducting</i> LASER LIGHTS/FIREWORKS	AUGUST 11 8:30 PM "MUSIC FROM THE GREAT MOTION PICTURES" DSO POPS KENNETH JEAN, <i>conducting</i> LASER LIGHTS/FIREWORKS	AUGUST 12 6:00 PM DETROIT SYMPHONY ORCHESTRA MAXIM SHOSTAKOVICH, <i>conducting</i> PAUL BADURA-SKODA, <i>pianist</i>
AUGUST 17 TONY BENNETT COUNT BASIE ORCHESTRA "A Tribute to Count Basie"	AUGUST 18 PAT BOONE	AUGUST 19 8:00 PM CONWAY TWITTY
SEPTEMBER 14 2:00 PM & 8:00 PM U.S. MARINE BAND COLONEL JOHN R. BOURGEOIS and CAPTAIN TIMOTHY W. FOLEY, <i>conductors</i> FIREWORKS		AUGUST 26 8:00 PM JEAN-LUC PONTY
AUGUST 31 MATINEE 2:00 PM EVENING 8:00 PM RODGERS & HAMMERSTEIN'S OKLAHOMA! STARRING: JOHN DAVIDSON	SEPTEMBER 1 MATINEE 2:00 PM EVENING 8:00 PM RODGERS & HAMMERSTEIN'S OKLAHOMA! STARRING: JOHN DAVIDSON	SEPTEMBER 2 NOON to 10:00 PM MEADOW BROOK BLUEGRASS MARATHON with Doc Watson, John Hartford, Vassar Clements and others FIREWORKS



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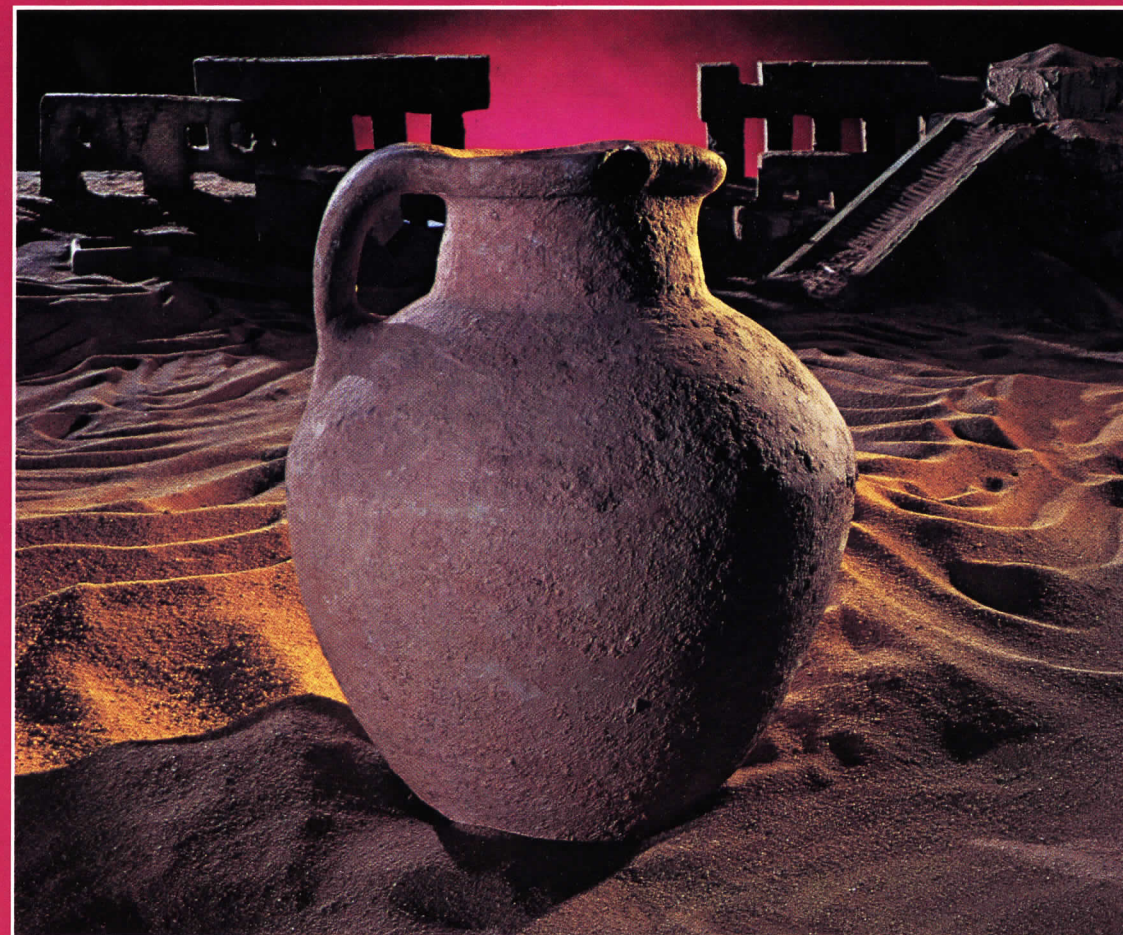
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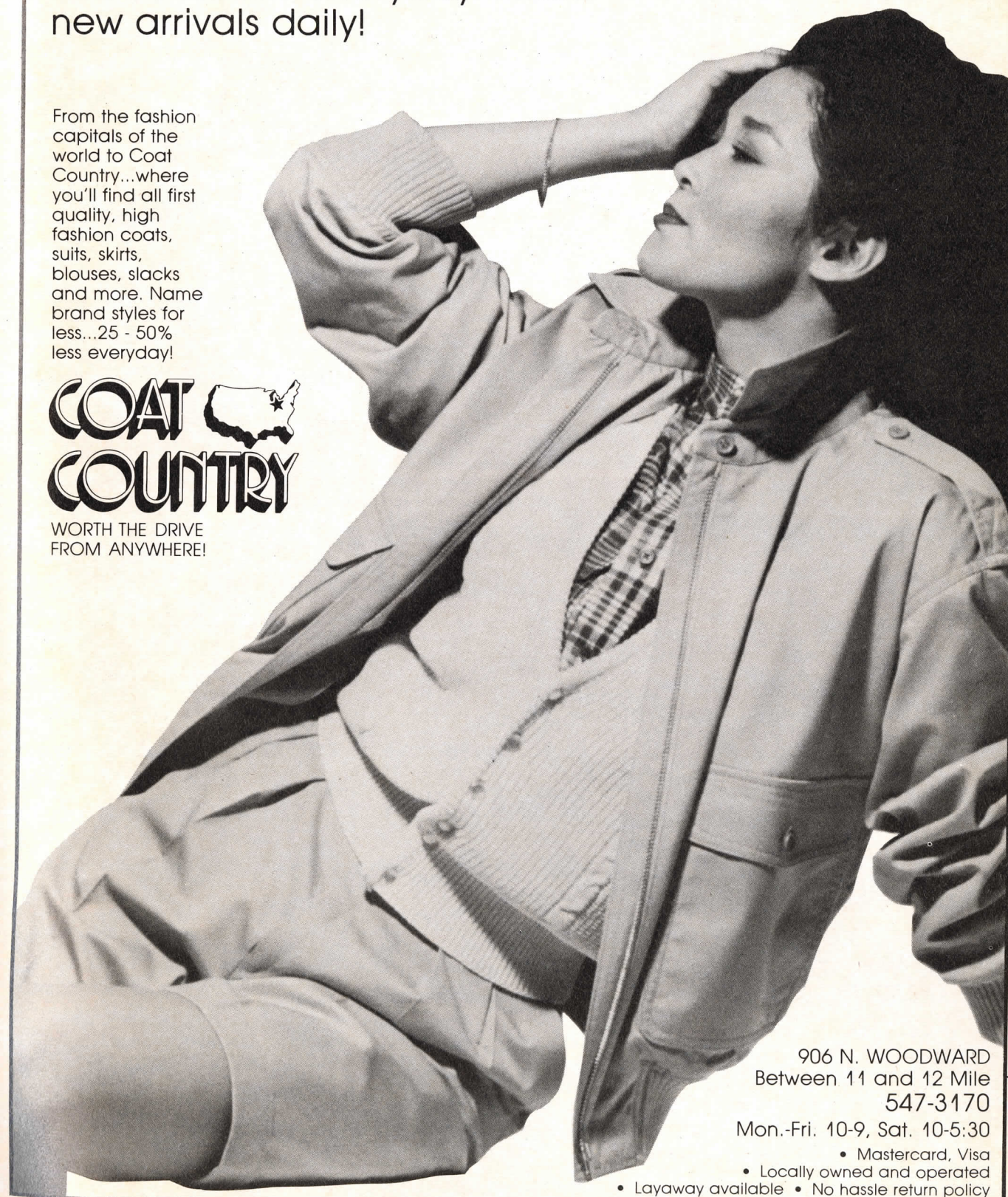
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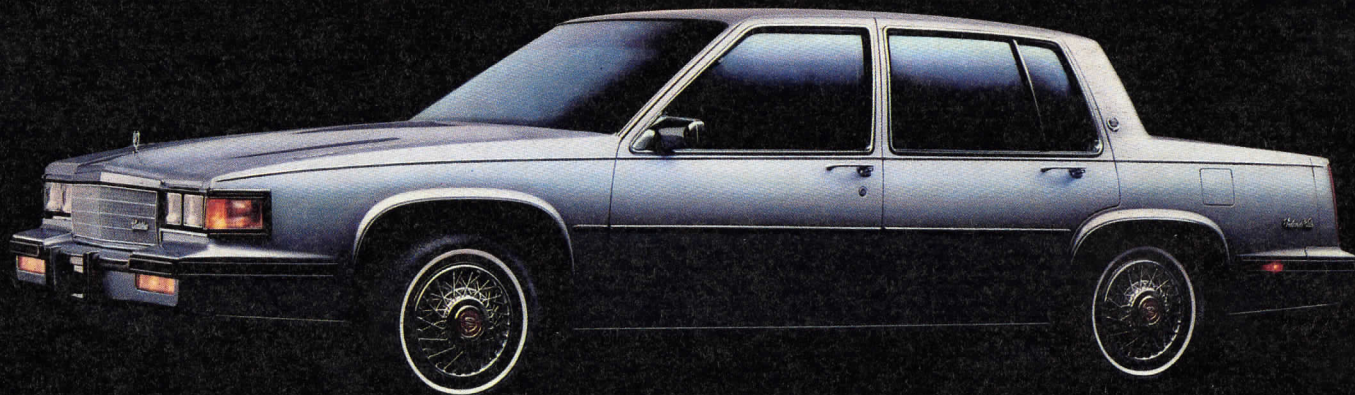
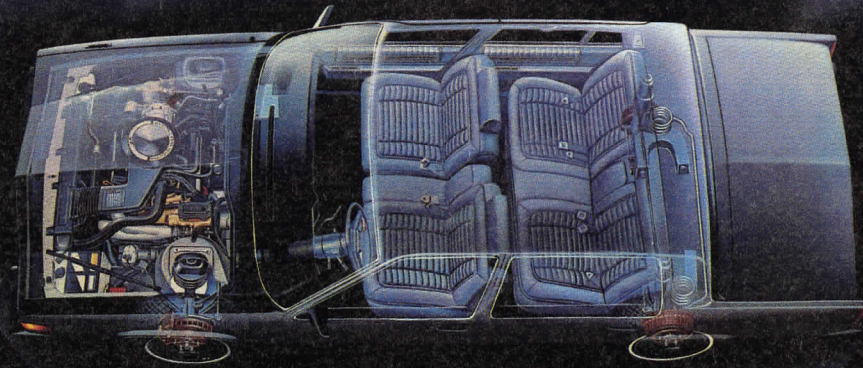


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BEST OF ALL...IT'S A CADILLAC.

Popular Attractions Meadow Brook Music Festival 1984

803rd Performance

Saturday, June 16 — 8:00 PM

Earl Klugh & Friends



805th Performance

Friday, June 22 — 8:00 P.M.

Vic Damone

Buddy Rich Band



806th Performance

Saturday, June 23 — 8:00 PM

Rich Little

Judy Collins



Friday & Saturday, June 29 & 30
809th and 811th Performances 8:00 PM

Cleo Laine

John Dankworth

810th Performance
Saturday, June 30 — 11:00 AM
Children's Concert
Harbinger Dance Company
A history of dance for children.

813th Performance

Tuesday, July 3 — 8:00 PM

Harbinger Dance Company



814th Performance

Wednesday, July 4 — 8:00 PM

Metropolitan Symphonic Band

FIREWORKS!



816th Performance Friday, July 6 — 8:00 PM

The Rovers

The Kingston Trio



817th Performance

Saturday, July 7
"60's SALUTE"

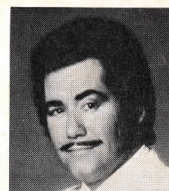
Leslie Gore Lou Christie
Del Shannon Danny and The Juniors
The Chiffons

Popular Attractions Meadow Brook Music Festival 1984

819th Performance

Monday, July 9 — 8:00 PM

Wayne Newton



820th Performance

Wednesday, July 11 — 8:00 PM

GRAMMY WINNER!

Wynton Marsalis



822nd Performance

Friday, July 13 — 8:00 PM

Canadian Brass
DSO Pops
Richard Hayman, conducting



823rd Performance

Saturday, July 14 — 8:00 PM

Larry Gatlin and the
Gatlin Brothers



826th Performance

Friday, July 20 — 8:00 PM

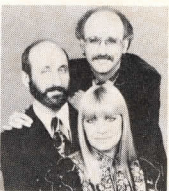
Donny and Marie Osmond



827th Performance
Saturday, July 21 — 11:00 AM
Children's Concert
Oakland Youth Symphony
Featuring Britten's
"Young Person's Guide
to the Orchestra"

828th Performance Saturday, July 21 — 8:00 PM

Peter, Paul & Mary



830th Performance

Tuesday, July 24 — 8:00 PM

Preservation Hall Jazz Band



832nd Performance

Friday, July 27 — 8:00 PM

Artie Shaw Orchestra
with special guest, Mr. Artie Shaw
Tommy Dorsey Orchestra



Popular Attractions Meadow Brook Music Festival 1984

833rd Performance

Saturday, July 28 — 8:00 PM

Chuck Mangione



835th Performance

Wednesday, August 1 — 8:00 PM

Pete Seeger

Arlo Guthrie



837th Performance

Friday, August 3, — 8:00 PM

Lou Rawls
with special guest
Ramsey Lewis



838th Performance
Saturday, August 4 — 11:00 AM
Children's Concert
"Little Red Riding Hood"
Featuring the Piccolo
Opera company

839th Performance

Saturday, August 4 — 8:00 PM
Ferrante & Teicher

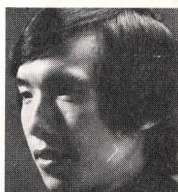


842nd & 843rd Performances

Friday & Saturday, August 10 & 11 — 8:30 PM

MUSIC FROM THE GREAT MOTION PICTURES
LASER LIGHTS! DSO Pops
Kenneth Jean, conducting

FIREWORKS!



845th Performance

Wednesday, August 15 — 1:30 PM

Festival Women's Fashion Show

846th Performance

Friday, August 17 — 8:00 PM

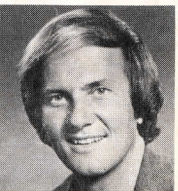
Tony Bennett and
Count Basie Orchestra
"A Tribute to Count Basie"



847th Performance

Saturday, August 18 — 8:00 PM

Pat Boone



Popular Attractions Meadow Brook Music Festival 1984

848th Performance

Sunday, August 19 — 8:00 PM

Conway Twitty



849th Performance

Tuesday, August 21 — 8:00 PM

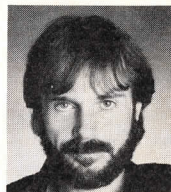
Sheena Easton



851st Performance

Sunday, August 26 — 8:00 PM

Jean-Luc Ponty



852nd, 853rd, 854th, 855th, 856th, 857th, 858th & 859th Performances

Tuesday, August 28 — 8:00 PM

Wednesday, August 29 — 2:00 PM Matinee & 8:00 PM Evening Performances

Thursday, August 30 — 8:00 PM

Friday, August 31 — 2:00 PM Matinee & 8:00 PM Evening Performances

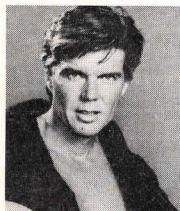
Saturday, September 1 — 2:00 PM Matinee & 8:00 PM Evening Performances

Rodgers & Hammerstein's

"OKLAHOMA!"

starring

John Davidson



860th Performance

Sunday, September 2 — Noon to 10:00 PM

Meadow Brook Bluegrass Marathon
with Doc Watson, John Hartford, Vassar Clements and others.
FIREWORKS!

861st Performance

Friday, September 14 — 2:00 PM and 8:00 PM

U.S. Marine Band

FIREWORKS!



RENAULT ENCORE

You won't find it in a dictionary because it's a totally new science. The application of Renault's European aesthetics to the functionality of hatchback design. You're looking at the most innovative example of it: Encore. Survey the world through the panoramic dimensions of its rear window. Examine the European aerodynamics that produce visual as well as fueling pleasure: **HATCHBACKOLOGY**

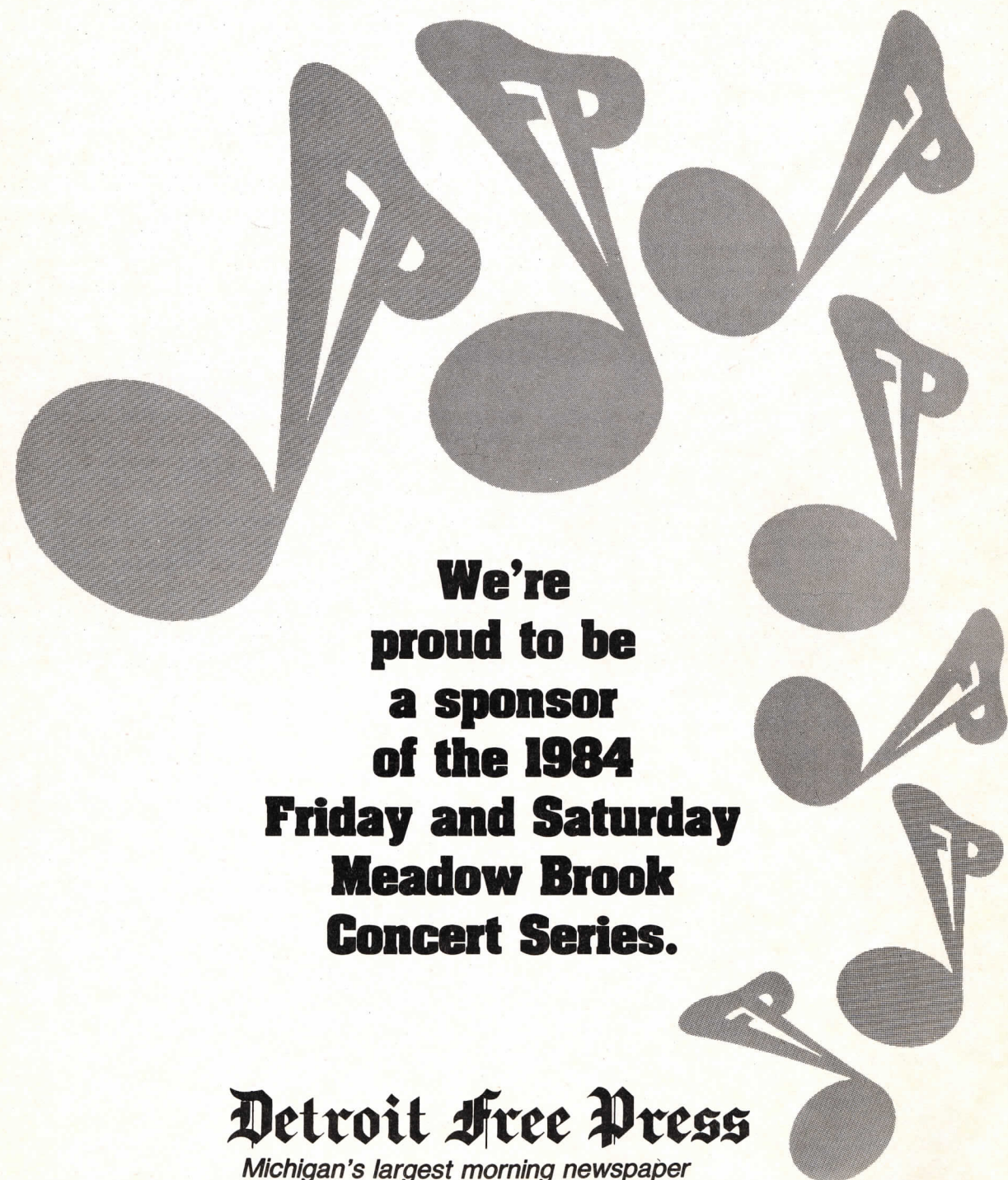
52 EST HWY, **38** EPA EST MPG.* Note how independent suspension, power front disc brakes and electronic fuel injection create a sophistication of handling and performance. And how a 60/40 split rear folding seat befits an ease of fitting. *Built in America.* Renault Encore. Hatchbackology with the added discipline of applied economics: **\$5,755,**** created to help drive the benefits of this new science home.

RENAULT

THE ONE TO WATCH

*Use for comparison. Your mileage may vary with speed, trip length, weather. Actual highway and CA figures lower. **Manufacturer's suggested retail price. Tax, license, destination charges, rear deck spoiler \$72, wheel covers \$90, and regional equipment extra. Built by American Motors. Safety belts save lives.

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MEADOW BROOK HALL

OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN

**... if it weren't so magnificently real,
it could only be a fairy tale**

The dream began with Matilda Rausch, a young Canadian farm girl who moved to Detroit and met John Dodge, a mechanical genius from the little town of Niles, Michigan. Dodge had begun to make automotive history when the two married in 1907. Dodge died unexpectedly at 55, leaving a family, a fortune and the beginnings of Matilda's mansion. That home was never finished. In time, the young widow remarried; she and Alfred Wilson began again to turn her long-held dream into reality.

Meadow Brook Hall was completed in 1929 at the cost of \$4,000,000, one of the finest examples of residential architecture anywhere in the world. Craftsmanship, household appointments and art treasures in the Hall are now priceless and irreplaceable.

The entire estate was left to the State of Michigan and became the foundation for Oakland University. Matilda's 100-room Tudor home has been carefully preserved with original furnishings for operation as a cultural and conference center of the university, according to Matilda's wishes.

HAVE A MEADOW BROOK DAY

TOUR

Historic Meadow Brook Hall

OPEN DAILY JULY AND AUGUST

Monday through Saturday 10-5

OPEN EVERY SUNDAY YEAR AROUND
1 to 5 p.m.

STROLL

Quiet Courts and Gardens

and tour Knole Cottage, the mini-mansion playhouse nestled in the woods beyond the garden wall.

ENJOY

Lunch in the Summer Tea Room

Inside or out, lunch and refreshments at Meadow Brook Hall are experiences as beautiful as they are delicious.

TEA ROOM OPEN JULY AND AUGUST

Monday through Friday 11:30-3

SUNDAY BUFFET DINING ALL YEAR

1 to 4 p.m.

PLAN

Special Events

CONCOURS d'ELEGANCE

August 5

Antique and classic car display. Admission at gate.

ART FAIR

August 18, 19

Outdoor invitational display and sale. Mixed media. No admission charge.

STATELY DINNERS

Dinners in the grand manner. Held most months October through May. Call or write for dates.

EXPLORING MEADOW BROOK HERITAGE

Three-day experience of living in the hall with programs designed to make Meadow Brook history come alive. Call or write for details.

ANNUAL FLORISTS' CHRISTMAS WALK

November 28-December 9

Christmas Walk through the Hall. Elaborate decorations and floral displays.

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 Big Beaver Road at Coolidge, Troy
 Sunday 12-5/Monday, Thursday, Friday 10-9/Other Days 10-6

Oakland University 25th Anniversary



Welcome

Emilie and I welcome you to this twenty-first season of the Meadow Brook Music Festival on behalf of all those dedicated people who make it so enjoyable.

One of the most pleasing aspects of summer at Oakland University is the Meadow Brook Music Festival. It captures beautiful elements of nature found in the festival's outdoor setting and couples them with the finest sounds in music to provide a thoroughly captivating cultural program.

To accomplish this, the university gratefully receives support from a loyal audience, devoted effort from hundreds of volunteers, and generous gifts from individuals and members of the business and industrial community. This spirit of cooperation makes the Meadow Brook Festival a program in which the community can share proudly.

This year, 1984, marks a quarter century since Oakland University's first class matriculated in September of 1959. During the intervening years the institution has worked hard to become an important force in the cultural, educational, economic and social enrichment of the people of Michigan.

Beginning this September the university will commemorate its 25th anniversary during the fall with a number of special events which are described in the pages that follow. We cordially invite you to join the university in this significant celebration.

Sincerely,

Joseph E. Champagne
 Joseph E. Champagne
 President

Oakland University 25th Anniversary

*Celebrating
A Quarter Century
of Access to Excellence*

**Oakland
University**

Dear Patrons of the Meadow Brook Music Festival:

Twenty-five years ago on Thursday, September 17, 1959, Michigan State University Oakland (MSUO) held its first academic convocation. The 24-member faculty and MSU President John Hannah greeted the 570 first-year students in the Oakland Center which was still under construction at that time.

Four years later, in the spring of 1963, by action of the MSU Board of Trustees, MSUO was officially renamed Oakland University and conferred baccalaureates on its first 146 graduates. Since it opened in 1959, the university has matriculated over 95,000 students and has granted over 27,000 degrees. Now the university enrolls over 12,000 students and the faculty numbers about 500. In 1970, by action of the state legislature, Oakland University became a fully independent, state-supported institution of higher education with its own separate board of trustees.

Oakland University will officially celebrate its 25th anniversary in the fall of 1984. The theme for the anniversary, "Celebrating a Quarter-Century of Access to Excellence" refers to the university's primary mission of encouraging and providing the means for "the maximum possible intellectual development of each student."

In commemoration of Oakland University's first 25 years, the anniversary emblem contains a symbolic representation of the Greek sail that carried Ulysses and his men in their eternal pursuit of truth and knowledge. The sail is the central element of the official university seal, with its motto "seguir virtute e canoscenza" (follow courage and wisdom). A simple and dignified symbol of humankind's search beyond the frontiers of this world, the sail fittingly expresses the university's commitment to expand the horizons of thought and learning.

The 25th anniversary emblem reflects both Oakland University's recognition of its past endeavors and its desire to move forward dramatically in providing access to excellence for all its constituencies.

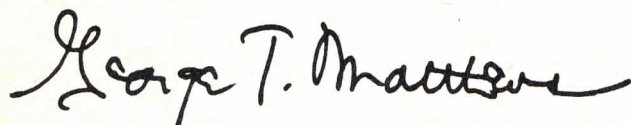
Central to the 25th anniversary celebration will be a series of conferences conceived as the analogue of the 1958 "Meadow Brook Seminars on Higher Learning." These seminars established academic tone and set the rigorous intellectual style which has distinguished Oakland University since its founding.

The "Meadow Brook Seminars Revisited" will consider the role of the university in the nurturing of humane values in a rapidly changing technological civilization. We hope in the process not only to indulge in a modicum of self-congratulation, but also to come to a better understanding of the difficult and uncertain academic and social concerns which will challenge the university's ingenuity over the next quarter century.

In addition to the Meadow Brook Seminars, during the fall of 1984 a number of special events will focus on the accomplishments of the university during its first quarter century. The 25th anniversary celebration will be formally inaugurated by the fall commencement exercises to be held on September 16, 1984—almost 25 years to the day of the first academic convocation.

A partial listing of the major activities of the 25th anniversary celebration of interest to the general public is included on the following two pages. You are invited to join in the celebration particularly on Sunday, September 23, when the Anniversary Open House will provide an opportunity for you to view the university and have some fun in the process.

Sincerely,



George T. Matthews
Professor of History
General Chair, Oakland University
25th Anniversary Committee

Oakland University 25th Anniversary

The Meadow Brook Seminars Revisited

The original "Meadow Brook Seminars on Higher Learning" were sponsored by the Michigan State University-Oakland Foundation and held in late summer and fall, 1958. Distinguished scholars and educators in engineering, business administration, teacher preparation and the liberal arts met at Meadow Brook Hall to consider and recommend a course of academic development. The general theme of the seminars will be *Humane Values in a Technological Civilization: The University's Role*.

The format for the Meadow Brook seminars includes a keynote address on Monday evening at 8:00 p.m. in the Oakland Center. This address is open to the public as well as members of the university community. Throughout the following day, Tuesday, distinguished panelists will meet to discuss issues on the topic. The deliberations will be recorded and then evaluated in the last seminar, "What Have We Learned; What Should We Do?" held on Monday, November 19.

The Meadow Brook Seminars

Monday, September 24

Keynote Address: "University and Technology—The Challenge of Compatibility in the Modern University"

Monday and Tuesday October 1, 2

The College of Arts and Sciences: "The Arts and Sciences: An Ancient and Lively Tradition"

Monday and Tuesday October 8, 9

Continuing Education: "The Public University and Community Service: How Best to Serve?"

Monday and Tuesday October 15, 16

School of Human and Educational Services: "Excellence, Equity and Economy in Education"

Monday and Tuesday October 22, 23

Graduate Studies: "Research and Scholarship: Keys to Institutional Excellence"

Monday and Tuesday October 29, 30

School of Economics and Management: "Humanity and Technology: The Challenge for Management Education"

Monday and Tuesday November 5, 6

School of Engineering and Computer Science: "Academe-Industry: New Relationships, Opportunities and Pitfalls"

Monday and Tuesday November 12, 13

School of Nursing and Center for Health Sciences: "Health Care Interdependence in a Changing World"

Monday, November 19

Division of Academic Affairs: "What Have We Learned; What Should We Do?"

Oakland University 25th Anniversary

25th anniversary events scheduled for fall 1984. Further announcements will be made during the fall of 1984.

PRELUDE

Friday, September 14	United States Marine Band "The President's Own" in concert	Baldwin Pavilion
Saturday, September 15	Rochester Apple Amble Run	Lepley Sports Center

ANNIVERSARY INAUGURATION

Sunday, September 16	Commencement Exercises—Major speaker and awarding of honorary degrees	Baldwin Pavilion
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ANNIVERSARY DAY

Tuesday, September 18	"State of the University" Address President Joseph E. Champagne Birthday Cake Reception	Oakland Center
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ANNIVERSARY OPEN HOUSE

Sunday, September 23	Alumni Association Septemberfest Fun Runs—Pancake Breakfast Academic Open Houses/ Demonstrations Entertainment—Music, Dance, Drama Fun and Games—Contests for all Ages Refreshments—Ox Roast— Assorted Food and Beverages Sports—Soccer, OU vs. Eastern Michigan Concert—Variety Entertainment and Fireworks	Lepley Sports Center Campus Wide Baldwin Pavilion
Monday, October 1 Sunday, October 7	University Volunteers Recognition Week	
Monday, October 15	Meadow Brook Theatre Costume Show	Meadow Brook Theatre Wilson Hall
Wednesday, October 17	Anniversary Lecture Kurt Vonnegut	Oakland Center
Wednesday, October 24	Exhibition of Faculty Contributions to Scholarship	Oakland Center

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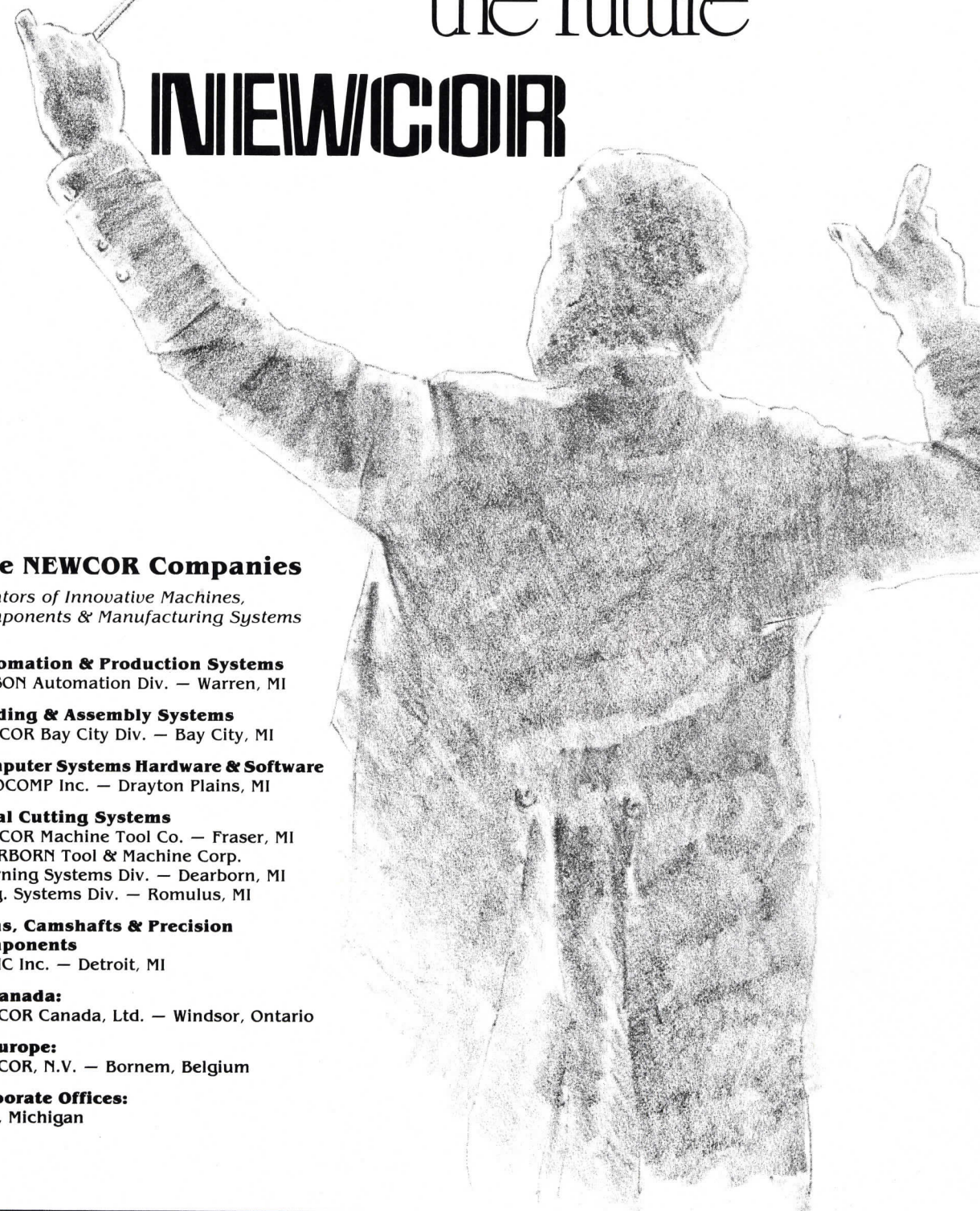
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Computer Systems Hardware & Software
INDOCOMP Inc. — Drayton Plains, MI

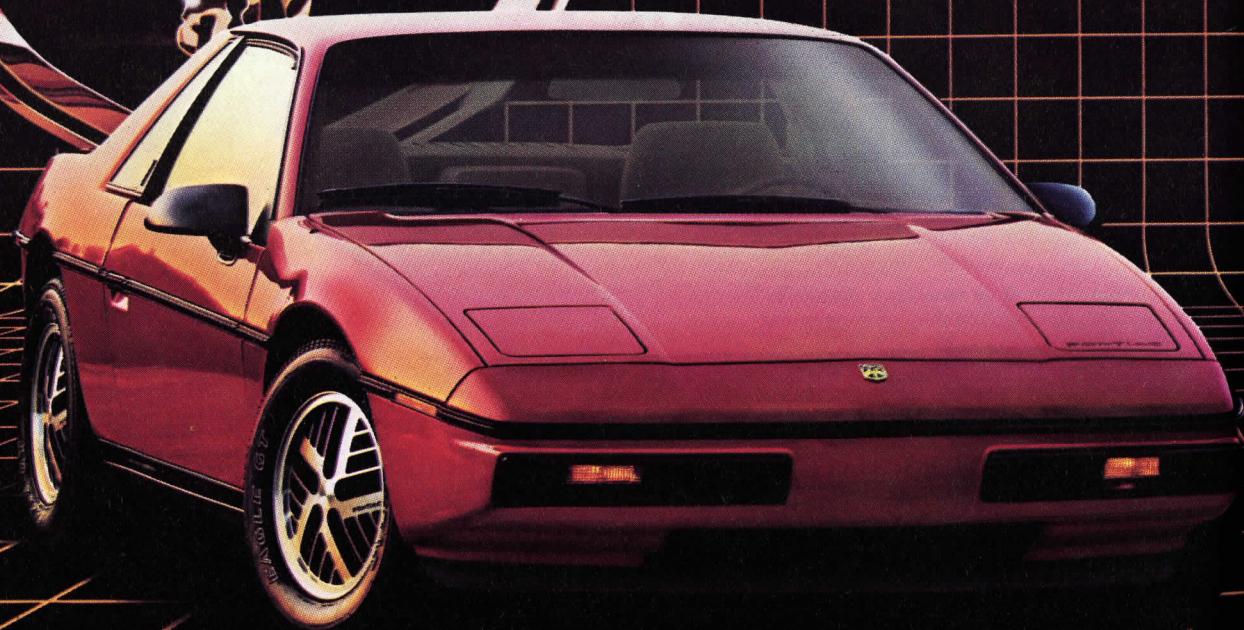
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Turning Systems Div. — Dearborn, MI
Mfg. Systems Div. — Romulus, MI

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NEWCOR, N.V. — Bornem, Belgium

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Troy, Michigan



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Only from Pontiac.

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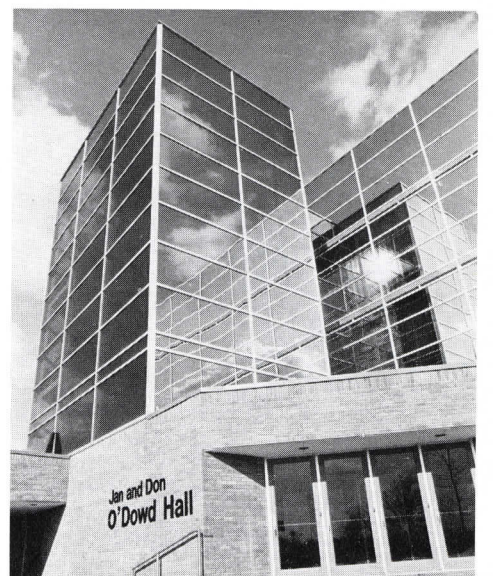
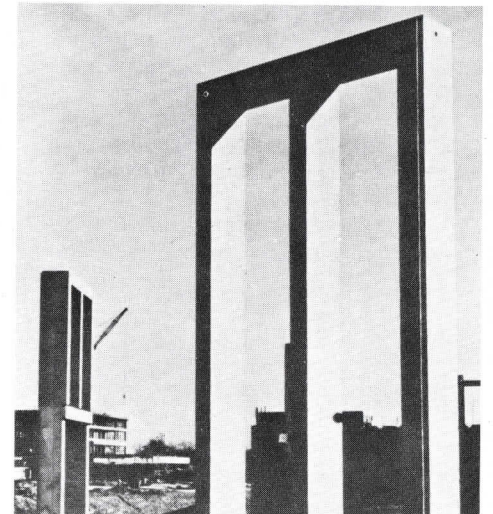
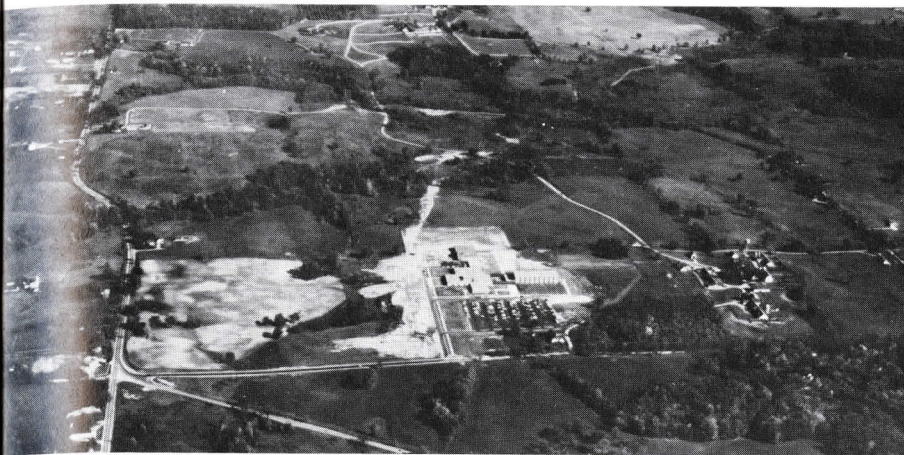


Oakland University 25th Anniversary

A photo history

Shape of the campus

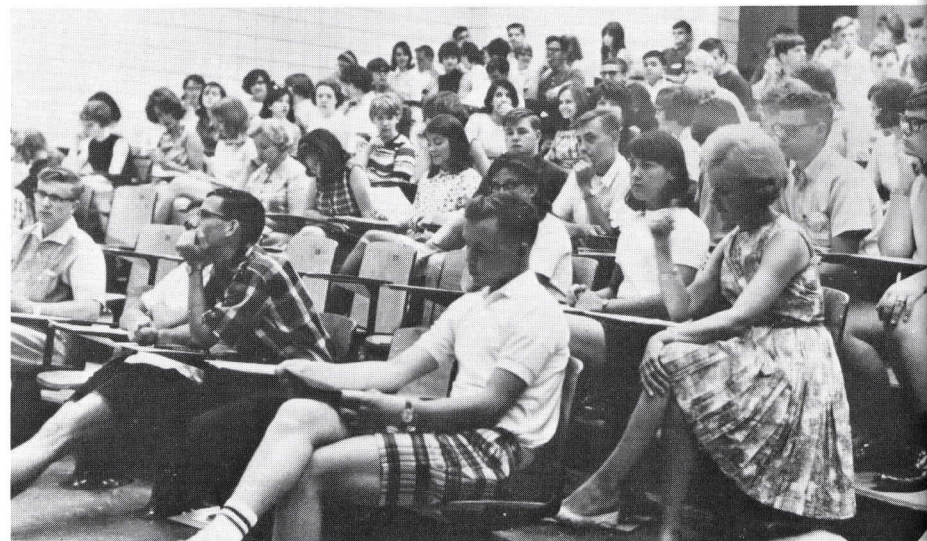
Oakland University was founded in 1957 when Matilda R. and Alfred G. Wilson donated their Meadow Brook Farms estate and \$2 million to Michigan State University to create a new institution in Oakland County. Michigan State University-Oakland opened in the fall of 1959 with 570 first-year students, 24 faculty members, two classroom buildings and a partially completed student center. This year, "Oakland University" celebrates its silver anniversary. (The name was changed prior to the first commencement in 1963. Official separation from Michigan State followed seven years later.) During those 25 years, the university grew and changed to meet the needs of the people it served. (Upper left: 1959 aerial view. Lower left: Mrs. Wilson breaks ground for a building in 1961; first Chancellor Woody Varner holds the umbrella. Below: construction work on the Graham Health Center, 1968. Lower right: O'Dowd Hall, completed in 1981. Middle left: 1983 aerial view.)



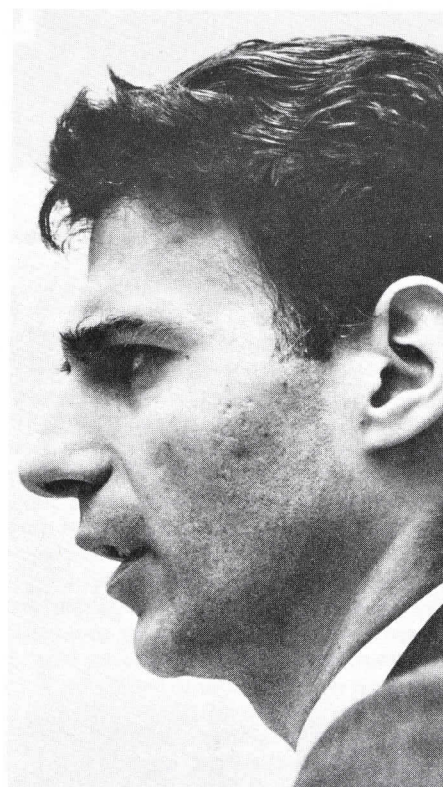
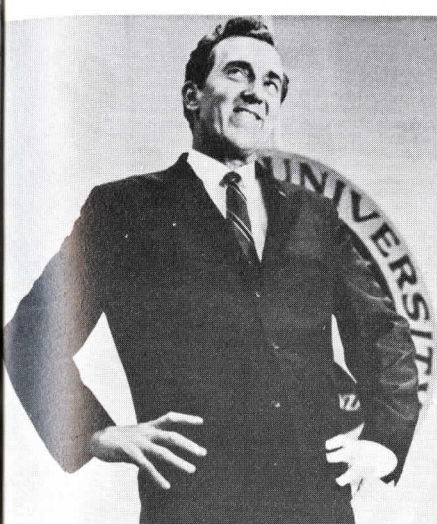
Oakland University 25th Anniversary

Academic opportunities

Change in the physical aspects of the Oakland University campus mirrored growth in the classroom. When classes opened in 1959 (*Middle right: first convocation*), students could take instruction in business administration, engineering, secondary education and a number of liberal arts programs. General education was stressed. Now, with distinct instructional programs (College of Arts and Sciences, School of Economics and Management, School of Engineering and Computer Science, School of Human and Educational Services, School of Nursing, Center for Health Sciences) masters and doctoral degree programs and a thriving continuing education program, the institution and its 500 faculty members offer a diverse curriculum of general education and specific career orientations to some 12,000 students. Academic support facilities include such notable entities as the Institute of Biological Sciences (eye research), the exercise physiology laboratory and the Center for Robotics and Advanced Automation. The Honors College was established to meet the educational needs of highly motivated students. Undergraduate research opportunities are plentiful and student-to-faculty ratios are low (20 to 1). Of the full-time faculty members, approximately 90 percent have earned doctorates. Virtually all courses are taught by faculty members rather than teaching assistants.



Oakland University 25th Anniversary



Intellectual and cultural forum

In addition to offering its resources to various constituencies, Oakland University throughout its history has encouraged its students to experience the world of ideas beyond the campus. Exposure to different viewpoints and beliefs enriches academic education. The university has welcomed an exchange of ideas and has provided ample opportunities to test and consider beliefs and principles. Guest speakers have served as one source of divergent opinions. (*Clockwise from upper right, during appearances on campus: Robert Kennedy, the late U.S. senator from New York, running for the presidency in 1968; Ralph Nader, consumer advocate; Margaret Mead, anthropologist; Jane Fonda, actress and political activist; and Edmund Muskie, former U.S. senator and unsuccessful candidate for president in 1972.*) In addition, the university brings in professional performers through the Meadow Brook Music Festival (opened in 1964) and the Meadow Brook Theatre (opened in 1967) and hosts guest lecturers from a variety of disciplines and occupations.

Oakland University 25th Anniversary



Student Life

For a school that traditionally has stressed the pursuit of academic excellence, Oakland University in 1984 has a startling number of social and recreational activities. As the physical campus and academic program offerings have expanded steadily over the past 25 years, so have student life opportunities, although with perhaps more ebb and flow reflecting prevailing events and styles. From the heights of a birthday party for founder Matilda Wilson to the pits of mud wrestling, from the intensity of political expression to the ups and downs of athletic and beauty competitions, Oakland students have experienced just about everything a university setting can offer. And they still do. Campus life is now enriched by more than 100 student organizations reflecting cultural, educational, recreational, career and social interests of the diverse student body.



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People used to smile at gentle humor and warm up to the person who knew how and when to use it. They still do.

Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

Given a choice between beauty and ugliness, people always did choose beauty, and they still would.

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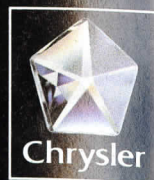
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Meadow Brook Executive Committee Chairpersons Mr. and Mrs. Stephan Sharf

The Meadow Brook Executive Committee is fortunate this year in having the dynamic energies of Steve and Rita Sharf as general chairpersons.

They are not newcomers to the Festival and Theatre responsibility. Both have devoted many years to Meadow Brook. Steve was instrumental in identifying underwriters for the concerts and has served on the Finance Committee since 1975. Rita was prominent in the reorganization of the Women's Committee, serving as secretary on the board for four years. They bring experience and devotion to their duties.

Their leadership of the 1984 Music Festival and Theatre Executive Committee, a dedicated group of volunteers, is an inspiration to all those involved in producing another outstanding season. Their untiring efforts have assured the support for programs and facilities which makes possible the attendance of over 300,000 persons annually at the Theatre and Festival.

On behalf of Oakland University, the Theatre and Festival, and the many thousands of residents who share the ambiance of a magnificent setting where even a bird feels free to join the concert, I extend my appreciation.

Joseph E. Champagne
President, Oakland University



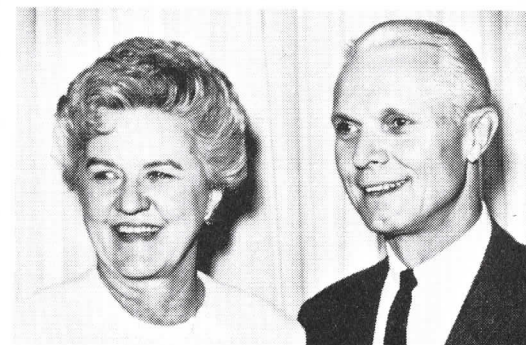
PAST CHAIRPERSONS



Mr. and Mrs. Semon Knudsen
Chairpersons 1964



Mr. and Mrs. Rinehart S. Bright
Chairpersons 1965



Mr. and Mrs. Ben D. Mills
Chairpersons 1966



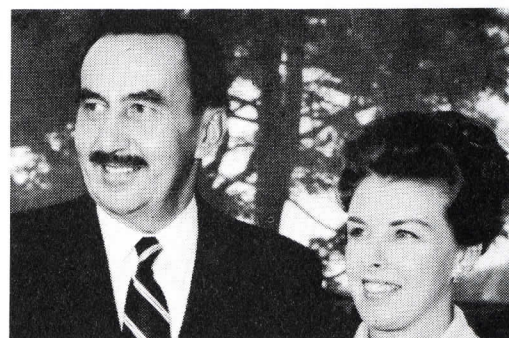
Mr. and Mrs. James O. Wright
Chairpersons 1967



Mr. and Mrs. Virgil E. Boyd
Chairpersons 1968



Mr. and Mrs. Marvin L. Katke
Chairpersons 1969



Mr. and Mrs. E. M. Estes
Chairpersons 1970

PAST CHAIRPERSONS



Mr. and Mrs. John J. Riccardo
Chairpersons 1971



Mr. and Mrs. William P. Benton
Chairpersons 1972



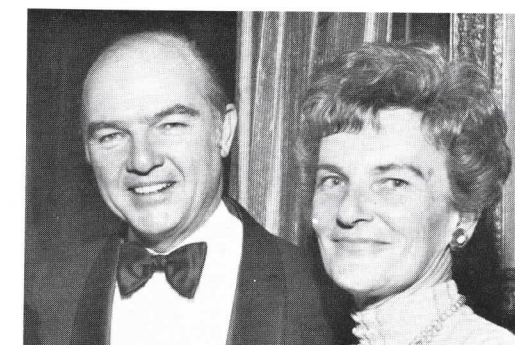
Mr. and Mrs. Robert D. Lund
Chairpersons 1973



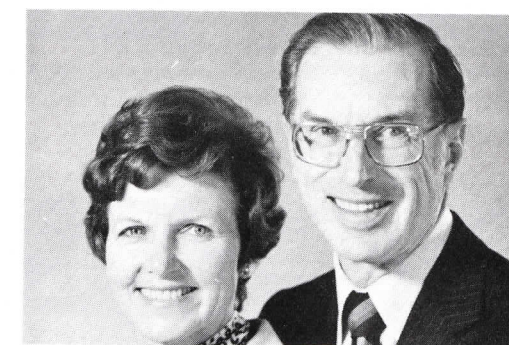
Mr. and Mrs. Eugene A. Cafiero
Chairpersons 1974



Mr. and Mrs. Donald E. Petersen
Chairpersons 1975



Mr. and Mrs. F. James McDonald
Chairpersons 1976



Mr. and Mrs. John C. Secrest
Chairpersons 1977

PAST CHAIRPERSONS



Mr. and Mrs. Richard A. Vining
Chairpersons 1978



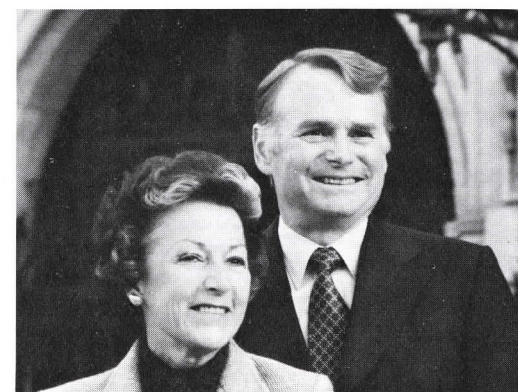
Mr. and Mrs. Bennett Bidwell
Chairpersons 1979



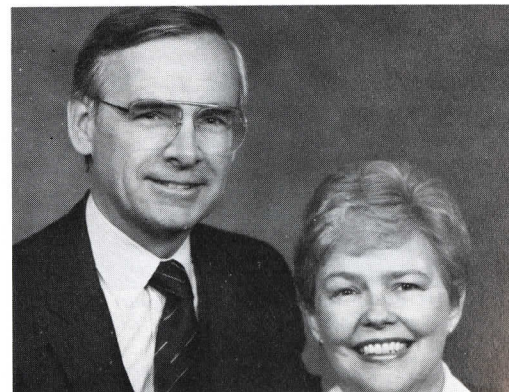
Mr. and Mrs. Roger Smith
Chairpersons 1980



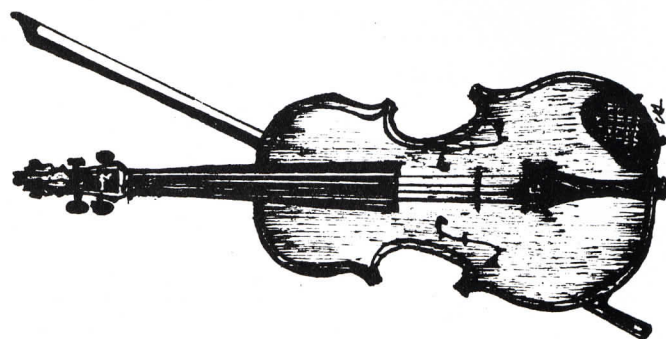
Mr. and Mrs. Gerald Greenwald
Chairpersons 1981



Mr. and Mrs. Harold A. Poling
Chairpersons 1982



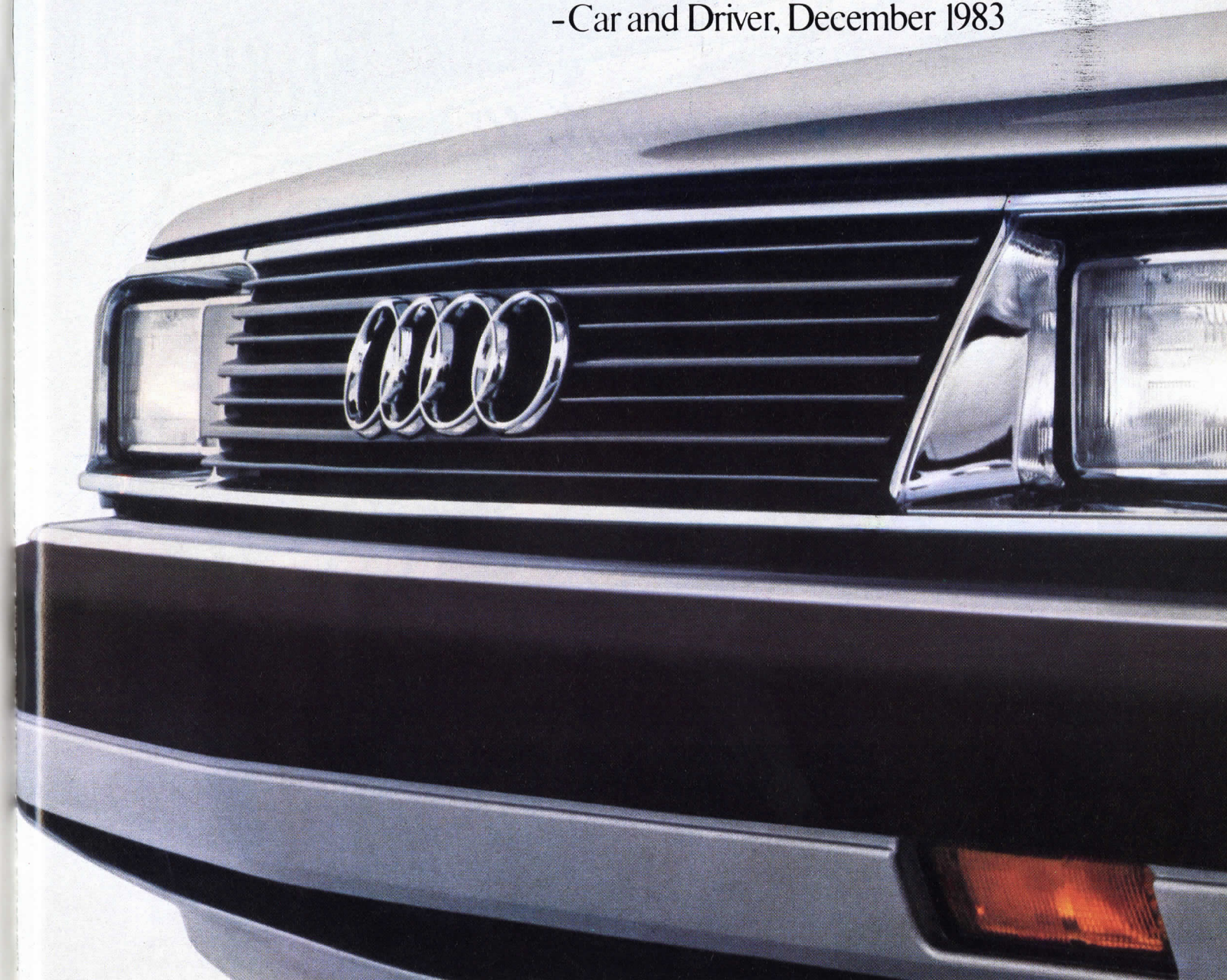
Mr. and Mrs. F. Alan Smith
Chairpersons 1983



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Kurt Masur, Conductor
- Judith Blegen, Soprano, and
Håkan Hagegård, Baritone Saturday, Nov. 17
- Vladimir Ashkenazy, Pianist Tuesday, Jan. 15
- Prague Symphony Orchestra,
Festival Chorus and Soloists Saturday, Feb. 2
Jiri Belohlavek, Conductor
- Royal Philharmonic Orchestra Tuesday, Feb. 19
Yehudi Menuhin, Conductor
- National Symphony Orchestra Wednesday, Mar. 20
Mstislav Rostropovich, Conductor
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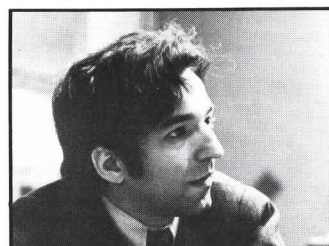
- Guarneri String Quartet Wednesday, Oct. 17
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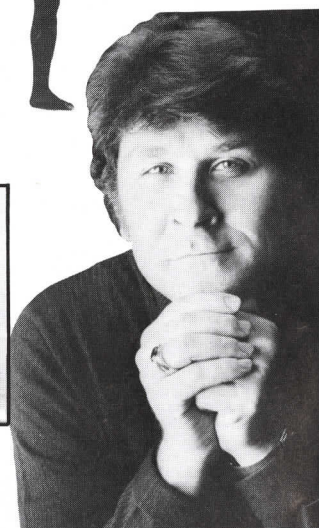
- Ivo Pogorelich, Pianist Tuesday, Oct. 30
- Viktoria Mullova, Violinist Saturday, Nov. 10
- Katia and Marielle Labèque, Duo-pianists Sunday, Feb. 17
- Paul Badura-Skoda, Pianist Sunday, Mar. 10

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Rossini's "La Cenerentola" Saturday, Oct. 6
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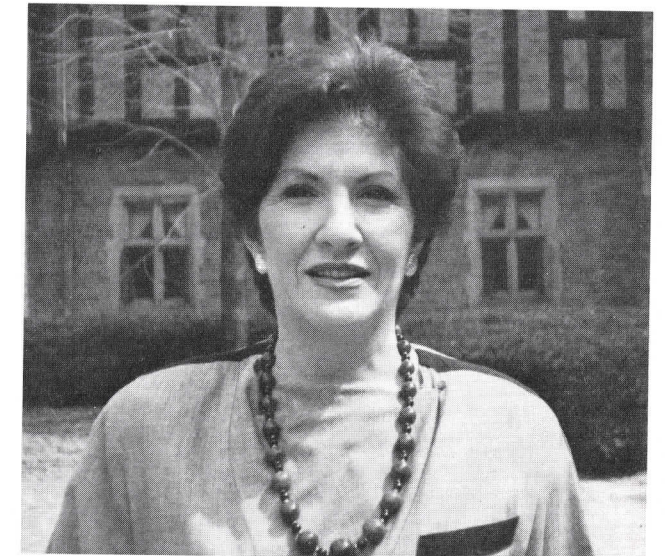
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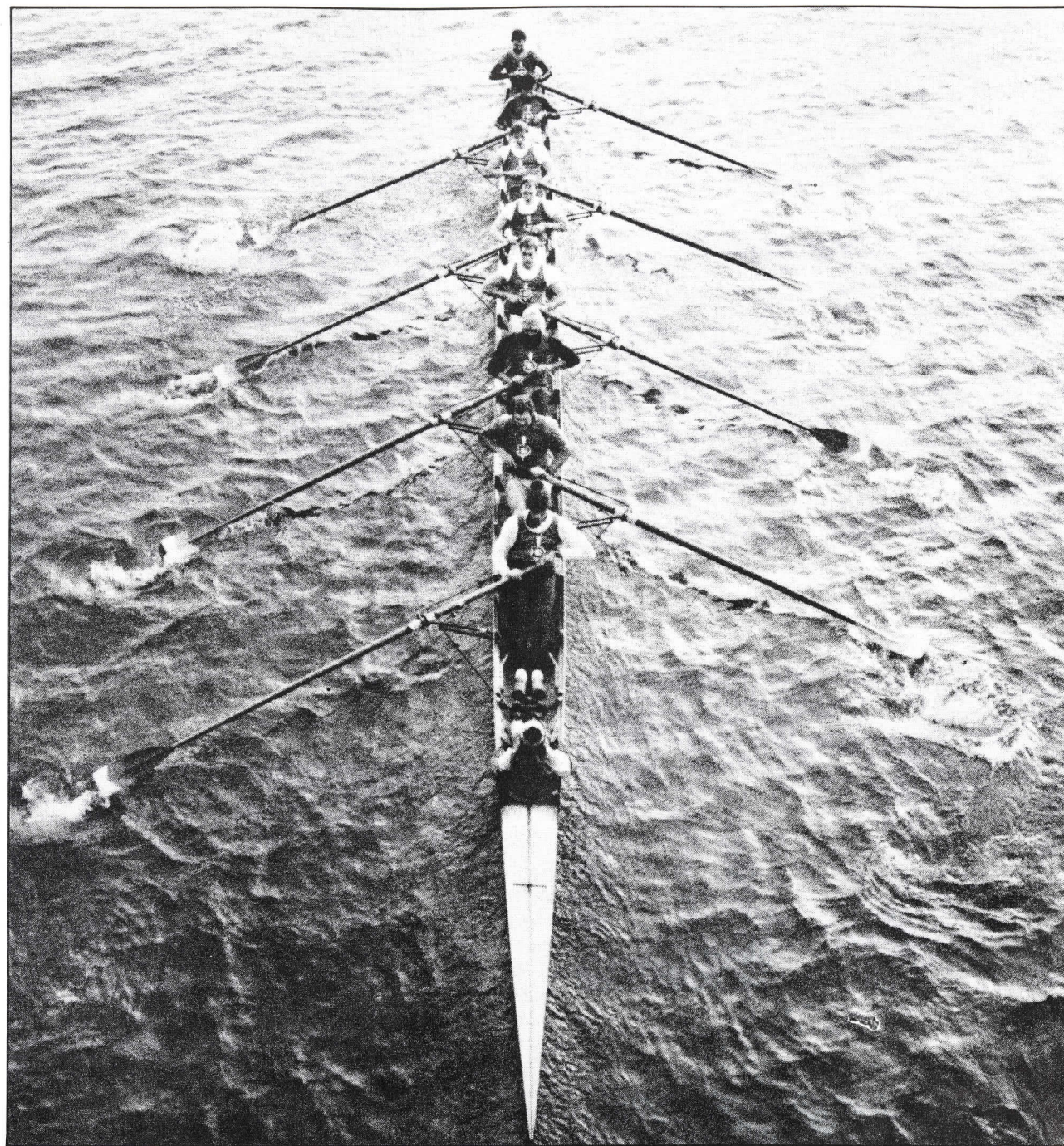
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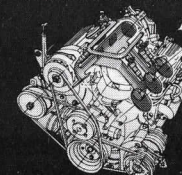


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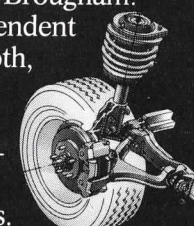
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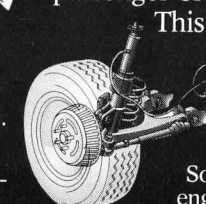
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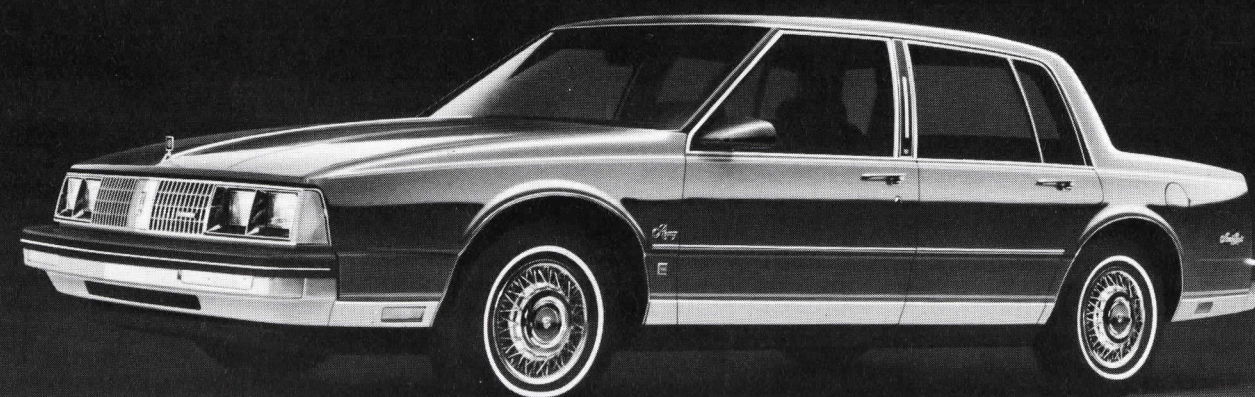
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THE KRESGE FOUNDATION

The Meadow Brook Music Festival expresses its appreciation to one of its most important benefactors — The Kresge Foundation.

In 1964 when the Festival was a dream, the Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin, for whom the pavilion is named. A second gift a year later of \$50,000 made possible the permanent seating in the pavilion. Subsequently the Foundation provided an additional capital grant of \$33,000 which provided additional dressing rooms below stage, new electrical circuits, a sound reinforcement system and new restroom facilities. A grant of \$145,000 provided for the repair work in the pavilion and a box office addition in 1977. Most recently, a grant of \$100,000 has been used to upgrade the lighting system, structural improvements in and around the stage area, paving the service road and loading dock area, painting of the seats and girders, and general repair.

LULA C. WILSON TRUST

The original gifts of the Lula C. Wilson Trust provided the concert shell for the stage house of the Music Festival. The well-known excellent acoustics of Meadow Brook concerts distinguishes the Music Festival as one of the front-rank concert and amphitheatres in North America.

The continuing support of the Lula C. Wilson Trust helps the Music Festival provide the finest cultural attractions that enrich the community as a whole.

IN MEMORIAM SANDOR KALLAI 1929 - 1984

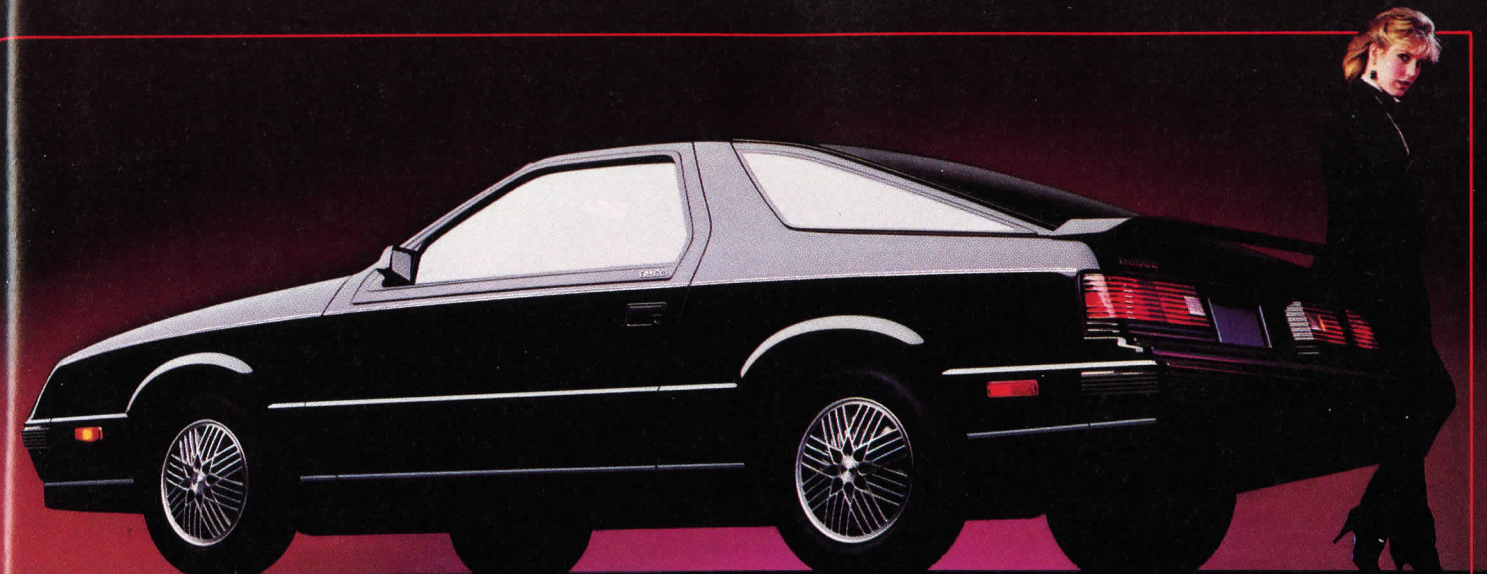
It is with sadness and sincere affection that we pay tribute to Sandor Kallai, who served as the Managing Director of the Meadow Brook Music Festival from the 1970 through the 1972 season. Mr. Kallai was a concert musician, a former french horn player with the Kansas City Philharmonic. He also served as a music critic for the Kansas City Star prior to his tenure at Meadow Brook, and most recently wrote music columns for The Rocky Mountain News in Denver. Under the direction of Mr. Kallai modern dance was introduced to the Festival and Meadow Brook continued its tradition of orchestral performances expanding the offerings to include more popular attractions.

Sandor is remembered fondly by all of us with whom he was associated. We extend our deepest sympathy to his family.

MRS. GEORGE T. TRUMBULL

The original gift of Mr. and Mrs. George T. Trumbull made possible the construction of the Trumbull Terrace dining facility, and patrons of the Meadow Brook Music Festival continue to benefit from their generosity. Mrs. Trumbull has provided improvements to Trumbull Terrace, the magnificent flowers on the grounds, and the tables and chairs in the Cafe Promenade. We are grateful for her continued interest and support.

The Meadow Brook Music Festival is funded in part by grants from the Michigan Council for the Arts and the National Endowment for the Arts.



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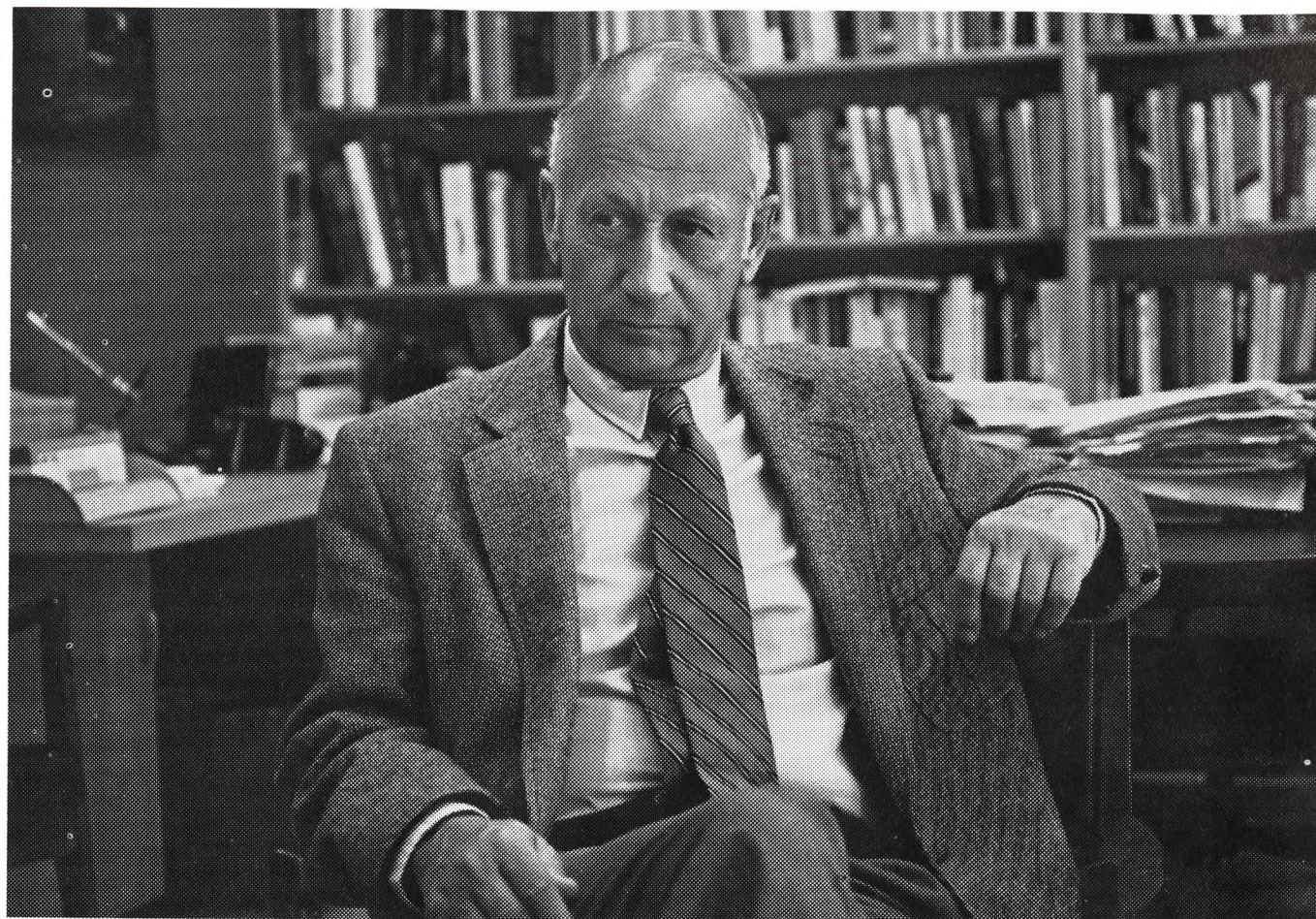
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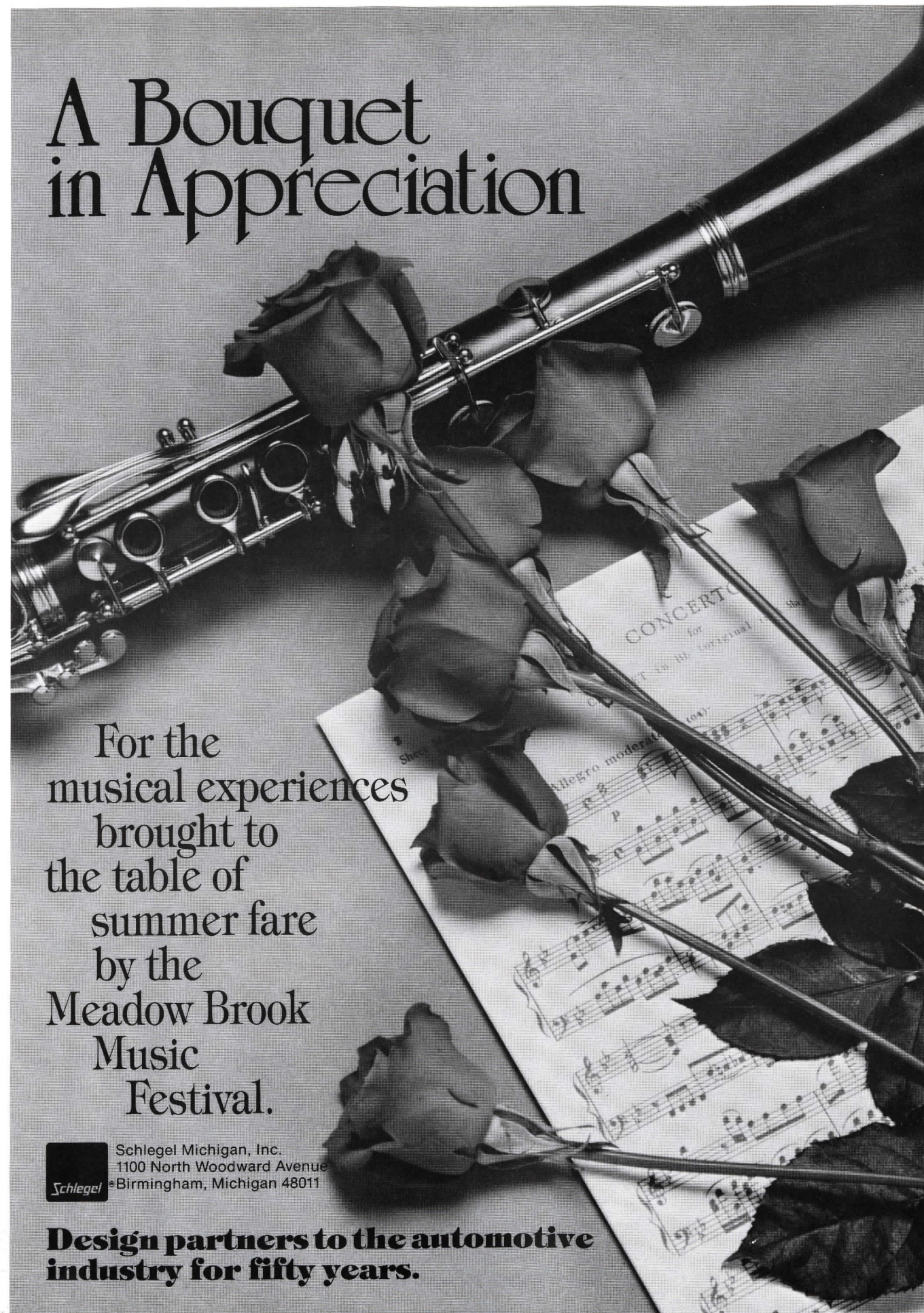
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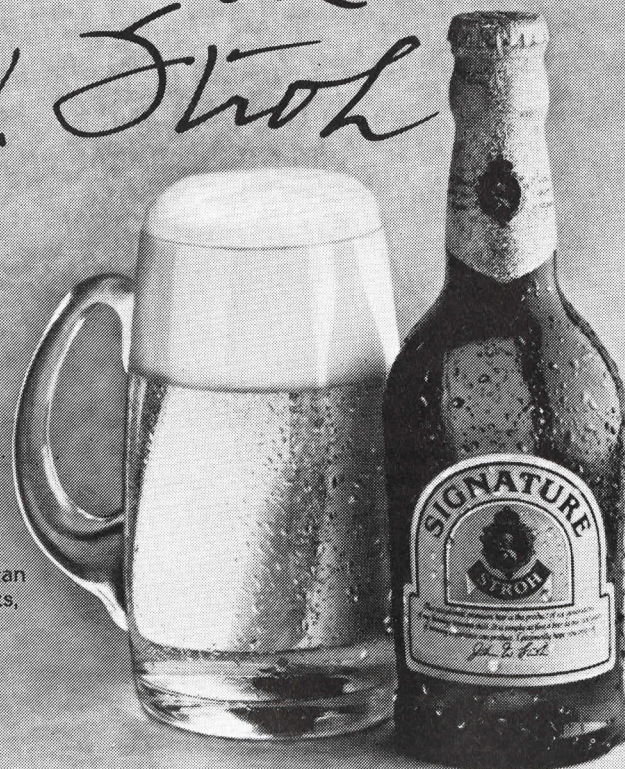
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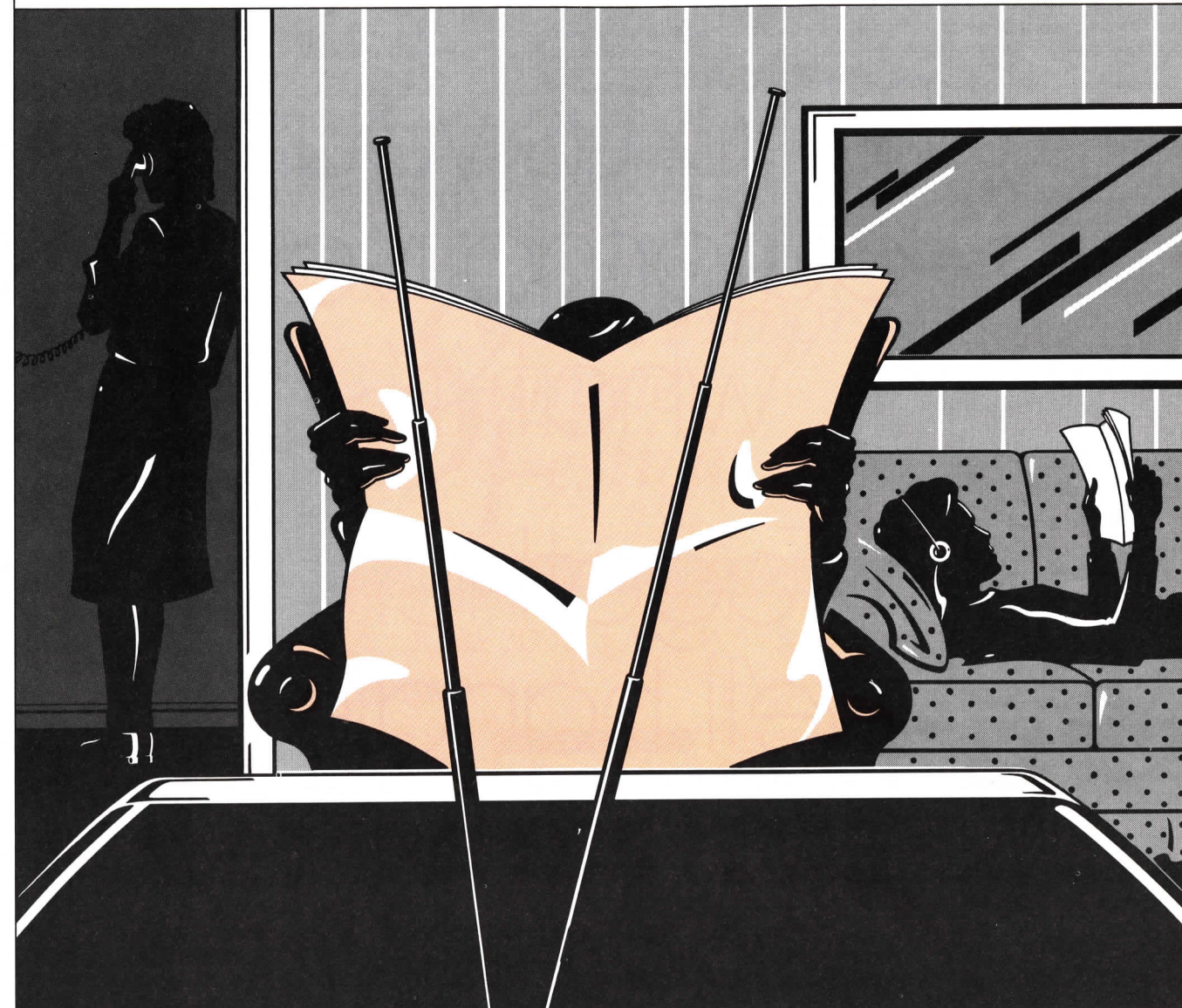
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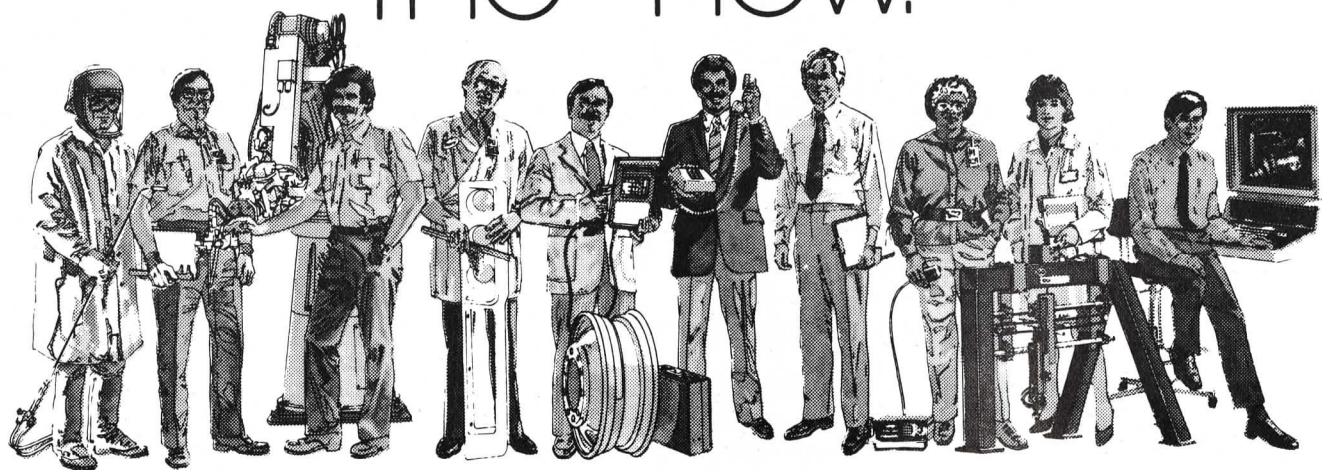
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The **Detroit Symphony Orchestra**, with French pianist/conductor **Philippe Entremont**, performs the Gala Opening Program, including Copland's *Appalachian Spring*, accompanied by photographs of Appalachian scenes projected onto large screens above the orchestra; Ravel's complete *Daphnis and Chloe* with the Festival Chorus; and Entremont performing in Milhaud's exciting piano quartet version of *The Creation of the World*. Sat., June 30, 8 p.m., Power Center.

The **Detroit Chamber Winds**, 15 musicians from the Detroit Symphony and Michigan Opera Theatre orchestras, perform a varied repertoire conducted by H. Robert Reynolds. Sun., July 1, 11 a.m., Rackham.

No Maps on My Taps stars three veteran masters of jazz tap dancing—Sandman Sims, Bunny Briggs and Chuck Green in a 60-minute documentary film on the heritage of dance in black America, followed by a live performance by three tap dancers. Sun., July 1, 8 p.m., Power Center.

Waves VI—with 25 dancers—whirls and spins its way on-stage in an uncanny mix of moves right out of "flashdance!" "Breaking," "popping" and "ticking," jazz ballet, ragtime struttin', acrobatics, gymnastics, choreographic sight gags—even roller skating! Mon., July 2, 8 p.m. Repeat performance Tues., July 3, 8 p.m., Power Center.

The **American Repertory Theater**, now in residency at Harvard University, brings repertory theater to Ann Arbor before performing at the Olympic Arts Festival in Los Angeles. *Sganarelle*, Wed., July 4, 7 p.m.; *Sheridan's School for Scandal*, Thurs. & Fri., July 5 & 6, 8 p.m., Power Center.

Pilobolus Dance Theater—leaping, twisting and lifting audiences beyond the traditional notion of dance—stretch and bend their bodies into various forms of fantastic creatures of the imagination. Mon. & Tues., July 9 & 10, 8 p.m., Power Center.

Edward Villella, America's most celebrated male ballet dancer—and for 20 years with the New York City Ballet under George Balanchine—comes to lecture and direct dancers in demonstrating the artistry and technique of ballet. Sun., July 15, 8 p.m., Power Center.

Robin Hood, the 1922 film starring Douglas Fairbanks, Sr., is presented in lavish 1920's movie-palace style in the historic Michigan Theater. The Ann Arbor Chamber Orchestra and the theater's famous Barton Organ accompany this silent-era classic. Fri., July 20, 8 p.m., Michigan Theater.

The Secret Marriage by Domenico Cimarosa (1749-1801)—acclaimed as his masterpiece—is performed by the School of Music Opera Theater. This exciting work is in the best *buffo* tradition. Four performances: 2 p.m. & 8 p.m., Sat. & Sun., July 21 & 22, Power Center.

The **Ricci Trio**, in a premiere performance together as a trio, combines the talents of internationally-renowned violinist Ruggiero Ricci (on the faculty of the University of Michigan School of Music); his brother, George Ricci, cellist; and Ruggiero's son, Gian Ricci, pianist. Sun., July 22, 11 a.m., Rackham.

Michael Lorimer, a favorite protege of Andres Segovia, is an outstanding young American guitarist who performs on both the classical and baroque guitars. Mon., July 23, 8 p.m., Rackham.

The **Northwood Orchestra** is conducted by Don Jaeger in both programs: on July 16—featuring soloist Sherrill Milnes—and on July 24, with the Festival Chorus singing a premiere performance of Donald Bryant's choral work commissioned by the University Musical Society. Aaron Copland's *The Tender Land* will also be presented musically and visually as part of a Multiple Arts Performance, featuring photographs of American scenes projected onto three large screens above the orchestra.

Ann Arbor Summer Festival

THE PREMIERE SEASON

June 30 to July 24, 1984

Marcel Marceau, whose character "Bip," is recognized around the world, gives four performances of two different programs. He will be in residence for two weeks to teach his first American seminars in the art of mime. Sat. & Sun., July 7 & 8, and Wed. & Thurs., July 11 & 12, 8 p.m., Power Center.

Aldo Ciccolini, Italian-born pianist now living in Paris, displays his technical mastery and powerful keyboard artistry in his return to Ann Arbor. His international popularity is built largely on his admirable interpretations of the French composers, including Ravel, Debussy and Satie. Sat., July 7, 8 p.m., Rackham.

The **Ann Arbor Chamber Orchestra**, Carl Daehler Conductor, features oboe soloist Harry Sargous in concertos by Handel and Vaughan Williams, and symphonies by Boyce and Haydn. Sun., July 8, 11 a.m., Rackham.

A Party with Betty Comden and Adolph Green is truly that. A warm and intimate evening as this Tony-Award-winning pair shares their familiar tunes as well as other favorites. Fri., July 13, 8 p.m. Repeat performance Sat., July 14, 8 p.m., Power Center.

Francois-René Duchable, Parisian pianist praised by Arthur Rubinstein and Herbert von Karajan and by European audiences, makes his American debut on Bastille Day, Sat., July 14, 8 p.m., Rackham.

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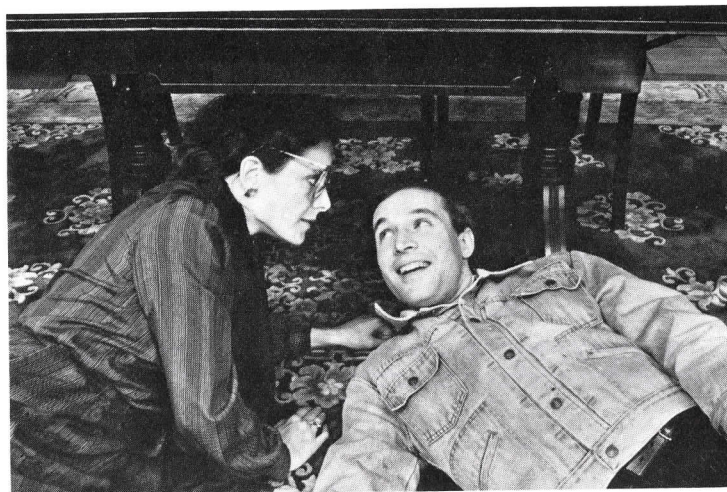
Ars Musica, a 13-member baroque music ensemble founded in Ann Arbor in 1970, performs on original 17th- and 18th-century instruments. Penelope Crawford is the featured harpsichord soloist. Sun., July 15, 11 a.m., Rackham.

Sherrill Milnes, the Metropolitan Opera's leading baritone and America's most-recorded opera star, performs songs and operatic arias with the Northwood Orchestra, Don Jaeger conducting. Mon., July 16, 8 p.m., Power Center.

Claire Bloom, renowned stage actress, presents "These Are Women," a portrait of Shakespeare's heroines. *Limelight* and *Richard III* were among her early films. She starred more recently in TV adaptations of Evelyn Waugh's *Brideshead Revisited*, and *The Spy Who Came in from the Cold*. Thurs., July 19, 8 p.m. Repeat performance Fri., July 20, 8 p.m., Lydia Mendelssohn Theater.

1983-1984 Meadow Brook Theatre . . .

Highlights of the 1983-1984 Meadow Brook Theatre season included an exciting variety of entertainment that ranged from traditional dramas to contemporary comedies. Pictured here are scenes from six of eight-play season.



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adapted by Charles Nolte
from the famous Dickens novel



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by Eugene O'Neill

. . . Season Highlights



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by George Bernard Shaw



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ALL MY SONS by Arthur Miller

Joyous Holiday Treat with Music and Song — Nov. 29-Dec. 23, 1984
A CHRISTMAS CAROL by Charles Dickens

Hilarious Satire — Dec. 27-Jan. 20, 1985
THE IMPORTANCE OF BEING EARNEST by Oscar Wilde

Gripping Courtroom Suspense — Jan. 24-Feb. 17, 1985
A CASE OF LIBEL by Henry Denker - adapted from "My Life in Court" by Louis Nizer

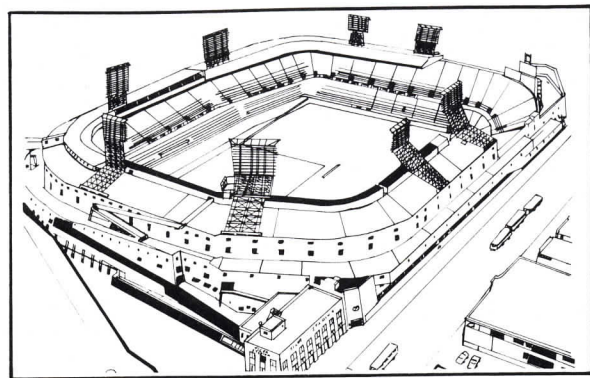
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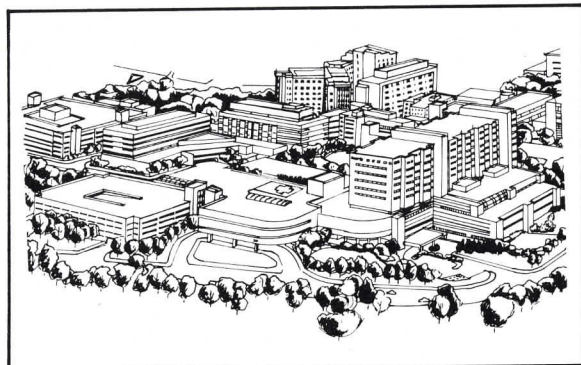
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SPIDER'S WEB by Agatha Christie

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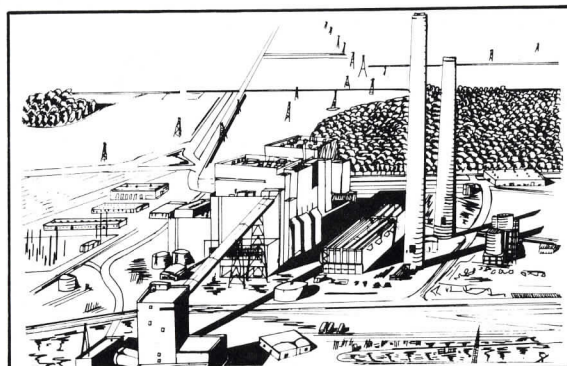
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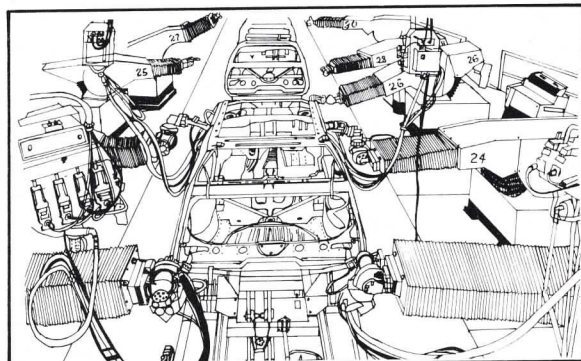
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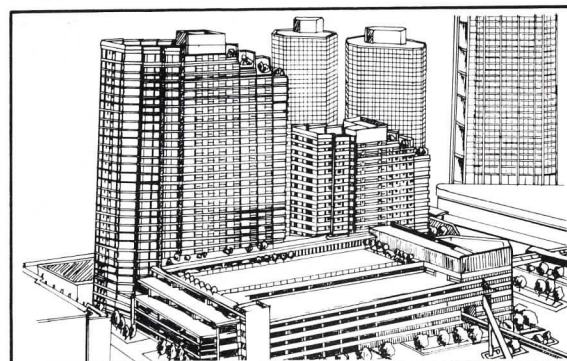
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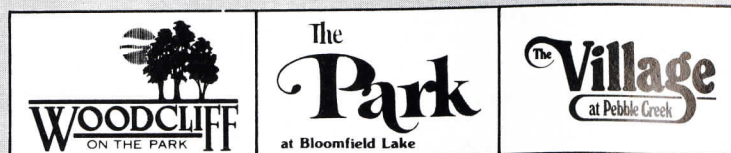
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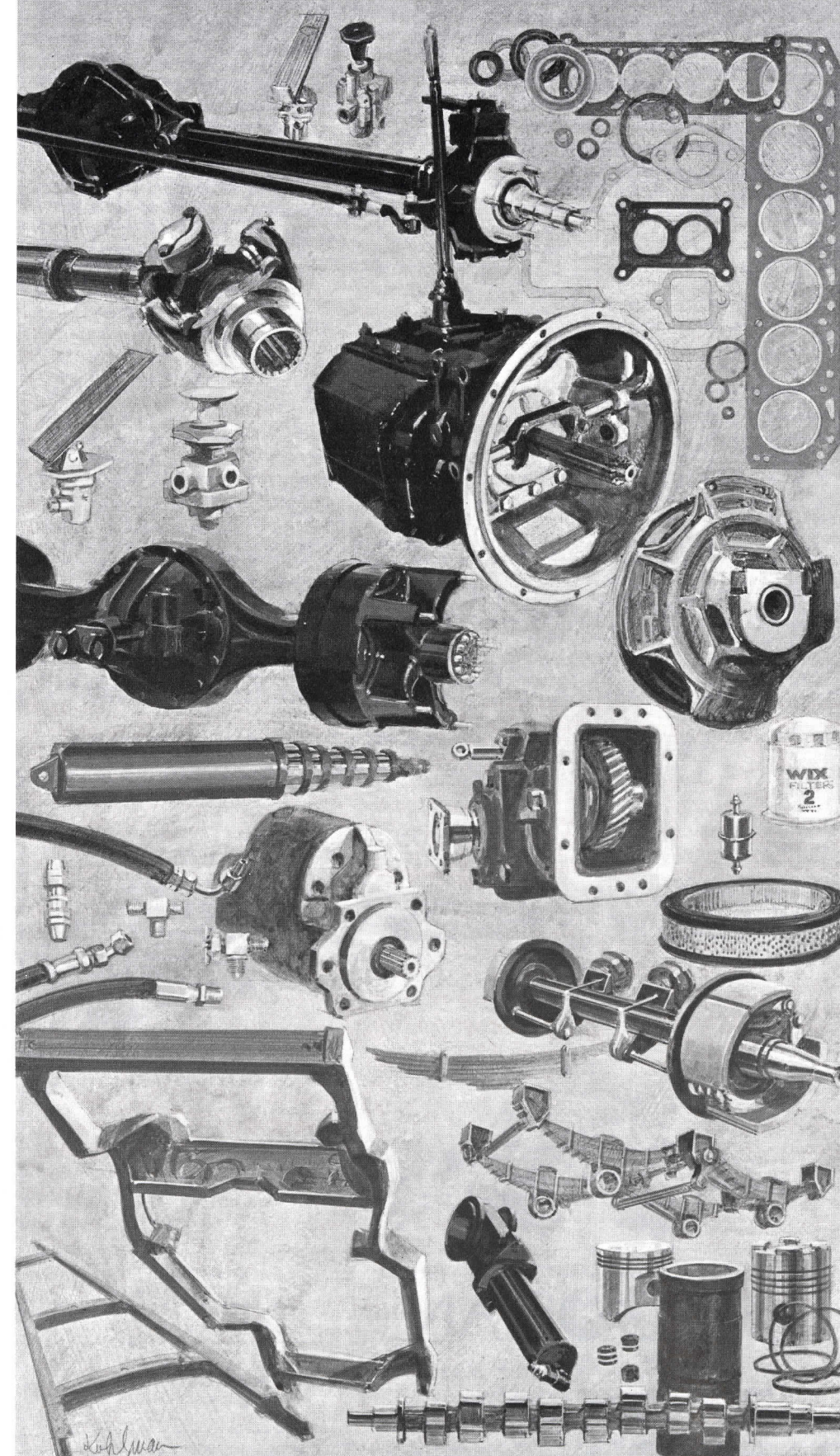
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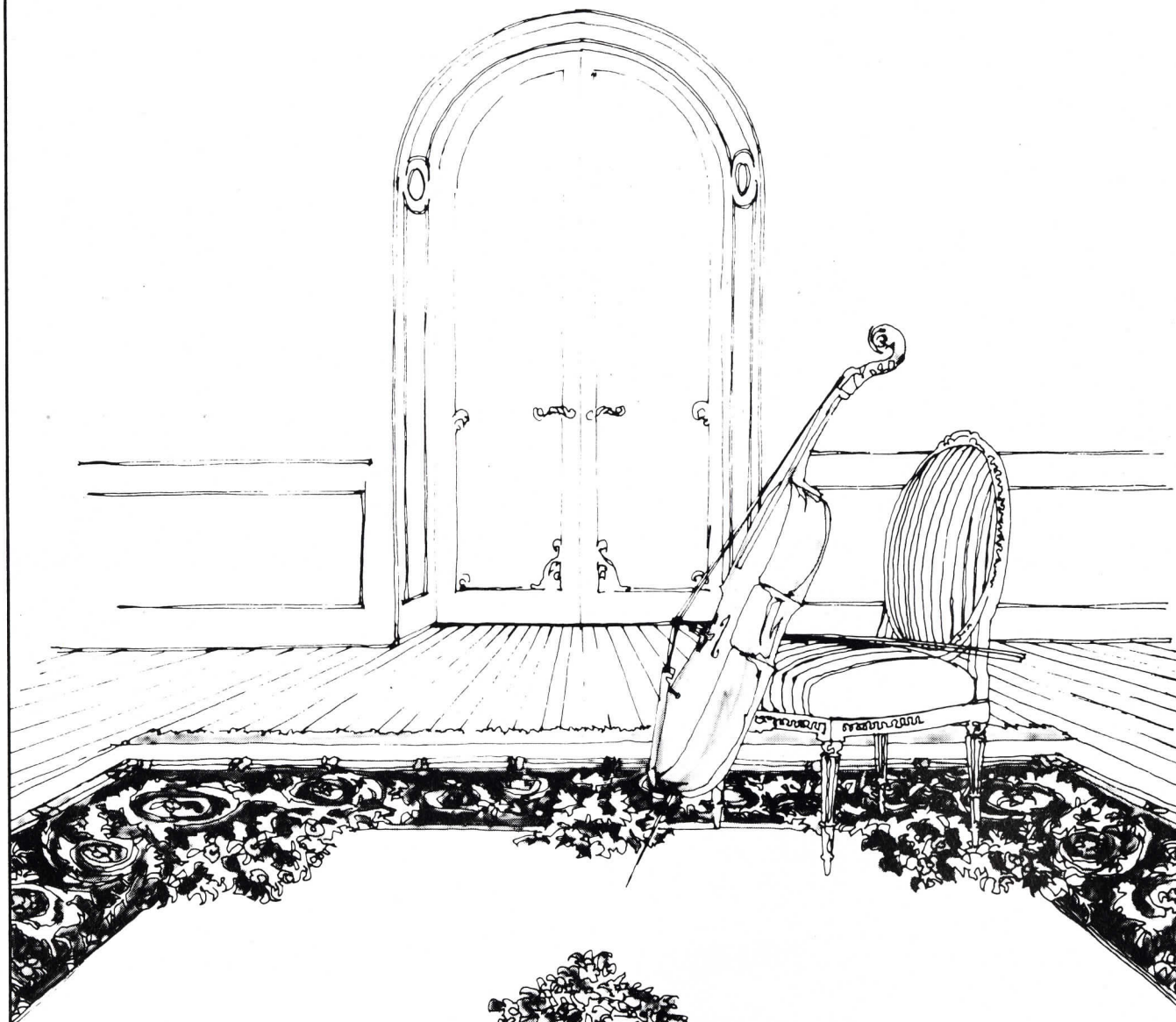
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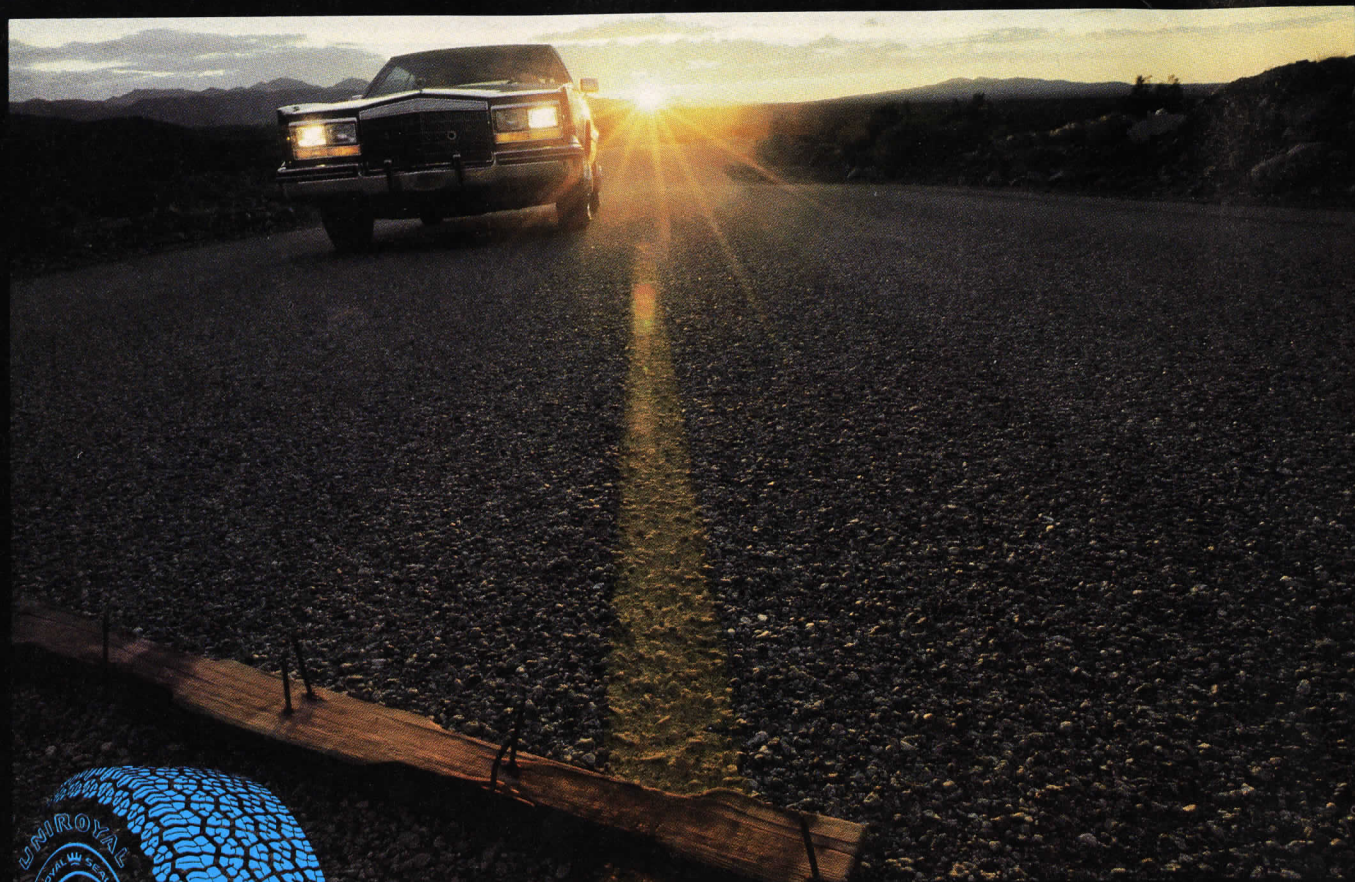
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804th Performance

Thursday, June 21

DETROIT SYMPHONY ORCHESTRA

**Gunther Herbig, Conductor
Philippe Entremont, Pianist**

STRAVINSKY: Fireworks, Op. 4

RACHMANINOFF: Concerto No. 2 in c, Op. 18

Moderato

Adagio sostenuto

Allegro scherzando

INTERMISSION

TCHAIKOVSKY: Symphony No. 5 in e, Op. 64

Andante - Allegro con anima

Andante cantabile, con alcuna licenza

Valse

Finale (Andante - maestoso - Allegro vivace)

In cooperation with



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Gunther Herbig

tor of the Potsdam Symphony Orchestra.

In 1966 he became the second conductor of the Berlin Symphony and in 1972 became Chief Conductor of the Dresden Philharmonic Orchestra. Gunther Herbig became General Music Director of the Berlin Symphony in 1977 and held that post until 1983. For a three year period beginning in 1978, he served as Principal Guest Conductor with the Dallas Symphony Orchestra.

He acquired international acclaim when he toured with the Dresden Philharmonic and the Leipzig Gewandhaus Orchestras. Tours have taken him to the music capitals of Europe, as well as North and South America. He was recently chosen by the Royal Philharmonic Society to conduct their concert in London's Royal Festival Hall. In addition, he is known through his frequent radio and television appearances and through numerous recordings.

In 1984-85, Maestro Herbig will tour Japan for the first time, performing Beethoven's Ninth Symphony.

807th Performance

Sunday, June 24

DETROIT SYMPHONY ORCHESTRA

**Gunther Herbig, Conductor
Philippe Entremont, Pianist**

WEBER: Oberon Overture

MOZART: Concerto No. 21 in C, K 467

Allegro

Andante

Allegro vivace assai

INTERMISSION

SCHUMANN: Symphony No. 4 in d, Op. 120

Ziemlich langsam

Romanze

Scherzo - Finale

The Lula C. Wilson Memorial Concert

In cooperation with



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Philippe Entremont

Philippe Entremont belongs to the tradition of major artists who divide their artistic activity between conducting and solo performances. As one of the foremost musicians of his native France, Mr. Entremont has won great acclaim for over two decades as concert pianist and in the past 15 years as conductor.

Born in Rheims, France, Mr. Entremont entered the Paris Conservatoire at the age of twelve and studied under Jean Doyen. At 16, he made his professional debut in Barcelona, Spain. In 1953, at 19, he became the first Laureate and Grand Prize winner of the Marguerite Long-Jacques Thibaud Competition.

This fall marks his fourth season as Music Director of the New Orleans Philharmonic Symphony, and his 8th season as Music Director of the Vienna Chamber Orchestra. Since his American debut at the age of 19, Philippe Entremont has performed as a piano soloist with most of the major orchestras of the world. He has made definitive recordings of the works of Stravinsky, Bernstein, Milhaud and Jolivet.

Philippe Entremont is former President of the Ravel Academy in St. Jean-de-Luz. He has been the recipient of many honors including the Grand Prix du Disque, New Orleans' International Order of Merit, and is Knight of the Legion d'Honneur.

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FIREWORKS, FANTASY FOR ORCHESTRA, OP. 4
..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

In the spring of 1908, Igor Stravinsky composed this tiny orchestral fantasy to celebrate the wedding of two friends: Nadia Rimsky-Korsakov, the daughter of the composer who was his mentor, and Maximilian Steinberg, a young musician who would later have a distinguished career in Leningrad. Stravinsky mailed the score to the father of the bride but to his great distress the package soon came back to him marked, "Not delivered on account of the death of the addressee," and later that summer he composed a *Funeral Dirge*, Op. 5, in memory of Rimsky.

Fireworks is a brilliantly imaginative display of the skill in orchestration that Stravinsky had learned from the older man.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN C MINOR, OP. 18

..... Sergei Rachmaninoff
(Born April 1, 1873, in Oneg, Russia; died March 28, 1943, in Beverly Hills, California)

After the failure of his First Symphony, in 1897, Rachmaninoff fell into a state of depression that nearly ended his career. In 1900, his family and friends sent him for help to Dr. Nicolai Dahl, who practiced a kind of hypnotic auto-suggestion and who was also an understanding, sophisticated music-lover, a talented amateur violinist often joined by conservatory students in chamber music parties at his home.

Rachmaninoff later described the treatment and its results: "My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what kind of composition they wanted and had received the answer, 'A concerto for piano,' for this is what I had promised to the people in London, and I had given it up in despair. Consequently, I heard the same hypnotic formula repeated day after day while I lay half asleep in an armchair in Dahl's study. 'You will begin to write your concerto ... You will write with great ease ... The concerto will be a fine work ...' It was always the same, without interruption. Although it may sound incredible, this cure really worked. At the start of the summer I began to compose again. The material grew in bulk, and new musical ideas began to stir within me — far more than I needed for my concerto. By the autumn I had finished two movements of the concerto — the *Andante* and the *Finale*. I played the two movements during that autumn at a charity concert. They had a gratifying success. This buoyed up my self-confidence so much that I began to compose again. By the spring I had already finished the first movement of the concerto and the suite for two pianofortes. I felt that Dr. Dahl's treatment had strengthened my nervous system to a miraculous degree. Out of gratitude I dedicated my Second Concerto to him." The Concerto had its first complete performance at the Philharmonic Society concert in Moscow on October 14, 1901, with the composer as soloist.

The music opens with a powerful, vital first movement *Moderato*. The slow second movement, *Adagio sostenuto*, is a quiet nocturne of great beauty in which the soloist is accompanied by a small orchestra except at a single climactic chord. The lively finale, *Allegro scherzando*, has a contrasting second theme in moderate tempo that is one of the best known melodies in all the repertoire.

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SYMPHONY NO. 5, IN E MINOR, OP. 64
..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

Ten years separate Tchaikovsky's Fourth and Fifth Symphonies. He had not been altogether idle in the interim, but popular opinion was that he had exhausted his creative powers, and sometimes he thought so too. In the spring of 1880, he wrote to his benefactress, Madame von Meck, from his new house in the country outside Moscow, "I am trying, with difficulty, to squeeze a symphony out of my poor tortured brain. I shall work hard, for I want very much to prove that I am not yet written out. Often I ask myself, 'Isn't it time to stop writing music? Haven't I overstrained my imagination?'"

His problem was this: The kind of sustained musical thought that symphonic composition requires is never easy. For Tchaikovsky, who lived and worked outside the great German symphonic tradition, it was particularly difficult, but he succeeded at it as no other Russian of the nineteenth century did. Nevertheless he noted in his diary that the Chairman of the Board of the Hamburg Philharmonic Society, intending the greatest kindness, begged him to settle there permanently so that German high culture might convert him from Russian savagery to more civilized art. The composer was not so self-pitying as to take offense, and it was with affection rather than irony that he later dedicated this very Russian symphony to the man who wanted to make him into a German composer.

Tchaikovsky had to seek out his own ways of creating the integrated, organic works that symphonies must be. He observed the essential principle of presenting his ideas in a continuity that follows the highest musical logic, but he also used an additional procedure that was still new at the time, carrying an important theme forward through the Symphony from one movement to another. In the Fourth Symphony, the fateful opening horn calls return to interrupt the festive finale. In the Fifth Symphony there is a persistent musical idea that is heard in every one of the four movements, stated differently each time, but is never really developed until the very end, where it is transformed into a triumphal march.

It is the theme that the clarinet plays at the very beginning of the Symphony, softly, and in a low register. In this introductory section, its tempo is a slow *Andante*, and when it is over, Tchaikovsky concerns himself with several livelier matters, *Allegro con anima*, until he brings it back suddenly with great force near the movement's end. Then we know why Tchaikovsky called this, too, the theme of fate and resignation, of what was predestined for him by Providence.

The Symphony's slow movement, *Andante cantabile*, begins with low, somber, introductory chords, and then the horn plays one of Tchaikovsky's most glorious melodies. Other themes follow, as the music rises and subsides and rises again. The entire orchestra roars out the fate motive, and after the climactic moment, the music fades away into a nearly silent, pessimistic gloom.

For contrast, the third movement is a Waltz, *Allegro moderato*, sweet and gracious, based on an elegantly fluid theme and a quick and busy one. Just before it is over, Fate reminds us that it has been lurking quietly in the shadows, disguised in waltz rhythm. It is then abruptly transformed into the somber and tense introduction to the last movement, *Andante maestoso*. The rest of this Finale, *Allegro vivace*, is a passionate struggle of many musical elements, several of which are distantly derived from the earlier movements, but Fate marches on, in triumph over man.

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OVERTURE TO OBERON
..... Carl Maria von Weber
(Born December 18, 1786, in Eutin; died June 5, 1825, in London)

The composition of the opera *Oberon* cost Weber his life. In 1824, a London impresario, impressed with the success of *Der Freischütz*, proposed that he write an opera based on either Goethe's *Faust* or Wieland's poem, *Oberon*. Weber made his choice, but before signing the contract he consulted his doctor about his tuberculosis. He was told that if he went to Italy for an extended rest, he might live a few more years, but that if he continued to work, especially in cold and damp London, he would only hasten his death. He went, nevertheless, for he badly needed the money that success there would bring.

On March 25, 1826, Weber arrived in London from Germany with as much of the score as he had been able to write. In a month he finished composing the music, while also directing fifteen rehearsals. He wrote the Overture last and noted in his score, "Completed April 9, 1826, at a quarter to twelve in the morning — and with it the whole opera. *Soli Deo Gloria!*" Three days later, the opera had its premiere at Covent Garden. The Overture was encored and there were ovations throughout the evening. Weber had contracted to conduct the first twelve performances of *Oberon*. With great effort, he got through eleven, but he died before the twelfth.

As he had feared, *Oberon* had little success after its introduction in London. In the theater, the feeble, confused tale of Oberon, King of the Fairies, sent off by his wife, Queen Titania, to see if he could find evidence of true love in the world, did not sustain interest. In the concert hall, the Overture, which is a medley of the splendid tunes from the opera, lives on.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 21, IN C MAJOR, K.467

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

1784 to 1786 were the climactic years of Mozart's too short career, when he was at the height of his popularity as a composer, pianist and teacher. In this brief period he wrote twelve glorious piano concertos, *The Marriage of Figaro*, six of his finest string quartets and a large number of other works. The fertility of his invention at this time, the extraordinary outpouring of incomparable masterpieces, one after another, supports the argument that in his few years on earth he had lived more than a full lifetime and could have done no more.

He finished this Concerto on March 9, 1785, and gave the first performance on the 12th. It is an altogether extraordinary work in which the musical language of the time is stretched so far that Leopold Mozart, the composer's father and an experienced, practical musician, thought that the orchestra players' parts had been copied with wrong notes in them. It is an astonishingly difficult work, he said, and warned his son against letting his power of invention outrun his audience's power of comprehension.

The opening movement, *Allegro maestoso*, is not a virtuoso composer-pianist's showpiece but a majestic symphonic movement in which a pianist participates prominently. There are operatic gestures in the first two movements that seem to foretell *Don Giovanni* and there are pre-echoes of other later compositions, the G-Minor Symphony, for example. These works are still two and three years in the future — a long time in Mozart's short life — and set us wondering about the kind of music he might have written if he had lived beyond his thirty-sixth year. The scoring is a marvel of the imagination, as though

winds and strings are two separate orchestras that sometimes play together. Piano passage-work tells us some of the things that he had learned from his discovery of Bach.

The nature of his invention is such that scholars may question whether the first movement is based on eight different melodic ideas or is monothematic, based on a single huge theme that is broken down into many components. The middle movement, *Andante*, picks up the chordal punctuation that had begun the Concerto, adds a throbbing rhythm that will stop for only a single phrase and superimposes a glorious wide-ranging operatic melody whose six constituent elements seem to be in a constant state of extension and development. The finale, in contrast, is a rondo-like movement, *Allegro vivace assai*, of sparkling wit.

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SYMPHONY NO. 4, IN D MINOR, OP. 120
..... Robert Schumann
(Born June 8, 1810, in Zwickau; died July 29, 1856, in Endenich)

On May 31, 1831, Clara Schumann wrote in the diary she and her husband kept, "Robert began another symphony yesterday. It will be in one movement and it will have an *Adagio* and a finale. I have heard nothing about it, yet I see Robert's bustle, and I heard 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 with the composition than I, when he shows it to me."

But Schumann was not altogether happy with his new symphony, which he completed and presented to Clara on her birthday, September 13. His First Symphony, the *Spring* Symphony in B-flat, had been completed the winter before, just three months after he and Clara were married, and had been performed in spring. The D-Minor Symphony was finished in September, 1841, but it was not successful in its first performance that December, when it was listed on the program as his "Second Symphony, Op. 50." Schumann offered it for publication but without success.

No more was heard of the D-Minor Symphony until 1851, when Schumann revised and reorchestrated it. In the meantime, however, he had composed two other successful symphonies, so that when this one finally reappeared, it had to be called No. 4. The composer conducted its first performance in its new form in 1853, and this time it met, at last, with a favorable reception.

The score was printed with no dedication, but in the manuscript of the revision, which Joseph Joachim owned, Schumann wrote, "Sketched in the year 1841, newly orchestrated in 1853. When the first sounds of this symphony were conceived, Joseph Joachim was a little boy. Since then, the symphony has grown and the boy has grown even more. I now dedicate it to him — though in secret." Thus Schumann expressed his admiration and friendship for the greatest violinist of the nineteenth century.

Schumann at first thought of this work as a "symphonic fantasia," and when it was published, it bore the subtitle, *Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement*, for the four movements were meant to be played without pause, which was a new idea at the time. To give the symphony even greater unity, Schumann integrates its several parts by carrying over thematic material from one movement to another and developing it intensely. The theme heard in the Introduction turns out to be the first movement's only theme, and it reappears in the *Romanze* and again in the Finale, where it is used as a kind of accompaniment figure. The Trio of the Scherzo is derived from the middle section of the slow movement and is heard again in the Finale.

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808th Performance

Thursday, June 28

DETROIT SYMPHONY ORCHESTRA
David Zinman, Conductor
Ivan Moravec, Pianist

MOZART: The Marriage of Figaro Overture

BEETHOVEN: Concerto No. 4 in G, Op. 58

Allegro moderato
Andante con moto
Rondo

INTERMISSION

MAHLER: Symphony No. 5 in C#

Trauermarsch
Sturmisch
Scherzo
Adagietto
Rondo - Finale

In cooperation with



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David Zinman

named music director in the fall of 1972, serving as music advisor until assuming the directorship at the beginning of the 1974-75 season.

Born in 1936, Mr. Zinman graduated from the Oberlin conservatory where he studied violin. He undertook advanced work in composition at the University of Minnesota where he also served as choral director. He participated in the conducting program at Tanglewood.

Mr. Zinman first came to the attention of the international music world in June of 1963 at the Holland Festival. He was appointed music director of the Netherlands Chamber Orchestra for 1976-77 and served as music director of the Rotterdam Philharmonic from 1979-82.

In the Spring of 1967 he made his American debut with the Philadelphia Orchestra and since that time has conducted extensively in the U.S. In 1982 Mr. Zinman conducted a concert with the New York Philharmonic and Itzhak Perlman broadcast on *Live from Lincoln Center*. He assumes the post of Music Director with the Baltimore Symphony Orchestra beginning with the 1985/86 season.

Mr. Zinman has recorded extensively and continues as an adjunct professor at the University of Rochester's Eastman School of Music.

812th Performance

Sunday, July 1

DETROIT SYMPHONY ORCHESTRA
David Zinman, Conductor
Ivan Moravec, Pianist

SHCHEDRIN: Mischievous Melodies

GRIEG: Piano Concerto in a, Op. 16

Allegro Moderato
Adagio
Allegro marcato

INTERMISSION

PROKOFIEV: Symphony No. 5, Op. 100

Andante
Allegro marcato
Adagio
Allegro giocoso

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Ivan Moravec

Although Moravec has given concerts and recitals in most of the major musical centers of the world, it is still a rare opportunity to hear him in a live performance, for his fame has been established largely on his reputation as a recording artist. Connoisseur Society of New York invited him, in 1962, to make his first American recordings and since then many have been selected as the best recordings of the year.

Ivan Moravec was born in Prague in 1930. He attended the Prague Conservatoire where, in 1948, he received the first prize in piano. He later studied at the Prague Academy of Musical Arts and in Italy. His American concert debut was in 1964 with the Cleveland Orchestra in Carnegie Hall. He now returns to the United States regularly for concert tours, to make new recordings and to teach, although his home is in Prague where he serves as professor at the Prague Academy of Musical Arts.

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OVERTURE TO THE MARRIAGE OF FIGARO, K.492

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

The librettist Lorenzo Da Ponte tells in his memoirs that the idea of making an opera out of Beaumarchais's play *The Marriage of Figaro* originated with Mozart, even though Emperor Joseph had forbidden its performance on account of its "immorality." The basic idea of the play, that servants could be wiser and better people than their noble masters, was considered dangerous and even subversive, but Da Ponte persuaded the Emperor that they could judiciously treat the "immoral" subject in a way that he would find quite acceptable, and the project went ahead. A powerful cabal of Italian court officials and musicians, Salieri among them, tried to obstruct the production, but the first performance took place on May 1, 1786, and was a great success. As was usual in the theater, and still is, Mozart wrote the Overture after the rest of the opera was completed, and he finished it just one day before the first performance.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 4, IN G MAJOR, OP. 58

..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

In all of Beethoven's fertile creative life, no time was more productive than the years 1805 and 1806. In 1804 he had reached the climax of his early career with the completion of the *Eroica Symphony*, his third, which was a turning-point in the history of music. During the next two years, Beethoven, in his mid-thirties, proved that he was not just another young composer of great promise but the mature possessor of musical powers without precedent and beyond compare.

The Fourth had difficulty making its way in the world. It was overshadowed by the Third, which is easier to play, and the Fifth, which is more imposing. Finally it was Mendelssohn who established a place for it in the concert repertoire, in his second season as conductor of the Leipzig Gewandhaus (Draper Hall) Orchestra. On November 3, 1836, Robert Schumann wrote, "Today Mendelssohn played the G-Major Concerto of Beethoven with a power and polish that transported us all. I took a pleasure in it such as I have never before enjoyed, and I sat in my seat without moving a muscle or even breathing." The Concerto is enormously difficult to play, but it differs greatly from the usual virtuoso concerto of the time, for the purpose of all its difficulties is to express the composer's complex ideas, not to show off the pianist. The orchestra does not just fill musical time and space around the soloist, but participates fully and equally in the event, and in fact the entire work is a dialogue of orchestra and piano.

The first movement, *Allegro moderato*, does not open with the conventional orchestral exposition of the principal ideas, which are then ordinarily restated, weighted somewhat differently, by the soloist. The piano starts instead, with an ambiguous phrase, almost as though in mid-sentence. The orchestra answers, and only then does it begin the main theme. Phrases and musical sentences, in piano and orchestra, are often telescoped, run together as though in a rush to get on to a new idea before quite finishing with the old one. The ideas are warm, personal, witty, heroic, severe, as the conversation takes many turns. There are references to Mozart and the past, suggestions of Brahms and the future, and (in the third movement) even discussions of a subject to be heard in the Ninth Symphony that Beethoven would write more than fifteen years later.

In the second movement, *Andante con moto*, the persistently forceful statements of the orchestra's strings are answered

quietly by the piano until the orchestra is calmed. The entire movement is like a recitative and arioso, dramatic but not especially operatic, and it runs without pause into the taut Rondo finale, *Vivace*.

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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 must marvel at the amount of sheer labor that went into them. Yet Mahler was, as he himself once said, a "holiday" composer who squeezed his writing into a few weeks of his summer vacation or into odd hours of early mornings that he stole from his work as a conductor and musical administrator.

The Fifth Symphony was one of Mahler's great "vacation" pieces. He began it in the summer of 1901 in the mountains of Carinthia. In March, 1902, he married Alma Maria Schindler, who quickly undertook the responsibility of making legible copies of his sketches. Mahler also spent the summer of 1902 on this work and devoted the autumn and winter mornings in Vienna to orchestrating it. He conducted the first performance of the Fifth Symphony on October 18, 1904, in Cologne.

For Mahler, the Fifth Symphony represented a great step forward in his symphonic development. He felt the need for a new and different means of instrumental expression, but he had trouble finding the exact orchestral language in which to do so. He revised the score several times, even after the premiere. Time and again, he returned 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 I could have written so much like a beginner at that time. It is clear that the method I had used in the first four symphonies deserted me altogether, as if a totally new message demanded a new technique."

Like so much of Mahler's music, the Fifth Symphony is concerned with the theme of death. It is in three large parts, divided into five movements. Part I consists of a lugubrious Funeral March that is, in a way, only an extended introduction to the dramatic second movement, which is marked *Stormily agitated; with great vehemence*. Part II follows after a long pause. It is a huge, serious Scherzo that is to be played *Vigorously, not too fast* and features a French horn obbligato. Part III begins with a famous movement that is often played independently of the rest of the Symphony, the serene, exquisite *Adagietto* for strings and harp. The grand, complex, fugal *Rondo-Finale* that follows immediately makes extensive use of the theme from the *Adagietto*, and brings the Symphony to a bright, affirmative close.

Some of Mahler's symphonies, even those without sung texts, have elaborate programs that were sometimes a kind of literary framework on which he built his music and at other times were descriptive inventions written after the music was completed. The Fifth Symphony has no "story" or any kind of non-musical ideas attached to it. Bruno Walter, who was Mahler's disciple and friend, said, "Nothing in any of my conversations with Mahler points to the influence of extra-musical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still 'only' music, and no metaphysical questioning, not even from very far off, interferes with its purely musical course. In the Fifth the world now has a masterpiece which shows its creator at the summit of his life, of his power, and of his ability."

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MISCHIEVOUS MELODIES, CONCERTO NO.1 FOR ORCHESTRA

..... Rodion Shchedrin
(Born December 16, 1932, in Moscow)

The western world knows very little of the music written by Russian composers of the generation that followed Shostakovich, except for two works by Rodion Shchedrin that are often performed here. One is *The Carmen Ballet*, a forty-minute piece for strings and percussion that is an original composition using themes from Bizet's *Carmen*. It was first performed in 1967, with choreography by Alicia Alonso, and Maya Plisetskaya, the composer's wife, in the title role. The other is *Mischievous Ditties* (in Russian, *Ozorniye Chastushki*), written in 1963, the first of his Concertos for Orchestra.

Shchedrin is one of the most gifted members of his generation, but he came to artistic maturity sheltered from the West, early in the post-Stalin period, in a world where Ravel, Debussy and even Mahler (1860-1911) represented advanced and unfamiliar "modern music." He seems to have a broad-ranging musical mind, but his compositions are well contained within the limits of the established, official aesthetics of "socialist realism," and he is apparently content to work within the borders of what is easily acceptable in his society. At one time it was thought that Shchedrin was being groomed to take over Tikhon Khrennikov's post as head of the most powerful musical organization in the U.S.S.R., The Union of Soviet Composers, but Khrennikov, who is a moderately good composer, is a political genius and remains in office.

There is no one single correct translation of the Russian title of the work on this program, but *Mischievous Melodies* is the most common. The Russian adjective that is usually rendered as "mischievous" also means insolent or impudent. The word *chastushki* originally meant "verses" or "stanzas." *Naughty Limericks*, used in Britain, is far-fetched. The work originally had no subtitle, but after he wrote *The Bells, Concerto No. 2 for Orchestra* (for the 125th anniversary of the New York Philharmonic in 1968), Shchedrin added the line "Concerto for Large Symphonic Orchestra" to this score.

The work is a single movement, cleverly written and brilliantly orchestrated, that needs no more description than the more idiomatic translations of its title that I should propose: *Tricky Tunes* or *Witty Ditties*. At the end of the score there is an optional epilogue that begins with a quasi-improvised piano solo, which may be played by the conductor. It is an encore, ready-made and kindly provided by the optimistic composer.

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CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR, OP. 16

..... Edvard Grieg
(Born June 15, 1843, in Bergen, Norway; died there September 4, 1907)

Edvard Grieg, the greatest Norwegian composer, had his first piano lessons from his mother and began to compose when only nine years old. At the age of fifteen he was sent off to the Leipzig Conservatory, where he found the curriculum unsatisfactory because it looked backward to the principles of Mendelssohn, who had founded the school in the year of Grieg's birth. His own interests were in the progressive idea of writing a new kind of music that would be Scandinavian and specifically Norwegian in character. A few other artists shared his nationalist ambitions, but the prosperous Scandinavian middle-class, like its American counterpart at the time, insisted that Germany was the only source of music of any value.

In 1899, Grieg briefly looked back to his conservatory days in a new light. It was the time of the famous Dreyfus affair, which divided all Europe. Captain Alfred Dreyfus, an Alsatian Jew in the French army, was falsely accused of having given secret military information to the Germans. When Grieg turned down an invitation to conduct in Paris because of the injustice done to Dreyfus, a French journalist addressed this world-famous Norwegian nationalist as "the Jewish composer of music, Ed. Grieg." "I am proud," he replied, "Hurrah for Mendelssohn!"

There is a marked affinity between this Concerto and Schumann's in the same key. The tempo of Grieg's first movement is *Allegro molto moderato*. Both open with a single orchestral chord followed by a cascading passage for the solo piano. There is even a similarity in style between the two opening themes, which are both announced by the woodwinds. Later, however, the two concertos pursue different paths, Schumann's marked by the stressed emotions of German romanticism, while Grieg's abounds in simple folklike melodies.

The *Adagio* second movement of the Grieg Concerto is built on a simple melody in the strings, decorated with arabesques on the piano. It runs without pause into the brilliant rondo finale, a lively peasant dance, *Allegro moderato molto e marcato*, interrupted by a soaring lyrical theme that makes a triumphant reappearance at the end.

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SYMPHONY NO. 5, IN B-FLAT MAJOR, OP. 100

..... Sergei Prokofiev
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Prokofiev was the last great Russian composer who lived and worked in the West as well as in the Soviet Union. He was born in a remote Ukrainian village, where his agronomist father worked as manager of a large estate and his mother gave him his first music lessons. Later he studied at the Conservatory in Saint Petersburg and became a brilliant pianist. After the Revolution, he came to America and then settled in Paris where he was an influential figure until his return to Russia in 1933.

Prokofiev reached his peak as a symphonist late in his career. His First Symphony, the *Classical Symphony* of 1917, is a fine work, but its purpose was to reflect the eighteenth century, not to express the twentieth. His next three symphonies, which were transformations of music from his operas, failed to please either audiences or critics. It was only with his last three, the Fifth, Sixth and Seventh, that Prokofiev finally succeeded as a composer in this noblest of orchestral forms.

Prokofiev conducted the first performance of his Fifth Symphony on January 13, 1945, in Moscow, at a festive concert celebrating his one hundredth composition, and it immediately became one of the most popular works of the time. A decade and a half had passed since his Fourth Symphony, and, he told the Moscow correspondent of the New York Times, he had been working on the new one for several years, developing material for it in a special notebook. Then, when he was ready, Prokofiev said, "The Fifth Symphony was written out in a month during the summer of 1944. It took another month to orchestrate it, and in between I wrote the score for Eisenstein's film, *Ivan the Terrible*." The composer said at another time that it is "a symphony about the freedom and happiness of mankind, a hymn to its mighty powers, its pure and noble spirit. I cannot say that I chose this theme. It was born in me and clamored for expression. The music grew within me and filled my spirit."



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815th Performance

Thursday, July 5

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor
Ida Haendel, Violinist

WALTON: Johannesburg Festival Overture

BRITTEN: Violin Concerto in d, Op. 15
Moderato con moto
Scherzo
Passacaglia

INTERMISSION

VAUGHAN WILLIAMS: Symphony No. 2 "London"
Lento - Allegro risoluto
Lento
Scherzo (Nocturne) (Allegro vivace)
Andante con moto - Maestoso alla marcia

The V. Everett Kinsey Memorial Concert.

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818th Performance

Sunday, July 8

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor
Ida Haendel, Violinist

LISZT: Les Preludes, Symphonic Poem No. 3

LALO: Symphonie espagnole
Allegro non troppo
Scherzando
Intermezzo
Andante
Rondo

INTERMISSION

TCHAIKOVSKY: Symphony No. 4 in f, Op. 36
Andante sostenuto - Moderato con anima
Andantino in modo di canzona
Scherzo - Pizzicato ostinato
Finale

In cooperation with



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of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

Please, no photographic flashes or tape recordings during performance.



Sixten Ehrling

Sweden by King Gustav VI Adolf in 1953.

Maestro Ehrling made his American conducting debut in 1961 with the Detroit Symphony Orchestra and in 1963 was appointed Music Director, a position he held for 10 years. In 1964 he assisted in the inauguration of the Meadow Brook Music Festival and has appeared annually at Meadow Brook ever since.

During the 1972-73 season Mr. Ehrling made his Metropolitan Opera debut. In addition to the Metropolitan he has also conducted at the San Francisco Opera and other American Opera Houses. He has served as Music Advisor of the Denver Symphony as well as the orchestra's Principal Guest Conductor, and has directed the conducting program at the Juilliard School in New York since 1973.

Mr. Ehrling was awarded the Finnish Order of the White Rose for his widely heralded recordings of the seven Sibelius symphonies. He is considered to be "the foremost Swedish conductor of the Century."



Ida Haendel

A child prodigy, Miss Haendel began to play when she was only three years old, and by the age of 10 she had performed internationally, making her London debut at the Queen's Hall. From the beginning, no one could dispute her enormous talents.

Miss Haendel's repertoire is, essentially, the greatest works written for the violin: all the major concerti and sonatas by the most renowned composers.

One of her favorites is the Sibelius Violin Concerto, about which she cherishes a letter from Sibelius himself, praising her for her "rare standard" of interpretation.

Ida Haendel and her priceless Stradivarius have traveled around the world. Recently, she has performed at Carnegie Hall, with the Cleveland Orchestra, extensively in Canada, in Stockholm, and in London. She is also busy in the recording studio and her recent album with conductor Paavo Berglund won her rave reviews. A vivacious woman who is fluent in seven languages, Ida Haendel is at home everywhere her art takes her. Her family moved to London before World War II and she is a British citizen. The family moved to Montreal in 1952, however, and it is Canada that Miss Haendel calls home.

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JOHANNESBURG FESTIVAL OVERTURE

..... William Walton
(Born March 29, 1902, in Oldham, England; died March 8, 1983 in Foro d'Ischia, Italy)

William Walton took his first music lessons from his father, became a choirboy at the age of ten, and studied briefly at Oxford University. He clearly needed no more formal musical education, for he went on to become one of England's finest and most honored twentieth-century composers. Walton was introduced to the musical world in 1923, at the age of twenty-one, with a String Quartet and the composition by which he is still best known, *Facade*, music to accompany the poems of Edith Sitwell. His compositions combine lyrical elegance with rhythmic vitality, wit with melancholy, in a way that makes them extremely attractive and accessible.

The Festival Committee organized for the celebration of the seventieth anniversary of the city of Johannesburg commissioned this Overture from Walton, and on September 25, 1956, it was performed for the first time, by the South African Broadcasting Corporation Symphony Orchestra, under the direction of the British conductor, Sir Malcolm Sargent. Like his other concert overtures, it is a brief, brilliant, witty and vigorous work. Walton has said that the music contains fragments of African folk and popular songs, but he has never identified them.

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CONCERTO FOR VIOLIN AND ORCHESTRA, OP. 15

..... Benjamin Britten
(Born November 22, 1913, in Lowestoft, England; died December 4, 1976, in Aldeburgh)

Benjamin Britten, was born in 1913 on the feast day of Saint Cecilia, the patron saint of music. He first tried to compose at the age of five and a few years later could accompany songs at the piano. While still a schoolboy, he studied piano and composition with some of his country's most distinguished musicians, and in 1930, at the age of seventeen he entered the Royal College of Music. Before long the formal curriculum proved too restricting, and he soon left to compose music for documentary films.

The Violin Concerto is the first work that he completed in North America. It was finished at Saint Jovite, P.Q. (Canada), on September 20, 1939, revised in 1950 and again in 1958. It is dedicated to Henry Boys, an English musician and teacher who in 1938 had published the first magazine article about the young composer. The first performance was given by Antonio Brosa, who edited the solo part, and the New York Philharmonic, under the direction of John Barbiroli, on March 28, 1940.

The first movement, *Moderato con moto*, opens with a timpani figure that soon becomes the accompaniment to the quiet lyrical main theme, which the soloist plays. The movement's contrasting second theme is also introduced by the solo violin. It is somewhat agitated, but the music remains expressive as this new theme is subjected to intense development. Eventually the first theme is recalled by the orchestral strings, while the violin plays the timpani's rhythmic figure as well as the one that had been heard with the second subject. At the end the music quietly fades away.

The central movement is not a slow one but a scherzo, *Vivace*, a fiercely difficult virtuoso showpiece. The first section, which is grotesque and perhaps harsh, is set in contrast with a lyrical central section. The grotesque is freely recalled and then,

in an extended cadenza, the soloist comments on the musical ideas of the first two movements. This leads without pause into the final *Passacaglia*, a set of nine continuous variations on a theme that is first gravely presented by the three trombones in unison. Orchestra and soloist collaborate in varying, developing and discussing the theme until the music turns to slow and solemn, and comes quietly to an end.

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SYMPHONY NO. 2, A LONDON SYMPHONY

..... Ralph Vaughan Williams
(Born October 12, 1872, in Down Ampney; died August 26, 1958, in London)

After a long and dreary period in the history of music in England, a new school of interesting nationalist composers came into existence there in the early years of this century. They systematically collected and studied their country's folk music, and they revived the great works that their countrymen had written from the fifteenth to the eighteenth centuries. They were activist-composers who also wrote, taught, played and conducted, in concert hall, church, theater, school — wherever music could be made. They gave traditional and historical English music a new place in musical life. Vaughan Williams was the greatest of these composers. He had a rigorous classical and musical education, studied in Berlin with Max Bruch, and even after he had earned his doctorate from Cambridge University, went to Paris to polish his technique under the tutelage of Ravel.

He called a big choral work of 1910 *A Sea Symphony*, but *A London Symphony*, composed in 1912 and 1913, was his first big orchestral composition. It was performed for the first time on March 27, 1914, in London, of course, and was cut and revised several times before it was published, in 1920. In 1934, the mature Vaughan Williams, now an important figure of world-wide reputation, made a final revision of the score for the great English conductor, Sir Thomas Beecham.

The Symphony is dedicated to the memory of George Butterworth, a talented composer who was killed in the First World War. Butterworth had been visiting, Vaughan Williams wrote, and "at the end of the evening, just as he was getting up to go, he said, in his characteristically abrupt way, 'You know, you ought to write a symphony.' From that moment, the idea of a symphony — a thing which I had always declared I would never attempt — dominated my mind."

In 1920 he said, "The title, *A London Symphony*, may suggest a descriptive piece, but this is not the intention. A better title would perhaps be *Symphony by a Londoner*; that is to say, the life of London has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe this in words. The music is intended to be self-impressive, and must stand or fall as absolute music. Therefore, if listeners recognize suggestions of such things as Westminster Chimes, they are asked to consider these as accidents, not essentials of the music. [Abridged]"

In 1925 he was willing to make more concrete connections between the music and the city: "There are four movements. A slow prelude [*Lento*] leads to a vigorous *Allegro*, which may suggest the noise and hurry of London. The slow movement [*Lento*] has been called 'Bloomsbury Square on a November Afternoon.' This may serve as a clue to the music. The third movement [*Nocturne*] is in the form of a scherzo. If the hearer will imagine himself standing on Westminster Embankment at night, surrounded by the distant sounds of the Strand, with crowded streets and flaring lights, it may serve as a mood in which to listen. At the end of the finale [*Maestoso alla marcia*] comes a suggestion of the noise and fever of the first movement — this time much subdued — then the Westminster Chimes are heard once more; on this follows an Epilogue. [Abridged]"

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LES PRELUDES, SYMPHONIC POEM NO. 3

..... Franz Liszt
(Born October 22, 1811, in Raiding, Hungary; died July 31, 1886, in Bayreuth, Germany)

Les Preludes is the third and the most popular of Liszt's symphonic poems. It was probably written in 1849 and 1850, after sketches made some years earlier, then revised in 1853 or 1854. Liszt conducted its first performance, with the Grand Ducal Court Orchestra of Weimar, on February 23, 1854, at a pension-fund concert for the benefit of widows and orphans of members of the orchestra.

Les Preludes grew out of an orchestral introduction, a prelude in fact, to a choral work for which many of its glorious melodies were first conceived. Some of its themes are also used in an early song and a piano piece. When he decided to convert the cantata overture into a symphonic poem, Liszt found a new literary association for his music. He discarded the poetic cantata text and instead adapted some lines from the *New Meditations* (1823) of the French poet Alphonse de Lamartine (1790-1869):

"What is our life but a series of preludes to the unknown song whose first, solemn note is sounded by death? Love makes the magic dawn of all life. But in what life are the first delights of happiness not fated to be interrupted by some storm whose fatal wind dissipates its fair illusions and whose deadly thunderbolts destroy its altar? And what spirit, cruelly wounded, does not seek to set down its memories, in the sweet calm of country life, at the end of one of those tempests? Man does not really resign himself for long to savoring the kindly warmth that first charmed him in Nature's bosom, and when the trumpet sounds the alarm, he rushes to his dangerous post, no matter what the war that calls him to its ranks, in order to regain, in combat, full awareness of himself and complete possession of his forces."

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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 asked in a letter to his benefactress, Nadezhda von Meck on March 15, 1878. "It was introduced recently by the violinist Sarasate and is based on Spanish musical idioms. It has given me great pleasure, for it is so fresh and light, its rhythms piquant and its melodies beautifully harmonized. Lalo scrupulously avoids the commonplace, seeks new forms without attempting great profundity, and is more concerned with musical beauty than with old traditions. [Abridged]" Tchaikovsky was quicker to recognize Lalo's talents than were many French musicians.

Edouard Lalo struggled for years to establish himself as a composer in Paris, but even the friendship and protection of an important figure like Charles Gounod helped little to advance his career. His first opera was never produced and the chamber music and songs he wrote were hardly appreciated. He earned his living as a violist in a string quartet, but he grew so discouraged that for ten years he gave up composition completely.

The *Symphonie espagnole* is hardly a symphony at all. It is a brilliant violin concerto in five movements rather than the usual three. When Sarasate introduced it to London, in 1878, he shortened it by omitting the *Intermezzo*, which is the middle movement of the original score, as do most, but not all, violinists today.

This is a work of immediate and direct appeal for the listener, of formidable difficulty for the soloist. It is challenging for the orchestra and conductor, too. The first movement, *Allegro non troppo*, is characterized by the rhythm of the *habanera*, and the second, *Scherzando: Allegro molto*, is a serenade to which the orchestra supplies the accompaniment of a huge guitar. When the *Intermezzo: Allegretto non troppo* is played, it brings back the rhythms of the dance. Next is an *Andante* of dark-toned lyricism, and the work comes to an end with a scintillating *Rondo: Allegro*.

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SYMPHONY NO. 4, IN F MINOR, OP. 36

..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

Early in December, 1876, a friend brought Tchaikovsky a commission from a wealthy widow, to arrange something — we do not know what — for violin and piano. He worked quickly, and at the end of the month she sent him a note of thanks. It was the beginning of an extraordinary fourteen-year intimacy between two people who never met but carried on a voluminous correspondence. The woman's name was Nadezhda Filaretovna von Meck. She later paid him a generous annual stipend in order to free him from the burdens of teaching and hackwork, and he often visited her country estates — but only when she was elsewhere.

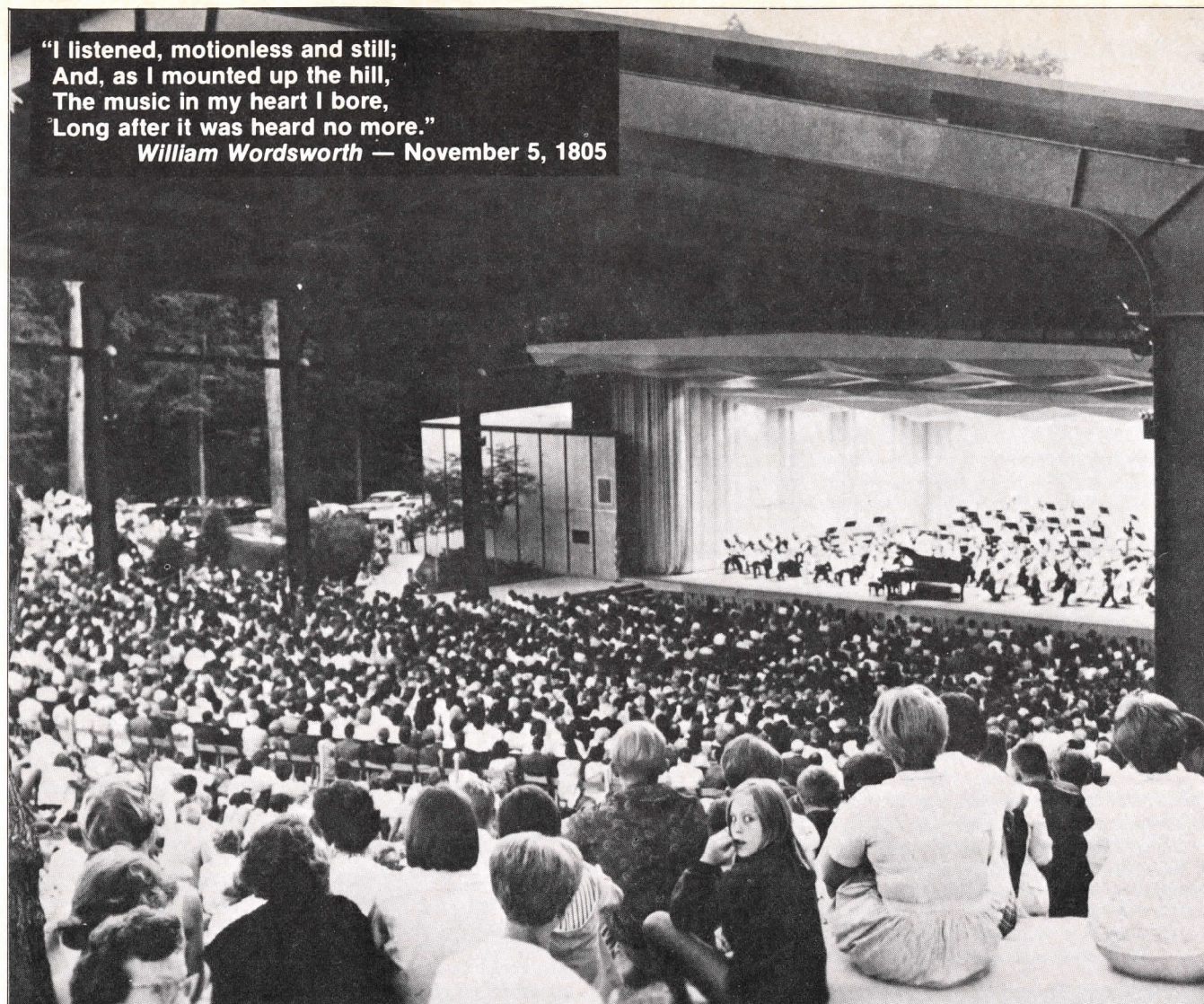
In January, 1877, just as Tchaikovsky's new ballet, *Swan Lake*, went into rehearsal, he began to sketch his Fourth Symphony. By May of that year, their correspondence had brought them so close together that he could write "I am very busy now with the Symphony I started this winter, which I want very much to dedicate to you, because I think you will find in it an echo of your innermost feelings and thoughts."

The work did not go quickly. There were distractions. Ideas for *Eugene Onegin*, his greatest opera, kept getting in the way. On June 8, he wrote, "I have finished the Symphony — I mean in outline. If you do not wish to have your name on it, we can omit it. You and I will know to whom it is dedicated." Earlier in the same letter there is a quick reference to "something else that bothers me greatly. I cannot write you about it now."

In a long letter of July 15, 1877, Tchaikovsky wrote to Madame von Meck, "Naturally, having lived thirty-seven years with an antipathy towards marriage, it is painful to be suddenly converted by destiny into the fiancé of a woman to whom I am indifferent. Have you not read again and again between the lines of my letters how deeply I cherish our friendship and how warm my feeling for you is? How much I wish to prove, not by word but by deed, all my gratitude and sincere love for you! I have only one way: my music. I shall inscribe on the [Fourth] Symphony, 'Dedicated to my friend.'"

Neither the critics nor the public liked it very much and Tchaikovsky did not write another symphony for eleven years. The Fourth Symphony had to make its way slowly into the musical world until it could reach its present position as one of the most popular in the entire repertory. When the possibility of a performance in Paris came up in the 1878-9 season, Madame von Meck paid the costs of rehearsing this difficult, modern work. It failed there, too. Ten years later, there were signs of slow change. Tchaikovsky wrote in his diary about a performance he conducted in Dresden, "The audience did not like the first movement very much. They liked the *Andante* better and the Scherzo still more. After the finale, a real success." In London, in 1893, the Symphony was triumphant at last.

"I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more."
William Wordsworth — November 5, 1805



821st Performance

Thursday, July 12

DETROIT SYMPHONY ORCHESTRA
Walter Weller, Conductor
Cynthia Raim, Pianist

RACHMANINOFF: The Rock (symphonic fantasy)
Op. 7

RACHMANINOFF: Rhapsody on a Theme of
Paganini, Op. 43

INTERMISSION

RACHMANINOFF: Symphony No. 2 in e, Op. 27
Largo
Allegro molto
Adagio
Allegro vivace

In cooperation with



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Walter Weller

Walter Weller is Principal Conductor of the Royal Philharmonic Orchestra and Guest Conductor Laureate of the Royal Liverpool Philharmonic Orchestra, a title he received after three years' successful tenure of the position of Principal Conductor and Artistic Advisor.

Born in Vienna in 1939, he became a member of the Vienna Philharmonic at the age of 17. The following year he founded the Weller Quartet which became famous internationally during its ten-year existence. In 1961 Walter Weller became first Konzertmeister of the Vienna Philharmonic and in 1966 he made his debut as a conductor. Three years later, he signed a long-term contract with the Vienna Staatsoper which has enabled him to acquire an extensive operatic repertoire.

During the last ten years Mr. Weller has recorded extensively and has conducted regularly in London and other major British cities. Most recently he led the Royal Philharmonic on a successful tour of the Far East and conducted one of the first concerts ever given by a European Orchestra in Taiwan.

Mr. Weller has been extremely active in the United States and spends two or three months conducting each season.

824th Performance

Sunday, July 15

DETROIT SYMPHONY ORCHESTRA
Walter Weller, Conductor
Cynthia Raim, Pianist

DVORAK: Carnival Overture, Op. 92

RACHMANINOFF: Rhapsody on a Theme of
Paganini, Op. 43

INTERMISSION

DVORAK: Symphony #7 in d, Op. 70
Allegro maestoso
Poco adagio
Scherzo (Vivace) Poco
Finale (Allegro)

In cooperation with



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Cynthia Raim

A native of Detroit, Miss Raim first studied piano with Mischa Kottler. Before graduating in 1977 from the Curtis Institute of Music, where she studied with Rudolf Serkin and Mieczyslaw Horszowski, Miss Raim won the J. S. Bach International Competition in Washington, D.C., and the Three Rivers National Piano Competition in Pittsburgh.

Cynthia Raim concertizes extensively in the U.S., Canada, and Europe and has made numerous television and radio appearances. In addition to many solo recitals in major U.S. and European cities, she has been soloist with the Detroit, Pittsburgh and New Orleans Symphonies in this country, and with orchestras in Prague, Hamburg, Lausanne and Vienna. Her appearances also include major music festivals both here and abroad. A gifted chamber musician as well, Miss Raim has participated in the Marlboro Music Festival and has performed concerts with the Guarneri String Quartet and soprano Benita Valente.

In summing up the performance that won Cynthia Raim the coveted First Prize at the Clara Haskil International Piano Competition in Switzerland, the newspaper *La Suisse* remarked that Miss Raim showed a musical nature that has gone far beyond technical mystery: "Without affection, without useless bravado, Cynthia Raim has imprinted herself on us and cannot escape our admiration."



Area Directors

Perry Johnson

Bob Lent

Frank Runnels

Ernest Lofton

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FANTASY FOR ORCHESTRA, *THE ROCK*, OP. 7

..... Sergei Rachmaninoff
(Born April 1, 1873, in Oneg, Russia; died March 28, 1943, in Beverly Hills, California)

Sergei Rachmaninoff was one of those great versatile musicians who appear in history from time to time, one of the supreme pianists of his era, an admired composer and a conductor good enough to have been offered the direction of the Boston Symphony Orchestra. Despite his heavy schedule of concert performances, Rachmaninoff found or made the time to write a great deal of music: four piano concertos, three symphonies, three operas, a large number of other works in many forms and a larger number of songs and piano pieces. He left Russia in 1917 and made his home in the United States for the rest of his life.

Rachmaninoff was educated at the Conservatories of Saint Petersburg and Moscow, and after winning a gold medal for composition, in 1892 he set off on his first long concert tour and wrote his famous Prelude in C-Sharp Minor. His long career had begun. The great melodic power and the rich, characteristically Russian sonority of his music made him one of the most popular composers in the twentieth century. He acquired this skill early in life from his thorough study of the works of Tchaikovsky, who had so high an opinion of the younger man that he promised to introduce *The Rock* on his next concert tour of Western Europe. The score was completed in the summer of 1893 but Tchaikovsky died that November, and the first performance was given in Moscow on March 24, by the orchestra of the Russian Music Society under the direction of Safonov.

The Rock borrows its title from a poem by Lermontov (1814-1841) that has a strong hold on the Russian artistic imagination. Tchaikovsky had composed a choral setting of it in 1887 and Chekhov had found in it the inspiration for a short story, *On the Road*. Both he and Rachmaninoff preface their works with the poet's first lines: "A little golden cloud slept/On the breast of a giant rock." The cloud and the rock are symbols of the young woman and the older man who in the story meet at an inn and spend a night together — which could then be more easily told metaphorically than realistically. In 1898, Rachmaninoff made a gift of the score to Chekhov, with an inscription making it clear that the music was directly inspired by the story.

The music begins with a theme heard deep in the cellos and basses, the tragic theme of the unhappy man, Lermontov's "Crag." The high-pitched, light-toned wind-instrument passage and the flute solo are clearly the music of the girl, the "little golden cloud," as is the little, two-measure melodic phrase that is almost obsessively repeated.

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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, OP. 43

..... Sergei Rachmaninoff
(Born April 1, 1873, in Oneg, Russia; died March 26, 1943, in Beverly Hills, California)

Rachmaninoff composed this popular work in Switzerland during the summer of 1934, and that autumn he was the soloist in its performance, with Leopold Stokowski and the Philadelphia Orchestra. This work is not a rhapsody in the sense of a free-form composition, but a set of twenty-four variations on the well known theme of Paganini's Caprice, Op. 1, No. 24, for

unaccompanied violin. The original Caprice itself is in the theme-and-variations form, and many other composers, too — from the time of Liszt and Brahms right up into our own time — have been moved by its elegant symmetry to write their own variations on it.

Rachmaninoff begins by following the theme closely and then allows his creative imagination to invent entirely new themes that are inspired by Paganini's but are only distantly related to it. The medieval hymn, *Dies irae* ("Day of Wrath"), which Rachmaninoff also used in several other works, is boldly worked into the texture as a reminder that man must face the Day of Judgment. The musical highpoint of the Rhapsody comes in Variation No. 18, which is so beautiful that it is often performed separately.

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SYMPHONY NO. 2, IN E MINOR, OP. 27

..... Sergei Rachmaninoff
(Born April 1, 1873, in Oneg, Novgorod, Russia; died March 28, 1943, in Beverly Hills, California)

Rachmaninoff composed four symphonies during his lifetime, one of which, *The Bells*, is a symphony for chorus and orchestra based on the poem by Edgar Allan Poe, and bears no number. The First Symphony, written in 1895, had a single, unsuccessful performane at St. Petersburg in 1897 and was not heard again until about fifty years later. Friends and enemies joined in disapproval, and the composer Cesar Cui remarked caustically that "if there were a conservatory in Hell, Rachmaninoff would get the first prize for his symphony." The composer was dissatisfied, and discouraged too. Although no less a personage than Tchaikovsky had praised his opera *Aleko* and had arranged for its performances, Rachmaninoff resolved to abandon composition entirely.

However, a tremendous amount of persuasion by his friend, Count Tolstoy, lessons in self-assertion from the psychologist Dr. Nicolai Dahl and a happy marriage combined to help the young man overcome his terrible sense of inferiority and failure, and he returned to musical life with renewed confidence and vigor. In 1901, his new Second Piano Concerto was a success, and by 1906, when he was thirty-three, Rachmaninoff's career had reached a high pitch.

He was conductor of the Imperial Grand Opera in Moscow, a greatly admired pianist, and much sought after socially, but because all this left him almost no time for composition, he decided to resign from his position at the opera, retire temporarily from public life, and devote himself entirely to the creation of new works. For the next two years, Rachmaninoff and his family lived in seclusion in the German city of Dresden, in a little house with a garden where he composed three important works: the symphonic poem *The Isle of the Dead*, the Piano Sonata, Op. 28, and the Second Symphony.

He returned to Russia and conducted the first performance of the Symphony on February 8, 1908 in Saint Petersburg. In December, the Symphony won the Glinka Prize of one thousand rubles. On February 15, 1909, Rachmaninoff conducted the first Moscow performance of the Symphony, and its success there too was immediate. During the next season, 1909-10, he made his first tour of the United States, performing his own works as pianist and conductor. He gave Americans their first hearing of the Second Symphony when he conducted it with the Philadelphia Orchestra on November 26, 1909.

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CARNIVAL, OVERTURE, OP. 92

..... Antonin Dvorak
(Born September 8, 1841, in Nelahozeves, Bohemia; died May 1, 1904, in Prague)

In 1892 and 1893, Dvorak wrote a set of three orchestral pieces that he called overtures. They are not overtures to anything but are descriptive orchestra pieces, shorter than symphonic poems, and for convenience are called concert overtures. At first he thought of them as a three-part suite entitled *Nature, Life and Love*, but later, he published them as separate works entitled *In Nature's Realm*, *Carnival* and *Othello*. The three are musically linked by a theme that is the principal subject of the first and third Overtures, but is only briefly referred to in the second.

Dvorak conducted the first performance of the set of Overtures at a farewell concert in Prague, on April 28, 1892, before his departure for an extended stay in the United States. On October 21, he conducted them in New York at a concert in Carnegie Hall with the orchestra of the Metropolitan Opera. A year later he wrote from New York to his publisher in Berlin of his decision that each should stand on its own.

A fanciful description of *Carnival* has been attributed to the composer: "I imagined a lonely contemplative traveler reaching a city at nightfall. Carnival is being celebrated. Music everywhere, mingled with joyous shouts and unrestrained gaiety, as the people enjoy their songs and dances."

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RHAPSODY ON A THEME OF PAGANINI, FOR PIANO AND ORCHESTRA, OP. 43

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SYMPHONY NO. 7, IN D MINOR, OP. 70

..... Antonin Dvorak
(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)

Antonin Dvorak was the son of a village innkeeper and butcher who hoped that he would take over the family trade, but he turned to music instead, studied the violin and organ,

and at the age of sixteen left home to study in Prague. Five years later, he joined the orchestra of the National Theater as a violist (in those days an instrument usually taken up only by failed violinists), but it was not until 1873 that he had his first successful performance of a major composition. Then, as he wrote more music, his fame grew, and he became a figure of world importance, Professor of Composition at the Prague Conservatory, holder of honorary degrees from Cambridge University and the Czech University of Prague, and even director of a conservatory in New York.

The conception of this Symphony seems to have sprung from Dvorak's friendship with Brahms. It was Brahms who in 1875 discovered the remarkably talented younger man, then still a relatively obscure figure in the provincial capital of Prague, and opened the way to a great career for him. The two became fast friends, and in October, 1883, Brahms played through his Third Symphony, which had not yet been performed, for Dvorak. In 1884, Dvorak and his music had a huge success in London, and when the Royal Philharmonic Society asked him to compose a symphony, he sat down to write something comparable with Brahms's new one. He worked on the score from December, 1884, to March, 1885, and on April 22, 1885, at a concert of the Philharmonic Society, in London, he conducted its first performance.

The Brahms Symphony was not a structural model for Dvorak but, in a way, a spiritual one. He seems to have consciously avoided using material flavored by the folksongs and dances of Bohemia, for this Symphony, he said, "must shake the world, and with God's help, it will." Some early critics who noticed its kinship with Brahms's Symphony wrote that they preferred Dvorak's. Some even found its source in the great C-Major Symphony of Schubert, with which it shares a stormy, tragic, yet classic lyricism.

Dvorak's publisher did not agree with the high value that the English placed on this Symphony (in fact his next one was to be published in London) and offered him only a small fee for it, with the added condition that Dvorak also deliver a new set of popular (and profitable) Slavonic Dances. Dvorak was outraged. He replied angrily that his Symphony was worth double what the publisher offered, and that is what he was finally paid. Thus the composer was enriched by the equivalent of several thousand dollars, and the world of music by the eight Slavonic Dances, Op. 72.

Only five of Dvorak's nine symphonies were published during his lifetime and because this was the second of them, it was of course issued as Symphony No. 2. Two more appeared posthumously, shortly before the First World War, and the two earliest ones shortly after the Second World War. Since then, it has become customary to number them in chronological order, in which this is Symphony No. 7.

The principal material of the Symphony's first movement, *Allegro maestoso*, is a dark and powerful first theme and a wistful Brahmsian second that are developed to an intense climax. Next is a haunting slow movement, *Poco adagio*, with moments of passionate melody that posterity finds Wagnerian, beautifully written for the orchestra. Third is a Scherzo, *Vivace*. Dvorak makes this Symphony's only reference to the folk music of Bohemia here, but its general character is much closer to that of a Schubertian rustic waltz. There is a tranquil central trio section, *Poco meno mosso*, at a slightly slower tempo. The Symphony closes in elegant majesty with an *Allegro Finale*.

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825th Performance

Thursday, July 19

DETROIT SYMPHONY ORCHESTRA
Stanislaw Skrowaczewski, Conductor
Dmitry Sitkovetsky, Violinist

ROSSINI: Journey to Reims Overture

MOZART: Violin Concerto No. 4 in D, K 218

Allegro
Andante cantabile
Rondo

INTERMISSION

BRUCKNER: Symphony No. 3 in d
Sehr langsam misterioso
Adagio beweqt, quasi Andante
Ziemlich schnell
Allegro

In cooperation with



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829th Performance

Sunday, July 22

DETROIT SYMPHONY ORCHESTRA
Stanislaw Skrowaczewski, Conductor
Stephen Hough, Pianist

WEBER: Overture to Der Freischuetz

LISZT: Concerto No. 2 in A

Adagio sostenuto assai
Allegro agitato assai
Allegro moderato
Allegro deciso
Marziale un poco meno allegro
Allegro animato

INTERMISSION

BERLIOZ: Symphonie fantastique, Op. 14

Visions and Passions
The Ball
Scenes in the Country
March to the Gallows
Witches' Sabbath

In cooperation with



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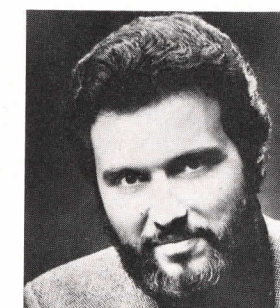
Stanislaw Skrowaczewski

Stanislaw Skrowaczewski has recently been appointed the permanent conductor and musical advisor of the Halle Orchestra commencing with the 1984-85 season. Mr. Skrowaczewski's accomplishments during his 19 year tenure as Music Director of the Minnesota Orchestra have placed him among the major conducting figures of our era. As a conductor and composer he holds a unique position in the music world.

Born in Lwow, Poland, Skrowaczewski began piano and violin studies at the age of four, composed his first symphonic work at 7, and at 13 made his debut as a pianist and conductor. When an injury to his hands during World War II terminated his piano career, he turned to composition and conducting.

In 1946 he became permanent conductor of the Wroclaw Philharmonic and during the ensuing years served as Music Director of the Krakow Philharmonic (1954-56), and the Warsaw National Orchestra (1956-59). He received first prize in the International Competition for Conductors in Rome in 1956.

Maestro Skrowaczewski's American debut was with the Cleveland Orchestra in 1958 and other conducting appearances with major U.S. Orchestras lead to his appointment as music director of the Minnesota Orchestra, the post he held until 1979. In the 1981-82 season he conducted a 15 concert tour of Australia and in the 1983 summer season he conducted at Philadelphia's Robin Hood Dell, The New York Philharmonic in their annual concerts and the Toronto Symphony.



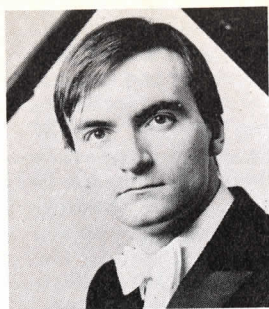
Dmitry Sitkovetsky

Hailed as "A great discovery for the international music scene" by the Vienna Kurier, Sitkovetsky has taken the capitals of Europe and the United States by storm. At Vienna's Fritz Kreisler Violin Competition in 1979, he was singled out as the clear favorite from the start when the 17 member jury, chaired by Yehudi Menuhin, unanimously voted him the top prize.

Dmitry Sitkovetsky was born near the Caspian Sea in Baku, U.S.S.R. in 1954 to a family of famous musicians. His mother, Bella Davidovich, had been Russia's leading woman pianist for the past quarter century and his father was one of the foremost violinists in the U.S.S.R. until his premature death at the age of 32.

Sitkovetsky attended the famed Central Music School in Moscow and at the age of 12 won first prize in the Prague Competition for Young Musicians. In 1972 he was admitted to the Moscow Conservatory and in 1977 arrived in New York hoping to attend the Juilliard School. Through the efforts of Rostropovich, he was able to take the entrance exams and eventually created a sensation by garnering First Prize in the Concerto Competition.

His reputation in Europe has been established through his critically acclaimed performances with the Berlin Philharmonic, The Vienna Symphony and many others. His busy 1983-84 season includes performances in Washington, D.C. and Chicago as well as numerous international appearances and a tour of Switzerland with the BBC Orchestra of Birmingham.



Stephen Hough

Stephen Hough, Naumburg Award winner of the 1983 International Piano Competition was born in Heswall, Cheshire, in England in 1961. He attended Chetham's School of Music from 1972-77 and continued his studies at The Royal Northern College of Music.

In 1978 he won the piano competition of the B.B.C. Television "Young Musician of the Year". In June of 1980 he was awarded the Julius Isserlis

Scholarship which he used to study at Juilliard. In 1982 he won the first International Terrace Judd Award and made his London debut as a result of winning the competition.

Mr. Hough has given recitals throughout Britain and Germany, and has played with the Liverpool Philharmonic, The London Mozart Players, the B.B.C. Philharmonic and performed under Sergiu Commissiona and Louis Fremaux.

As a result of winning the Naumburg Competition, he will receive two Alice Tully Hall recitals, and this summer will appear with the Chicago Symphony at Ravinia, the Philadelphia Orchestra at the Mann Music Center, The Aspen Chamber Symphony, as well as with the Detroit Symphony Orchestra at Meadow Brook.

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OVERTURE TO *IL VIAGGIO A REIMS* ("THE TRIP TO RHEIMS")

..... Gioacchino Rossini
(Born February 29, 1792, in Pesaro, Italy; died November 13, 1868, in Paris)

The thirty-fourth of Rossini's thirty-six operas was originally a kind of scenic cantata and ballet, written to celebrate the coronation of King Charles X of France, in 1825. Its title, *Il Viaggio a Reims*, "The Trip to Rheims," where the kings of France had been crowned since the fifth century, tells everything about this one-act, three-hour ceremonial work that ended with a medley of the national anthems of France, Austria, England, Russia and Spain. Rossini soon withdrew the score, but after the 1848 Revolution he converted it into an opera about the new political situation in France. This new version too had only a few performances.

The Overture opens with a short and pompous slow introduction in the old French style, which is followed by a spirited, sonata-like *Allegro* with a pair of cheery principal themes.

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CONCERTO FOR VIOLIN AND ORCHESTRA NO. 4, IN D MAJOR, K.218

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

We marvel at the speed with which the mature Mozart wrote his last three great symphonies. Yet in 1775, he already possessed the gift of conceiving large works almost faster than he could write them down, and in nine months he added five violin concertos to his catalog. Speed hardly affected quality: the last three of these violin concertos are among the earliest of Mozart's works that have established a permanent place in the concert repertoire. Mozart was an accomplished violinist, although he preferred to play the piano in concert or the viola in chamber music, and his father told him, "You have no idea how well you play the violin. If only you would play with boldness, spirit and fire, you would be the first violinist in Europe."

As a salaried employee of the Archbishop of Salzburg, Mozart composed his violin concertos for himself or one of his

colleagues to play at archiepiscopal court entertainments. We think them nearly perfect as they stand, but when another staff violinist, Antonio Brunetti, played them, Mozart willingly wrote alternate movements to suit his colleague's taste and skill.

The Violin Concertos of Mozart offers us charms and delights of all kinds except the grave and dramatic, which will appear in his later piano concertos. They are most remarkable for their fluency of discourse, their mastery of rhetoric, their richness of ideas, and their subtlety of wit. He called this one his "Strasbourg Concerto," probably because the little dance-tunes inserted in the last movement originated there.

Its *Allegro* first movement is a spirited piece that opens with a great announcement like a trumpet fanfare, almost too brilliant for many violinists. The second, *Andante cantabile*, is an aria for the violin, simple and direct and beautiful. The amusing final Rondo begins *Andante grazioso*, in the French style, switches to a lively Italianate rhythm, quotes the gavotte and musette in the folk or popular style from Strasbourg, recalls the opening music, and then whimsically fades away.

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SYMPHONY NO. 3, IN D MINOR

..... Anton Bruckner
(Born September 4, 1824, in Ansfelden, Austria; died October 11, 1896, in Vienna)

Anton Bruckner was the son and grandson of poor teachers in a provincial Upper Austrian village. Orphaned in early childhood, he turned away from his destined career as school-master and became a musician. As the years went by, he worked his way up as an organist and teacher of music in larger towns and then in big cities, immersing himself all the while in the great new musical language that Richard Wagner was presenting to the world in his operas. In 1868, Bruckner was at last ready for the capital, and he moved on to Vienna, where he became the Emperor's court organist, taught counterpoint and organ at the Conservatory and theory at the University.

Bruckner idolized Wagner, and in 1873 asked permission to dedicate to him either the Second Symphony, which the Vienna Philharmonic had rejected as "unplayable nonsense," or the Third, which was not quite complete. At first Wagner hesitated to have anything to do with either work, but soon he found himself captivated by the great opening trumpet call in the Third and enthusiastically accepted the dedication.

The anti-Wagner party then held power in Vienna's musical politics, and the Philharmonic twice refused to play Bruckner's new Symphony. A performance was finally scheduled for December, 1877, after Bruckner had already composed two more symphonies and had changed this one greatly, but the conductor suddenly died a few weeks before the concert date. The composer was called on to lead the performance — a task for which he was ill-suited by temperament, training and technique — and the concert was a disaster. A large part of the audience left during the performance, and most of those who remained expressed their displeasure noisily. The only good that came out of the event was an obscure publisher's offer to print the score, which resulted in few performances elsewhere, if any, of a newly cut and revised version.

Poor, simple Bruckner, the master of harmony and counterpoint, had no idea of how to deal with the practicalities of musical life, and during a period of mental depression in the 1880's he and one of his students made still more changes in the Symphony, really recomposing many parts of it. The result of all these changes in the score is that it now exists in several very different published versions, and no matter what claims are made for any of them, no one truly knows what Bruckner really wanted — because he himself did not know. The result is that what we now hear as Bruckner's Symphony No. 3 may vary greatly from one performance.

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OVERTURE TO *DER FREISCHUTZ*

..... Carl Maria von Weber
(Born November 18, 1786, in Eutin, Grand Duchy of Oldenburg; died June 5, 1826, in London)

Der Freischutz marked an 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 used Italian texts and the Italian musical style for their operatic works. The immediate, overwhelming success of *Der Freischutz* changed matters quickly and Weber's score laid the foundation for the whole German school of romanticism, which culminated in the music-dramas of Richard Wagner.

The Overture to *Der Freischutz*, which sets the stage for the tense drama of the supernatural that is to follow, is a short symphonic poem based on several of the opera's principal themes. It was performed separately several times before the opera was heard in its entirety, and at the operatic premiere in Berlin on June 18, 1821, it so pleased the audience that it was played a second time before the curtain rose.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN A MAJOR

..... Franz Liszt
(Born October 22, 1811, in Raiding, Hungary; died July 31, 1886, in Bayreuth, Germany)

Franz Liszt's position in musical history is assured by the influence of his unmatched piano virtuosity, by his championing of such advanced composers of his time as Berlioz and Wagner, and especially by his "modernization" of music. He created a new style of piano-playing, invented the symphonic poem, established a place for folklore in art-music, and reconstructed the piano concerto. His new ideas profoundly influenced several generations of composers and performers. One of Liszt's ambitions was to create extended works — symphonies, concertos and sonatas — as continuous wholes rather than sectional constructions of individual movements. In the new symphonic poems, he used a story or an historic event or some other kind of non-musical idea to bind the parts together. In his great Piano Sonata and two Piano Concertos, he faced the problem of doing so by musical means alone.

The Concerto exemplifies a new creative principle that Liszt had evolved in the course of his years of search. Instead of stating contrasting themes and then reexamining them analytically in the classical process called development, Liszt uses a minimal number of different musical subjects, but presents each one in as many different lights as he can, in a process of constant variation and transformation. The single long continuous movement of this Concerto is subdivided into six large parts, almost all derived in some way from the theme that is presented plaintively and poignantly at the very beginning. The listener can trace its progress through a series of changing tempos: *Adagio sostenuto assai*, *Allegro agitato assai*, *Allegro moderato*, *Allegro deciso*, *Marziale un poco meno allegro*, and *Allegro animato*.

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SYMPHONIE FANTASTIQUE ("Fantastic Symphony"), Episode in the Life of an Artist, Op. 14

..... Hector Berlioz
(Born December 11, 1803, in La-Cote-Saint-Andre; died March 8, 1869, in Paris)

In 1830, just three years after the death of Beethoven, an almost unknown twenty-six-year old French composer named Hector Berlioz composed his *Fantastic Symphony*. It showed

him to be the most original musical thinker of his time, showed that music had great new powers of expression, and became a model for Liszt, Wagner and Strauss. When Berlioz was eighteen years old, his father had sent him to Paris to study medicine, but the youth had neglected his studies, found his way to the Conservatory and devoted himself entirely to music. Six years later, in 1827, when a traveling theatrical company arrived from London with *Hamlet* and *Romeo and Juliet* in its repertoire, the young composer and all Paris fell under the spell of Shakespeare. Few members of the audience understood English, the language of the nation that had been their enemy for so long — Berlioz did not — but somehow the spell of the poetry penetrated this barrier.

Berlioz wrote several versions of the Symphony's descriptive program. He originally headed it *Episodes from the Life of an Artist*, and added *Fantastic Symphony* as a subtitle. The following is a translation of his last version:

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of despair over love. The narcotic dose, too weak to bring him death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his sensations, sentiments and recollections are translated, in his sick mind, into musical ideas and images.

First Movement, *Reveries, Passions (Largo — Allegro agitato e appassionato assai)*: At first he remembers the sickness of the soul, the wave of passion, the melancholy, the senseless joy that he experienced before having seen his beloved; then the volcanic love she suddenly inspired, his raving anguish, his jealous fury, the return of affection, the consolation of religion.

Second Movement, *A Ball (Valse, Allegro non troppo)*: He finds his beloved again at a ball, in the middle of the tumult of a brilliant party.

Third Movement, *Scene in the Fields (Adagio)*: One summer evening in the country he hears a dialog of two herdsmen's pipes. This pastoral duet, the place, the gentle rustling in the trees lightly stirred by the breeze, some grounds for hope that have just come to him, all these combine to bring unaccustomed calm to his heart, to give happier color to his thoughts; but she reappears, wrings his heart, and bitter forebodings disturb him. If she were to deceive him! One of the herdsmen begins his simple tune again. The other does not answer. The sun sets — Distant rumbling of thunder — Solitude — Silence.

Fourth Movement, *March to the Scaffold (Allegretto non troppo)*: He dreams that he has killed her whom he loved, that he is condemned to death, led away to the scaffold. The procession marches to the sound of music that is sometimes somber and wild, sometimes brilliant and solemn, in which a muffled tramp of heavy steps follows the loudest crashes without transition. At the end, the *idée fixe* returns for a moment like a last thought of love interrupted by the fatal blow.

Fifth Movement, *Dream of a Witches' Sabbath (Larghetto — Allegro)*: He sees himself at the sabbath, in the middle of a horrid company of ghosts, sorcerers, monsters of every kind, come together for his funeral. Strange noises, moans, outbursts of laughter, distant cries to which others seem to reply. The beloved melody comes back again, but it has lost its shy yet lofty character. It is now nothing but a dance tune, base, trivial and grotesque. It is she, coming to the sabbath — roars of joy on her arrival — She joins the diabolical orgy — Funeral bells; burlesque parody of the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

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Susan

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831st Performance

Thursday, July 26

DETROIT SYMPHONY ORCHESTRA

Neeme Jarvi, Conductor
Grant Johannesen, Pianist

BERLIOZ: Corsaire Overture

FRANCK: Symphony in d
Lento - Allegro non troppo
Allegretto, ma non troppo
Allegro non troppo

INTERMISSION

RAVEL: Concerto for the Left Hand

Lento
Piu lento
Allegro

RAVEL: La Valse

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Neeme Jarvi

and Television Orchestra as well as beginning a 13 year tenure as Chief Conductor at the Theatre of Opera and Ballet Estonia in Tallinn.

Mr. Jarvi gained international repute in 1971 when he won First Prize in the Academia di Santa Cecilia in Rome which led to invitations to conduct major orchestras not only in Europe but also Germany, Sweden, Japan, Mexico, and Canada. In the Soviet Union he became Chief Conductor and Artistic Director of the Estonian State Symphony.

Neeme Jarvi is equally renowned for his opera conducting and made his Metropolitan Opera debut during the 1978-79 season.

In January of 1980 Maestro Jarvi and his family emigrated to the United States and in the following month he made his American Orchestral debut conducting the New York Philharmonic.

He has recorded with the Concertgebouw Orchestra on the Phonogram Label and in the coming years he is to record all orchestral works of Sibelius.

834th Performance

Sunday, July 29

DETROIT SYMPHONY ORCHESTRA

Neeme Jarvi, Conductor
Grant Johannesen, Pianist

SIBELIUS: Karelia Overture

BRAHMS: Piano Concerto No. 2 in B Flat, Op. 83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

INTERMISSION

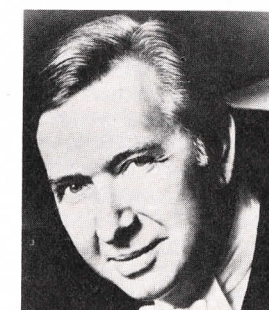
SIBELIUS: Symphony No. 5 in E Flat, Op. 82
Tempo molto moderato - Allegro
moderato - Presto
Andante mosso, quasi Allegretto
Allegro molto

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Grant Johannesen

Since his New York debut in 1944 and his orchestral debut with the New York Philharmonic, Grant Johannesen has been a constant favorite of audiences around the world.

This past summer he was heard in a special all-American program at Ravinia Festival, and was the featured soloist at The Blossom and Colorado Festivals as well. In October of 1984 Mr. Johannesen was presented in a recital at Alice Tully

Hall, marking the fortieth anniversary of his New York debut.

Mr. Johannesen has been a frequent guest of such orchestras as the New York Philharmonic, The Cleveland Orchestra, and symphonies of Boston, Pittsburgh, and Atlanta, as well as most of the major orchestras in Europe.

Grant Johannesen was born in Salt Lake City. At 17 he studied in New York with Robert Casadesu and Egon Petri, and composition with Roger Sessions. After World War II he worked in France with Nadia Boulanger and in 1949 won First Prize at the International Piano Competition in Ostend, Belgium. During the following decade he became one of the N.B.C. Bell Telephone Hour's most frequent guests.

A dedicated teacher, Mr. Johannesen has been President of the Cleveland Institute of Music since 1977, making him one of the few heads of a major conservatory who has continued to pursue a full-time performing career.

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LE CORSAIRE, OVERTURE, OP. 21

..... Hector Berlioz
(Born December 11, 1803, in La-Cote-Saint-Andre; died March 8, 1869, in Paris)

The history of this work has been confused by the Romantic imagination. In 1856, Berlioz conducted its first performance in Germany at a concert given in the castle of the Grand Duke of Weimar, where Franz Liszt was Music Director. According to an account published at the time, Berlioz had composed the Overture in three days during a storm-tossed sea voyage, after having read Byron's narrative poem, *The Corsair*, about a pirate hero modeled after the historical Jean Lafitte.

In fact, Berlioz made his first sea voyage, a stormy one, in 1831, and he may have thought of writing a descriptive piece about it then. The first version of the Overture we now know as *Le Corsaire* was written fifteen years later in Nice, however, and was called *La Tour de Nice* ("The Tower of Nice"), after an old ruin, two hundred feet above sea level, to which he often climbed. Berlioz conducted it in Paris in January, 1845, but was unsatisfied with his work and set it aside for revision.

He recast the score in London in 1851 and 1852 and retitled it *Le Corsaire rouge* ("The Red Rover"), after the pirate tale by James Fenimore Cooper, in which a mill tower above a rocky sea coast is an important feature. In 1856, for the first performance of the new version, in Paris, Berlioz dropped the word *rouge*, leaving as his title simply *Le Corsaire*. He never made any association between his Overture and the Byron poem. That idea was an invention of others.

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SYMPHONY IN D MINOR

..... Cesar Franck
(Born December 10, 1822, in Liege, Belgium; died November 8, 1890, in Paris)

As a child, Cesar Franck was a prodigious pianist whose father wished him to make a career as a traveling virtuoso. By 1835 he had exhausted the musical possibilities of his native Liege, left for Paris to study with better teachers, and in 1836 entered the Paris Conservatory, where he won first prizes in piano, organ and fugue. Later, when he became professor of organ at the Conservatory, his classes — rather than the regular composition classes — attracted the most talented students and became the training center for a generation of French composers.

Franck lived a quiet, modest life devoted to the organ, to his students and — when he had time — to composition. He is one of those composers encountered occasionally in the history of music whose careers hardly begin until they are about fifty years old. All the music by Cesar Franck that we hear now was composed late in life. He was sixty-four years old when he began to write his only Symphony, in 1886, and in August, 1888, it was done. French musical life then revolved almost entirely about the opera, and the composer of a new symphony could expect it to be greeted with apathy or hostility. The musicians of the Paris Conservatory Orchestra did not want to play Franck's new work and only what Vincent d'Indy called the "benevolent obstinacy" of the conductor, Jules Garcia, kept it on the program of the concert on February 17, 1889, when it was first performed.

Neither the public nor the critics understood the work and both were quick to condemn it. D'Indy quotes a Conservatory professor contemptuously, "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 with English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly

never be a symphony!" The professor can be excused for not knowing Haydn's Symphony No. 22, written in 1764, which has not one but two English horns, for its existence was then known only to a few scholars. Franck was satisfied with his work. When he returned home after the concert and his wife and son greeted him at the door with a barrage of questions on how it had gone, he replied simply, "It sounded well, just as I thought it would."

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CONCERTO FOR THE LEFT HAND, IN D MAJOR

..... Maurice Ravel
(Born March 7, 1875, in Ciboure, Basses-Pyrenees; died December 28, 1937, in Paris)

Ravel's Piano Concerto for the Left Hand was composed at the request of the Austrian pianist, Paul Wittgenstein, who had lost his right arm in the First World War. Wittgenstein was determined to continue his musical career and asked a number of composers, including Ravel, Strauss, Prokofiev, Hindemith and Britten, to write special music for him. The Ravel Concerto is the only one that has held a firm place in the active repertoire. Ravel worked on this concerto in 1930 and 1931, while at the same time writing his two-hand Piano Concerto in G. These were to be his last major compositions. Wittgenstein was the soloist in the first performance of the D Major Concerto, in Vienna on November 27, 1931.

Both of Ravel's piano concertos reveal the influence of American jazz and popular music, the result of his visits to night clubs in New York's Harlem and Greenwich Village during his tour of the United States in 1928. He wrote to a friend that "planning the two piano concertos simultaneously was an interesting experience. The concerto for Left Hand contains many jazz effects. In a work of this kind, it is essential to give the impression of a texture no thinner than that of a part written for both hands. A sudden change occurs and the jazz music begins. Only later does it become manifest that the jazz music is built on the same theme as the opening part," a process he later described as "a mixture of the muses."

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LA VALSE, CHOREOGRAPHIC POEM

..... Maurice Ravel
(Born March 7, 1875, in Ciboure; died December 28, 1937, in Paris)

In 1906, Ravel wrote to a friend that he was contemplating a musical homage to Johann Strauss, a waltzing symphonic poem to be called *Wien* ("Vienna"). "You know my affinity for those wonderful rhythms," he said, "and that I value the *joie de vivre* expressed by the dance." By 1914 the work existed as a sketch, but the War required that he put the score aside, and he did not return to it until peace came. Between December, 1919, and April, 1920, Ravel converted it into *La Valse*, a "choreographic poem" that he described as "a kind of apotheosis of the Viennese waltz."

Serge Diaghilev, the great Director of the original *Ballets Russes*, for whom Ravel had written *Daphnis and Chloe*, was interested in *La Valse* for a ballet, but when he heard the composer and a friend play through it at two pianos, he said it was a "masterpiece ... but not a ballet." Ravel, furious, picked up his music and left the room, and the two never spoke again. History has proved Diaghilev wrong, for *La Valse* has been successfully choreographed by Bronislava Nijinska, Mikhail Fokine and George Balanchine.

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KARELIA, OVERTURE, OP. 10

..... Jean Sibelius
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Jarvenpaa)

Karelia is a region of Northern Europe on the White Sea, inhabited by Finnish people but governed for centuries by Sweden, Russia and, now, the Soviet Union. When Sibelius was a young man, all of Finland was a Russian Grand Duchy, and in 1890 its rulers suddenly turned more harsh, severe and oppressive than they had been before. Finnish nationalism had few ways of expressing itself, but one that the Russian authorities allowed was a pageant of historical tableaux, presented by the members of the Viipuri student organization at Helsinki University, depicting the history and the folkways of Karelia. Sibelius wrote the incidental, background music for this production, which was first performed on November 13, 1893. The Overture was later published as his Op. 10.

The tableaux were set at the Viipuri castle, which is depicted in the Overture's first theme. The second theme uses a rhythm characteristic of Finnish song, and a fanfare theme was converted, later in the pageant, into a bright little march. A modern scholar who has examined the composer's manuscript of the Overture finds in it suggestions that the music was conceived rather earlier and with a very different expressive program.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 2, IN B-FLAT, OP. 83

..... Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Brahms, in the years of his maturity, was essentially a "summer composer." Unlike Mahler, who was burdened with opera and orchestra directorships in winter, he held no official posts then, but he did take an active role in musical life, playing the piano and conducting during the winter season while sketching the musical ideas and procedures that he would assemble into his great works at the Alpine resorts where he spent the warm months. In the spring of 1878, as a between-seasons diversion, he made his first trip to Italy, where he was entranced by the climate, the architecture and the art — but not by the music. Ideas for a new piano concerto began to take form there, his first in twenty years, and he started to work on it that summer. He soon put it aside in favor of the Violin Concerto and some other works, and he did not return to it until he came back from a second Italian tour in 1881.

Around the time of the new concerto, a new friendship grew up between Brahms and the conductor-pianist Hans von Bulow, who dubbed Brahms's First Symphony "Beethoven's Tenth." Bulow had formerly belonged to a rival faction that gathered around Liszt (his teacher and ex-father-in-law) and Wagner (husband of his ex-wife). In October, 1881, Brahms tried out the Concerto with Bulow and his orchestra at

Meiningen, and on November 9, 1881, in Budapest, he played it in public for the first time, with Alexander Erkel conducting. He himself conducted the rest of the program. Later that season Brahms played the Concerto about a dozen times on tour with Bulow and his orchestra. Some of the tour programs included both of his concertos, with Bulow and Brahms alternating in the roles of soloist and conductor. In the 1890's, Eugen d'Albert used to play both of Brahms's concertos on one program, which must have made the concerts endurance contests for both soloist and orchestra.

The majestic gravity of the First Concerto sometimes makes it seem to be the work of a young man who is taking himself much too seriously, but the Second is lightheaded considerably by the bright sun of Italy, if not by its songs. As we follow the path of the quiet opening horn call and the other principal themes through the great length of the first movement, *Allegro non troppo*, we hear Brahms move masterfully back and forth between lyric and heroic treatment of its ideas. The second movement, *Allegro appassionato*, is the scherzo, neither "tiny" nor "wisp" but demonic.

In the third movement, a serene *Andante*, Brahms makes time for song, at last. The opening melody, played by the orchestra's principal cellist, was to reappear many years later in a song, *Immer leiser wird mein Schlummer*: "Ever lighter grows my slumber, and my sorrows hover over me like a trembling haze. In dreams, I often hear you calling outside my door. No one is there to open it for you. I wake and weep bitterly." When the music slows, the clarinet plays a melody from a song he had been working on recently, *Todessehnen*, "Long for Death," an abandoned lover's lament. The last movement is a sprightly rondo, *Allegretto*. Its main theme seems to be a lively version of this sad song's opening measures and the contrasting episodes are distantly derived from the Hungarian Gypsy style that Brahms always found so amusing and that he so often used in his finales.

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SYMPHONY NO. 5, IN E-FLAT, OP. 82

..... Jean Sibelius
(Born December 8, 1865, in Tavastehus, Finland; died September 20, 1957, in Jarvenpaa)

Jean Sibelius is one of the few composers from the Scandinavian north to become a musical figure of worldwide importance. There was a time when serious critics, especially in England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms, but a later generation assigned him a place with the finest national composers of Europe: Tchaikovsky, Dvorak and Grieg.

The old idea of Sibelius as a solitary figure, alone and separate from Europe on the distant Karelian peninsula, was never correct. He studied in Berlin and Vienna, and was published in Leipzig. He made concert tours to the principal cities of Europe, and he went to England, where his works were very popular, quite often. He taught for a while at the New England Conservatory of Music in Boston, and was awarded an honorary degree by Yale. He was a cosmopolitan musician and an international figure.

After the Fourth Symphony, which was completed in 1911, Sibelius turned his attention away from formal symphonic music for a few years and wrote several descriptive, programmatic works. In the spring of 1915, he visited the United States for two months and, on his return home, started working on the music that was to become his Fifth Symphony. Life soon became difficult for Sibelius. The First World War was shaking Europe. Because Finland was part of the troubled Czarist Empire, he could not collect his royalties from his German publisher. Work on the Symphony provided an escape from the concerns and the hardships of everyday life.

On the composer's fiftieth birthday, December 8, 1915, the new Symphony had its first performance, in Helsinki. A revised version was played a year later, and in 1917 he started a final revision. Unfortunately, the Russian Revolution and other social upheavals prevented further progress on the score until 1919, when it finally took its present shape. Sibelius wrote in a letter, "The Fifth Symphony is in a new form, practically newly composed. I am working on it every day. A lively climax at the end, triumphal." As we know it today, this is a noble work, one of the finest of the composer's seven symphonies.

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836th Performance

Thursday, August 2

DETROIT SYMPHONY ORCHESTRA

Varujan Kojian, Conductor

Dylana Jenson, Violinist

Berj Zamkochian, Organist

KORNGOLD: Suite from "The Adventures of Robin Hood"

Old England

March of the Merry Men and Battle

Love Scene

Duel, Victory and Epilogue

GOLDMARK: Concert No. 1 in a, Op. 28

INTERMISSION

SAINT-SAENS: Symphony No. 3 in c, Op. 78

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840th Performance

Sunday, August 5

DETROIT SYMPHONY ORCHESTRA

Varujan Kojian, Conductor

Dylana Jenson, Violinist

YARDUMIAN: Armenian Folk Suite

Introduction

Song

Lullaby

Dance

Interlude

Dance 2

Finale

SIBELIUS: Violin Concerto in D, Op. 47

INTERMISSION

HOVHANESS: "Mysterious Mountain" Symphony
No. 2, Op. 132

Andante

Double Fugue: Moderato: Presto

Andante con moto

KHACHATURIAN: Suite from Gayne Ballet

Sabre Dance

Awakening & Dance

Lezhinka

Gayne's adagio

Gopak

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Varujan Kojian

his music lessons. He graduated with first prize in violin at the age of 13. He studied with Ivan Galamian at the Curtis Institute of Music in Philadelphia and was one of 3 students selected for Jascha Heifetz' master classes on the West Coast.

In the Los Angeles Philharmonic he found himself more and more interested in conducting, moonlighting as conductor of the Beverly Hills Symphony. After attending one of Kojian's concerts, Zubin Mehta appointed the young musician assistant conductor of the Los Angeles Philharmonic as well as assistant concert master and then sent him to Vienna to work with Hans Swarowsky. Within four months Kojian was appointed Swarowsky's assistant and completed the 4 year course in 9 months.

In 1972 Kojian entered the International Competition for conductors and captured first prize. Next followed a major European tour. However he found time to guest conduct a number of American orchestras. He has appeared with many of the major American orchestras. His decision to leave a promising career as a violinist was a sound one.



Dylana Jenson

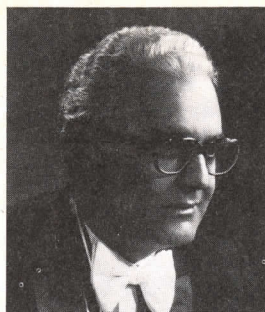
Dylana Jenson has won unanimous praise from critics and audiences alike for her performances with major orchestras and in recital. In 1982-83 her appearances with the Chicago and San Francisco Symphonies and the Cleveland and Minnesota Orchestras as well as her recording of two Brahms sonatas were received with unprecedented acclaim confirming her position among the great violinists of the world.

Dylana Jenson made her European debut in 1974 at Zurich's Tonhalle and a year later she was Jean Martinon's soloist at the Frankfurt Opera House. Soon after, the legendary violinist, Nathan Milstein asked her to substitute for him at Austria's International Music Festival. She has toured extensively in West Germany, Switzerland, Latin America, Poland, and the Soviet Union.

Ms. Jenson's 1983-84 season includes return engagements with the Philadelphia Orchestra at Saratoga, The Cleveland Orchestra at Blossom Music Festival and she will make two separate tours of Europe and The Far East.

Ms. Jenson was born in Los Angeles in 1961 and currently resides in New York. Each summer she journeys to Costa Rica, where she has been given a diplomatic passport — to perform and teach.

According to Irving Kolodin of the *Saturday Review*, "Winning the Silver Medal in the Tchaikovsky Competition at barely 17 is phenomenal . . . she will be one of the famous violinists of our time."



Berj Zamkochian

Berj Zamkochian was born in Boston, where he received his musical education. He graduated of the New England Conservatory of Music, and during his years of graduate study he was appointed to serve on the Organ Faculty of the Conservatory.

Since his debut in Boston's Symphony Hall, at the age of 24, he has actively concertized throughout North America, Europe and Asia. He represents

the Organists of the United States at the Third World Congress of Sacred Music in Paris. In 1965 he became the First North American Organist to tour the Soviet Union. In December of 1983 he completed his 18th season of touring in the U.S.S.R.

In 1957 he was appointed Organist of the Boston Symphony and in that same year Arthur Fiedler announced his appointment as Organist of the Boston Pops. His recordings have won him international acclaim. Last May, Berj Zamkochian was invited to play the opening concert on one of the world's largest organs in the newly constructed Shinji Shumei Kai Temple of Kyoto, Japan. The opening concert played to 40,000 people and was filmed by C.B.S. and Time-Life.

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THE ADVENTURES OF ROBIN HOOD, SYMPHONIC SUITE

..... Erich Wolfgang Korngold
(Born May 29, 1897, in Brno, Czechoslovakia; died November 29, 1957, in Hollywood, California)

In the years before the First World War, Erich Korngold was widely believed to be a musical prodigy on the order of Mozart, Mendelssohn and Saint-Saens, and although his mature career was quite different from any of theirs, he did indeed become an important creative artist. His father was an influential Austrian music critic who gave him his first instruction, and in 1907, Mahler declared the boy to be an extraordinary genius. The great Artur Schnabel played a sonata he wrote at thirteen. When he was fifteen, Richard Strauss said, on hearing Korngold's Theater Overture and Sinfonietta, "One's first reactions on learning that they were composed by an adolescent boy are awe and fear!" and Puccini was greatly impressed by an opera written when Korngold was only nineteen. As the years went by, he composed works for the concert and dramatic stages, was appointed to Vienna's most distinguished professorship, and in 1934 collaborated with the great Viennese producer-director, Max Reinhardt, on a Hollywood film version of *A Midsummer Night's Dream*.

At the start of 1938, Korngold felt endangered by the Nazis' imminent invasion of Austria, which was to come in mid-March. In late January, he was surprised and pleased to receive a telegram from Warner Brothers asking, "Can you be in Hollywood within ten days to write the music for *Robin Hood*?" Even now, when the length of the voyage from Vienna to California is measured in hours, it would be difficult for a busy artist to accept such an invitation, but Korngold did, and within two days, with his wife and one of his children, he was on the train to the French port of Le Havre. They made a stormy winter crossing of the Atlantic on the fast French liner, the *Normandie*, and then crossed the American continent by train.

The first movement, *Old England*, sets the scene. After a brief brass fanfare, the music falls into the rhythm of an English folk song and at the end the fanfare is heard again. The second movement follows immediately. It is a musical depiction of *Robin Hood and His Merry Men*, in the tempo of a dashing march. The *Love Scene* that follows is an elaborately written piece, lavishly orchestrated. Finally we come to the *Battle*,

Victory and Epilogue, music that is itself so plainly descriptive that it needs no explanation.

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CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1, IN A MINOR, OP. 28

..... Karl Goldmark
(Born May 18, 1830, in Keszthely, Hungary; died January 2, 1915, in Vienna)

Karl Goldmark was one of twelve children born to the cantor of the synagogue in a poor Hungarian village where, he wrote in his memoirs, "poetry was unknown." Nevertheless, he learned the rudiments of music from a local schoolmaster and at the age of twelve began to take lessons twice weekly at the music school of the nearest big town, a two-hour walk away. At fourteen he went to Vienna, where he lived in misery, an object of charity for families only a little less poor than himself, while trying to pursue his studies. He entered the Conservatory in 1847, but the political disturbances of 1848 closed it, and in case of mistaken identity, he barely escaped execution by a firing squad. He finally entered professional musical life in 1850, as a violinist in a popular theater orchestra in Vienna, where he lived for most of the rest of his life.

Goldmark is best remembered now by his early *Sakuntala* Overture, Op. 13, and the three works that are his Op. 26, 27 and 28: *The Rustic Wedding* Symphony, the Violin Concerto in A Minor, and the opera *The Queen of Sheba*. The Concerto was first performed in 1878, in Vienna, by a distinguished violinist of the time, Johann Christoph Lauterbach.

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SYMPHONY NO. 3, IN C MINOR, OP. 78 (WITH ORGAN)

..... Camille Saint-Saens
(Born October 9, 1835, in Paris; died December 16, 1921, in Algiers)

Saint-Saens was one of the great child prodigies — just as remarkable a young musician as Mozart or Mendelssohn. He began to play the piano while still an infant, and at age two he was found to have absolute pitch. At five, he could read an opera score and he played the piano part of a Beethoven sonata with a professional violinist. He began to compose at six, although he did not begin the study of harmony until he was eight. He learned Mozart and Beethoven concertos early but did not make his formal debut in a solo piano recital until the ripe old age of ten and a half, when he played a long program from memory in one of the great concert halls in Paris. He waited to write his first symphony until he was fifteen.

The Third Symphony of Saint-Saens (like the Ninth of Beethoven) was written for the London Philharmonic Society, which performed it for the first time on May 19, 1886, under the direction of the composer. Its novel construction and extraordinary orchestration puzzled some early critics, but after the Paris premiere Gounod called Saint-Saens "the French Beethoven."

The Symphony is a big work, in two large parts that contain the elements of the traditional four movements — an original form that Saint-Saens invented, he said, in order to avoid "interminable repetition." The music begins with a short slow introduction and then a somber but agitated theme in the strings. This material passes through several transformations until it calms and becomes a contemplative slow movement for strings and organ. The earlier materials return, and Part One then ends with a mystical coda. Part Two introduces new, energetic themes, while still recalling some from Part One. There is a swift scherzo-like section, and then a majestic new theme is heard, leading to the grandiose closing coda.

Saint-Saens dedicated the Third Symphony to the memory of Franz Liszt, who had devoted a large part of his life to the modernization of musical form.

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ARMENIAN SUITE

..... Richard Yardumian
(Born April 5, 1917, in Philadelphia)

Although he was brought up in a musical household, Richard Yardumian is largely a self-taught musician whose style was formed in his Armenian national heritage and in his work as a Protestant church organist and choirmaster. He began to compose when he was in his early teens, and he was barely twenty when this Armenian Suite first began to take form. With a newly composed ending, it was given its first performance on March 5, 1954, by Eugene Ormandy and the Philadelphia Orchestra, and it has since been heard hundreds of times.

Armenian music had an important place in his early home life, the composer has said, and he learned most of the melodies in the *Armenian Suite* as a child from his parents. "As is often the case with a child," he wrote at the time of the premiere, "the words of the poems did not make the impression that the spirit of the music did. The *Introduction*, which is a harvest song, came to be associated in my mind with the calling together of people, as church bells call village people together to worship. It is the curtain raiser to the many stories that are to be told — stories and dances of tragedy, sorrow, love, hope, worship — all of an individual race of people whose Christian history is so full of struggles and frustrations, but not without promise of inner peace and hope." Reverend Father Torkom Vardapet Manoogian supplied the following information at the premiere:

"All of the folksongs in the Suite are authentic and genuine. The theme of the *Introduction* is taken from the folk song called 'The Harvest.' The peasant, while reaping his crops, recollects the springtime when he was ploughing and sowing his seed, and anticipates the coming winter, when he will rest. Although the theme used in the Song is in the nature of Armenian folksong, it is not possible to identify it exactly. It is probably recollected from the composer's childhood. This is followed by a *Lullaby*. The mother, rocking the cradle, tells her child to sleep soundly, 'The golden cross upon your neck for you is a protector, and has been tied to your wedding ribbon by the priest.' The *Dance* that follows is a delightful love song. The *Interlude* suggests the melody known as 'The Bells Rang Out Good Morning.'

"The theme of the second Dance is from a folksong in which a lover awaits the arrival of the beloved. It may be translated: 'Though it is cloudy, it's not snowing. My heart is full of fire and there is no sleep for my eyes.' Another theme interwoven in this dance is from the folk song known as 'The Ploughing Song.' The peasant encourages his oxen by calling out and talking with them in a friendly manner; 'Pull tightly, thou oxen; may God keep thy owner.' The *Finale* brings the *Armenian Suite* to a close with reminiscences of earlier themes.

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CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MINOR, OP. 47

..... Jean Sibelius
(Born December 8, 1865, in Tavastehus; died September 20, 1957, in Jarvenpaa, Finland)

Sibelius composed his Violin Concerto in 1903, and it was given its world premiere at Helsinki in 1904, but he was dissatisfied with the work and revised it completely in the summer of 1905. In its new form, it was first performed in Berlin in 1905, with Karl Halir as soloist and the orchestra conducted by Richard Strauss. Sibelius was at last satisfied with the Concerto, and pleased by the careful preparation by Strauss.

Throughout the Concerto, the solo violinist and the orchestra are partners in this truly symphonic work. Coming, as it does

between Sibelius's Second and Third Symphonies, the Concerto presents an effective amalgam of romantic elements with the composer's novel ideas of form and development. The first movement, *Allegro moderato*, is brooding and dramatic. The second movement, *Adagio di molto*, is a romance, in which the solo violin predominates. The finale, *Allegro, ma non tanto*, was once described by Sibelius as a kind of *danse macabre*. The great musical analyst, Sir Donald Francis Tovey, jokingly called this exciting, strongly rhythmic movement "a polonaise for polar bears."

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MYSTERIOUS MOUNTAIN, SYMPHONY NO. 2, OP. 132

..... Alan Hovhaness
(Born March 8, 1911, in Somerville, Massachusetts)

Alan Hovhaness has been a prolific composer since early youth. Before he was thirty he destroyed nearly a thousand works, but he has since replaced them with hundreds of more mature compositions in countless styles. His principal composition teachers were Frederick Converse at the New England Conservatory of Music and Bohusla Martinu at Tanglewood, and his interest in the music of Armenia, his father's homeland, was fostered by the composer-priest Gomidas Vartabed. Hovhaness has received many fellowships, grants and awards that have enabled him to travel widely, gathering firsthand many ideas from the music of the Near and Far East that have entered his work and make him a forerunner of the "minimalist" school of composers of the 1980's.

Mysterious Mountain, which was given its first performance by Leopold Stokowski and the Houston Symphony Orchestra on October 31, 1955, was later subtitled a symphony. According to the composer, the "mountains" of the title are symbolic, "like pyramids, of man's attempt to know God; meeting places between the mundane and the spiritual; maybe the phantom peak thought to be higher than Everest; maybe the solitary mountain towering over the countryside." The first of the three movements is a lyrical *Andante*, with an interesting and often complex interplay of rhythms. The second is a tightly constructed double fugue on two themes, one *Moderato* and one *Presto*. The dreamy mood of the opening movement returns in the finale, *Andante con moto*, but the musical material is different and the climaxes are more intense.

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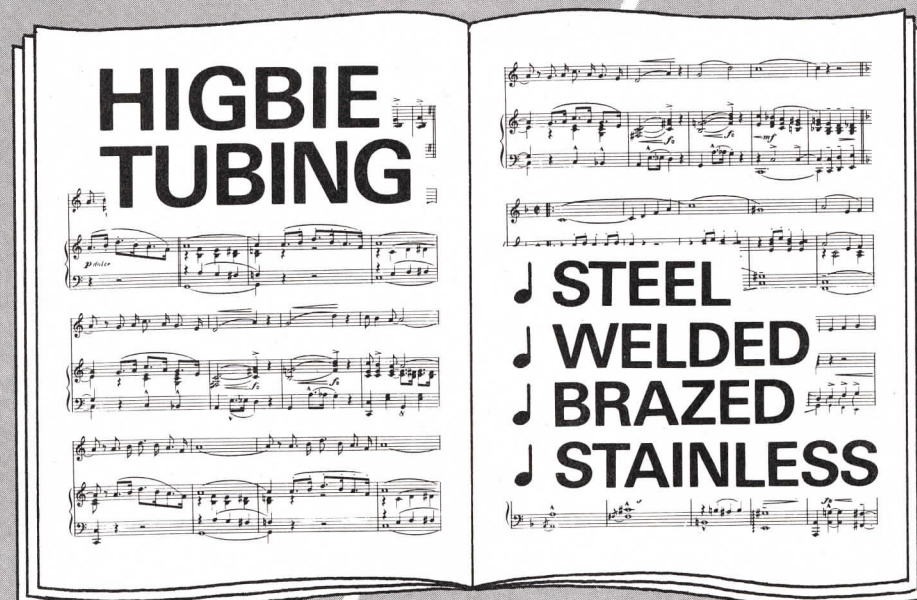
SUITE FROM THE BALLET, GAYNE

..... Aram Khachaturian
(Born June 6, 1903, in Tiflis, Georgia, U.S.S.R.; died May 1, 1978, in Moscow)

Aram Khachaturian, one of the Soviet Union's greatest composers, came late to the profession of music. His father was a poor Armenian bookbinder in the city of Tiflis in Soviet Georgia, and the folk music of the Caucasus had an important place in his home. He was enrolled in the Tiflis Commercial Institute, where he learned to play a tenor horn in the school band, and soon he started to take cello lessons, and then composition lessons, and in 1929 he became a full-time student at the Conservatory, from which he was graduated with highest honors in 1935, at the age of thirty-two.

The folk music of the southern republics of the Soviet Union was a permanent influence on Khachaturian's life as a composer, and its language is present in almost all of his works. The exotic eastern quality in his music is so brilliantly achieved that instead of limiting the popularity of his works, it has made them popular throughout the western world as well as everywhere in the Soviet Union.

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841st Performance

Thursday, August 9

DETROIT SYMPHONY ORCHESTRA
Maxim Shostakovich, Conductor
Paul Badura-Skoda, Pianist

SHOSTAKOVICH: Symphony No. 1 in f, Op. 10
Allegretto: Allegro non Troppo
Allegro
Lento
Allegro molto

MOZART: Concerto No. 14 in E Flat, K. 449
Allegro vivace
Andantino
Allegro ma non troppo

INTERMISSION

SHOSTAKOVICH: Symphony No. 15 in A, Op. 141
Allegretto
Adagio
Allegretto
Adagio

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844th Performance

Sunday, August 12

DETROIT SYMPHONY ORCHESTRA
Maxim Shostakovich, Conductor
Paul Badura-Skoda, Pianist

TCHAIKOVSKY: Romeo and Juliet

SCHUMANN: Piano Concerto in a, Op. 54
Allegro affettuoso
Intermezzo
Allegro vivace

INTERMISSION

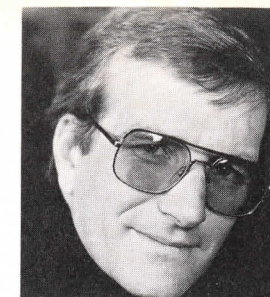
MAHLER: Symphony No. 1 in D
Langsam
Kraeftig Bewegt
Feierlich Und Gemessen
Stuermich Bewegt

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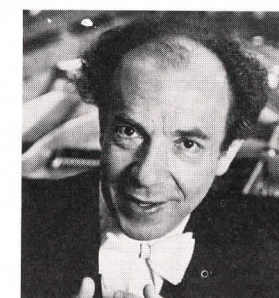
Maxim Shostakovich

Conductor and Artistic Director of the U.S.S.R. Radio and Television Symphony Orchestra. He toured throughout the world with that orchestra including 3 tours to the United States and premiered many important works including his father's Symphony No. 15.

In April of 1981 Mr. Shostakovich and his son Dmitri were given political asylum by the U.S. while they were on tour in West Germany. Several days later, he arrived in the U.S. where he now makes his home.

Since his departure from the Soviet Union, Mr. Shostakovich has conducted orchestras on three continents and has appeared with the symphony orchestras of Boston, Los Angeles, Detroit, Hong Kong, Seoul Korea, Ottawa, Oslo, the NDR of Hamburg, the WDR of Cologne, Philadelphia Orchestra at the Mann Music Center, and the Chicago Symphony at Ravinia.

During the 1982-83 season he made his Edinburgh Festival debut conducting 2 programs with the BBC Symphony. In 1983-84 he will make his debut with the Bayerischer Rundfunk in Munich and will assume the position of Principal Guest Conductor of the Hong Kong Philharmonic.



Paul Badura-Skoda

maestro's last summers and later continued the tradition of these special master classes. Development of young musicians is a deep concern and he currently holds a distinguished teaching position at the "Hochschule fuer Musik" in Vienna.

His first appearance at the Salzburg Festival in 1950 helped spread his fame as a great pianist and laid the foundation of an international career which has taken him around the world. Recordings and television appearances followed.

Though primarily a pianist he also composes and conducts, collects early keyboard instruments, writes essays and books on music and engages in musicological research to expand his knowledge of compositional styles. He has written a book with his wife, Dr. Eva Badura-Skoda, *Interpreting Mozart on the Keyboard*.

He is acclaimed as one of the leading pianists and "gives the impression — rare with professional musicians — of loving music with his every fiber."

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SYMPHONY NO. 1, OP. 10

..... Dmitri Shostakovich
(Born September 25, 1906, in Saint Petersburg; died August 8, 1975, in Moscow)

When Dmitri Shostakovich died, in 1975, music lost its last great symphonist. During the forty-five years between 1925 and 1970, he wrote fifteen works in this basic musical form. They are enormously varied in character and size, but through all of them runs the essential symphonic idea of an extended, highly developed work, based on a large number of contrasting themes. No other composer of the twentieth century has made so extensive, important, durable contribution to symphonic literature. His symphonies combine somber tragedy, mordant wit, expressive melody, dramatic development and profound emotion, all under a brilliantly orchestrated surface. We now see his works as a historic extension of the great symphonic tradition of the last two centuries.

Shostakovich's family was originally Polish, but settled in Russia after his grandfather's exile to Siberia. As a boy, he had his first piano lessons from his mother and at the age of thirteen, entered the Petrograd Conservatory. In 1925, at the age of nineteen, he completed his First Symphony as a Conservatory graduation piece. It was first performed on May 12, 1926, in Leningrad and was soon heard around the world. This was in an era when the rules of the Soviet Union felt that their new kind of society should support new kinds of art, and Russian composers, poets, novelists and painters formed a true avantgarde. Before long, their ideas changed. Shostakovich's next symphonies and his two operas of the late 1920's and early 1930's were attacked by Communist esthetic theoreticians for such faults as "bourgeois decadence" and ideological "formalism," and were withdrawn from circulation, but the greatness of his Fifth Symphony was recognized by all sides.

The first movement of Shostakovich's First Symphony opens with a short introduction, *Allegretto*, that 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 section in a slightly slower tempo and less boisterous mood. Later, 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 and 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 a symphonic device that was very original for its time, a solo for timpani.

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CONCERTO FOR PIANO AND ORCHESTRA NO. 14, IN E-FLAT, K.449

..... Wolfgang Amadeus Mozart
(Born January 27, 1756, in Salzburg; died December 5, 1791, in Vienna)

This Concerto is the first work that Mozart entered in a notebook he kept as a current catalog of his compositions. He dated it February 9, 1784, and noted that the orchestral accompaniment was for strings with pairs of oboes and horns *ad libitum*. It is a work of transition. The three preceding concertos were written to be played at home by young ladies with the accompaniment of a string quartet, to which winds might be added. This one was written for his gifted pupil Barbara von Ployer, "who paid handsomely," he wrote in a letter, but it is much more difficult than the earlier ones, a

virtuoso solo piece, and its orchestration would seem incomplete without the optional wind parts. Mozart played it himself at a concert on March 17, 1784, that "came off very well," he wrote to his father. "The new concerto won extraordinary applause. I hear praise of the concert everywhere I go."

The Concerto is a work of great and daring novelty — popular qualities then, if not now. Mozart's skill at extending a single musical idea is without precedent or example. At the same time, he uses a huge number of thematic ideas — enough to supply some ordinary composer with material for a half dozen concertos. The music is enriched contrapuntally, too, with procedures learned from his recent study of Bach.

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SYMPHONY 15, OP. 141

..... Dmitri Shostakovich
(Born September 25, 1906, in Saint Petersburg; died August 8, 1975, in Moscow)

Dmitri Shostakovich completed the last of his fifteen symphonies late in 1971, and on January 8, 1972, in Moscow, Maxim Shostakovich conducted its first performance. Shostakovich was in very poor health during his last ten years, nearly immobilized by a series of ailments that never let him forget how close to death he lived. The irony and wit that had been so important a part of his work disappeared almost completely from his music, replaced by dark-toned, doleful reflections on mortality. In his Fourteenth Symphony (1969), for example, he set to music eleven texts on the subject of death, by Russian and Western poets. His Fifteenth String Quartet (1974) and his very last composition, a Viola Sonata (1975) ended this series of gloomy, final masterpieces.

The Symphony is in four movements set only in two tempos, *Allegretto* and *Adagio*. The second and third movements are connected. The orchestra required is a large one but it is generally broken down into small groups and there is much solo writing for the instruments.

In the opening *Allegretto* movement, the principal subject is the perky tune played first by the flute and then by the bassoon. There is a contrasting second subject but it is of less importance. Of great importance, however, is what Shostakovich does with a little rhythmic figure that has often appeared in his music through the years: two short notes and a long one, "dit-dit-DAH." In this Symphony, which he knew would be his last, he makes it a call for freedom, simply by quoting the well-known tune in which Rossini uses it in his opera William Tell, as the march to which the Swiss peasants go out to battle for liberation from their Austrian oppressors.

Next is a melancholy slow movement, *Adagio*, with eloquent solos for violin and cello. In the music these are distant echoes of Shostakovich's First Symphony, the work that first made his name known throughout the world, recollected here as a mournful reference to his youthful freedom. The third movement is an *Allegretto* again, ironic and sometimes grotesque, with quotations from his Fourth Symphony, which the Soviet cultural authorities had required him to suppress for more than twenty-five years. In the finale, *Adagio* and *Allegretto* alternate. It includes variations on a theme derived from his Seventh symphony, which was widely publicized as a depiction of the Nazi's siege of Leningrad during the Second World War but is said to have been secretly intended as a commentary on the cruel repressions of the Stalin era. There are also two fragments from Wagner whose symbolic significance is obvious. One is the "Fate" motive from *The Ring of the Niebelungs*; the other, the timpani strokes that in *The Twilight of the Gods*, the final opera of that four-part epic, signal the funeral march of the hero, Siegfried.

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ROMEO AND JULIET, FANTASY-OVERTURE

..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 6, 1893, in Saint Petersburg)

Tchaikovsky was a young man and an inexperienced composer when he started to write a descriptive overture for orchestra based on Shakespeare's *Romeo and Juliet*, and he worked over the idea thoroughly with his friend Mily Balakirev, who was a self-taught composer of extraordinary natural gifts. None of Balakirev's compositions would earn him a career or a place in history like Tchaikovsky's, but he possessed in abundance one quality that Tchaikovsky completely lacked: self-confidence. Almost every step in Tchaikovsky's work on this score was taken under his friend's scrutiny. It was Balakirev who suggested the subject, the musical style and form. While the work was in progress, he criticized the themes and their organization, and when Tchaikovsky tired of it and allowed his attention to wander elsewhere, Balakirev steered him back to *Romeo*.

In November, 1869, the score was done, and in March, 1870, it was given its first performance, by the Orchestra of the Imperial Russian Music Society of Moscow, conducted by Nikolai Rubinstein. Alas, it was a sad failure, and Tchaikovsky (and Balakirev) set to work on a revised version. This was performed in Saint Petersburg in 1872, but was still not satisfactory. In the summer of 1878, Tchaikovsky briefly considered writing a *Romeo and Juliet* opera, but then turned back to his failed Overture. By September, 1880, it finally became the Overture-Fantasy we know today, one of the most popular orchestral compositions of the entire nineteenth century.

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CONCERTO FOR PIANO AND ORCHESTRA, IN A MINOR, OP. 54

..... Robert Schumann
(Born June 8, 1810, in Zwickau; died July 29, 1856, in Endenich)

Robert Schumann was one of the great figures of the Romantic era in Germany. He took his first piano lessons as a young child and made his earliest efforts at composition when only eleven years old. Like several other composers of the eighteenth and nineteenth centuries, he studied law, but he gave it up early to pursue music. When accident or illness injured his hand, he abandoned his hopes for a career as a pianist and earned his living as a composer, conductor and editor of an important musical journal that he founded in 1844. In 1840, Schumann married Clara Wieck, the daughter of his piano teacher, who was one of the great pianists of the era and one of the first women to achieve prominence as a composer.

Clara Schumann was of course the soloist when the Concerto had its first performance, in Dresden on December 4, 1845. The orchestra was conducted by another pianist, Ferdinand Hiller, to whom Schumann dedicated the concerto. Although it enjoyed some success at this first performance, the new Concerto took a while to catch on with the public. This lack of appreciation for her husband's music distressed Clara, but he assured her that in ten years all would be changed. Within ten years the concerto won wide acceptance.

This novel Romantic work was complicated and difficult for its first audiences. Unlike the Classic works of Mozart and Beethoven, it does not treat the orchestra and the soloist as two independent elements in the musical proceedings. Instead they are joined into a single performing body, almost like a chamber music ensemble, and with the new kind of texture that

resulted, the music was not easy to follow. The problem is the converse of the one that Schumann introduced in his great Quintet for Piano and Strings, of 1842, a piece of chamber music with a concerto-like piano part. There are other complications, too, especially some rhythmic ones, almost imperceptible to the listening ear, which Schumann probably wrote into the score for no other purpose than to shock and surprise the players, thus giving a little nervous edge to music that might otherwise sound complacent.

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SYMPHONY NO. 1, IN D MAJOR

..... Gustav Mahler
(Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna)

Around 1884, young Gustav Mahler started to work on the composition that became his First Symphony. He carried it with him when he was second conductor in various provincial opera houses, a young man burning with ambition to achieve elevated, ideal artistic standards of performance that were almost impossible to reach in the theaters of that era. He steeped himself in German Romantic literature and folklore, in the philosophers who reformed the intellectual life of Central Europe, and, above all, in the music of Richard Wagner. With his appointment as Director of the Royal Opera in Budapest, in 1888, he at last held a degree of artistic authority that was exhilarating for a twenty-eight-year-old conductor. When Johannes Brahms, who was notoriously difficult to please, heard Mahler conduct Mozart's *Don Giovanni* in Budapest in 1890, he shouted a German slang equivalent of "That's a hell of a guy," and the two became friends.

At a concert in Budapest, on November 20, 1889, Mahler conducted the first performance of a new, long composition, listed in the program simply as "Symphonic Poem," which was an early version of the First Symphony. One friendly critic found a modest degree of merit in the work: it was technically satisfactory, he thought, but rough and unpoetic; in some places beautiful, in others bizarre. Mahler had hoped that this work would have the kind of success that would allow him to become a full-time composer, but it did not. A Prague performance in 1898 was the first successful one. The audience applauded between movements and Mahler was presented with a laurel wreath after the concert, but this set no precedent.

Part of the problem that Mahler had with the Symphony was one that was to plague him throughout his career as a musician: an important element in his surpassing greatness as an artist was his dissatisfaction, his pursuit of the elusive ideal of perfection in writing and in performance. Just as he "re-touched" Beethoven's symphonies and "improved" Schumann's, he rewrote and re-rewrote his own. In addition, confusion was sown by changing titles, descriptions and stories associated with this work. When it was first performed as a "symphonic poem," it carried no specific title, no information on what the "poem" was about. After that it was billed as *Titan*, *A Tone Poem in the Form of a Symphony*. Later performances were accompanied by sub-titles and fanciful outlines that varied, sometimes quite radically, from concert to concert. The mature Mahler regretted ever having allowed himself to be persuaded by well-meaning friends that the descriptive programs could be helpful to audiences that would otherwise not comprehend his difficult, new music, and he discarded all of them.

The first movement of the Symphony is complex in structure but, for the modern listener, entirely accessible in meaning and mood. After the mysterious, slow introduction, it is based almost entirely on a beautiful song that Mahler wrote in 1884, *Ging' heut' Morgen Ubers Feld* ("Crossing the Field This Morning"). The following movement is a scherzo based on a theme like a *Ländler*, the Austrian dance that is the waltz's ancestor.

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in

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SCENE SYNOPSIS

Act I

Scene I — The front of Laurey's farmhouse

Scene II — The Smokehouse

Scene III — A grove of Laurey's farm

Act II

Scene I — The Skidmore Ranch

Scene II — Skidmore Kitchen Porch

Scene III — The front of Laurey's farmhouse

Time — Just after the turn of the century

Place — Indian Territory (now Oklahoma)

The August 28, 1984 performance is the Louis C. Goad memorial concert.

"OKLAHOMA!"

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On the evening of March 31, 1943, a cowpuncher named Curly leaped over a fence on a New York stage and began to sing . . .

*"Oh, what a beautiful mornin'!
Oh what a beautiful day!
I got a beautiful feelin'
Ev'rythin's goin' my way."*

He might well have been singing and speaking for the two men who wrote the song — Richard Rodgers and Oscar Hammerstein II — for this was, indeed, a beautiful day in their lives and one since which everything has been going their way.

Not that Rodgers and Hammerstein weren't famous before "Oklahoma!" burst onto the stage of New York's St. James Theatre. Rodgers had already written the music for several hundred songs, and his shows with Larry Hart — "Connecticut Yankee," "On Your Toes," "Pal Joey," "The Boys from Syracuse" and "Babes in Arms" among others — were the best and most successful of Broadway's sophisticated musicals.

Hammerstein, too, had already had a distinguished career. His collaborators included such eminent melodists as Sigmund Romberg, Rudolf Friml, and Jerome Kern, shows such as "Rose Marie," "Showboat," "Music in the Air," "New Moon," "Desert Song," and many songs, among them *All the Things You Are*, *The Last Time I Saw Paris*, *Lover, Come Back to Me*, and *When I Grow Too Old to Dream*.

March 31, 1943, however, was no reaffirmation of the past, no culminating of two careers. It was, in effect, the beginning of an era.

Rodgers and Hammerstein had once collaborated on a song for a Columbia University Varsity Show. But in the intervening years they had gone their separate and spectacular ways. It was following the death of his partner, Hart, that Rodgers called Hammerstein on the telephone one day and asked him if he would be interested in collaborating on a musical version of Lynn Riggs' play, "Green Grow the Lilacs." By a strange coincidence, Hammerstein had read the play a few weeks before and become interested in its potentialities as a musical. A simple "yes" to Rodgers' query and the team of Rodgers and Hammerstein was born.

They went to work. And when they finished, they had produced a musical play so fresh, so enchanting, that the opening night audience rose to its feet and cheered. Since that time the applause has never ceased, never lessened. "Oklahoma!" has stopped being just a wonderful theatrical experience. It has become (and this hackneyed word will never be more apt) an institution.

Even before it was turned into a motion picture, "Oklahoma!" had been seen and heard by more people

than any other musical in theatrical history. Its performances numbered in the thousands. Its audiences exceeded ten million. Its box office take totaled over thirty million. There was an Original company, a National company, then companies that played the world — Europe, South Africa, Australia, South America, Hawaii.

Rodgers and Hammerstein, meanwhile, weren't resting on their laurels. They were busy with such fitting successors to "Oklahoma!" as "Carousel," "Allegro," "South Pacific," "The King and I," and "Me and Juliet."

Here was a ten year period that saw Rodgers and Hammerstein lead the American musical stage in new and challenging directions, to undreamed of popular and artistic heights. Yes, this was an era, the Rodgers and Hammerstein era. And though audiences perhaps found in some of these other shows a score of more melodic brilliance, lyrics more poignant or amusing, broader comedy, stronger drama, or more exotic backgrounds, "Oklahoma!" kept rolling along as the show closest to their hearts, the show that became a significant piece of musical Americana, almost a symbol of America in musical theatre.

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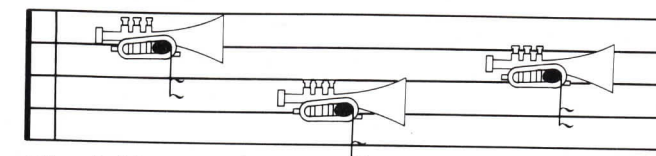
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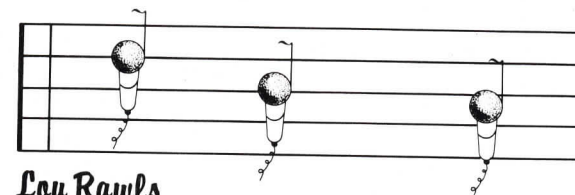
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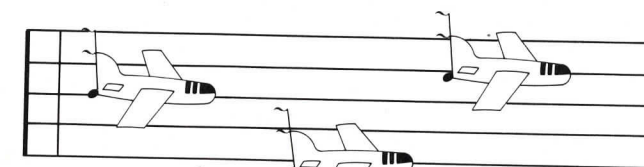
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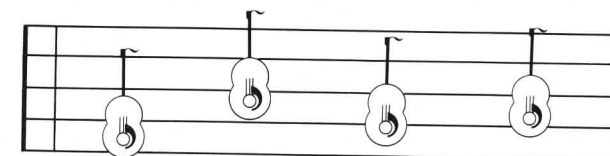
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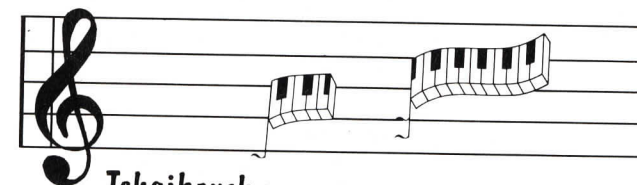
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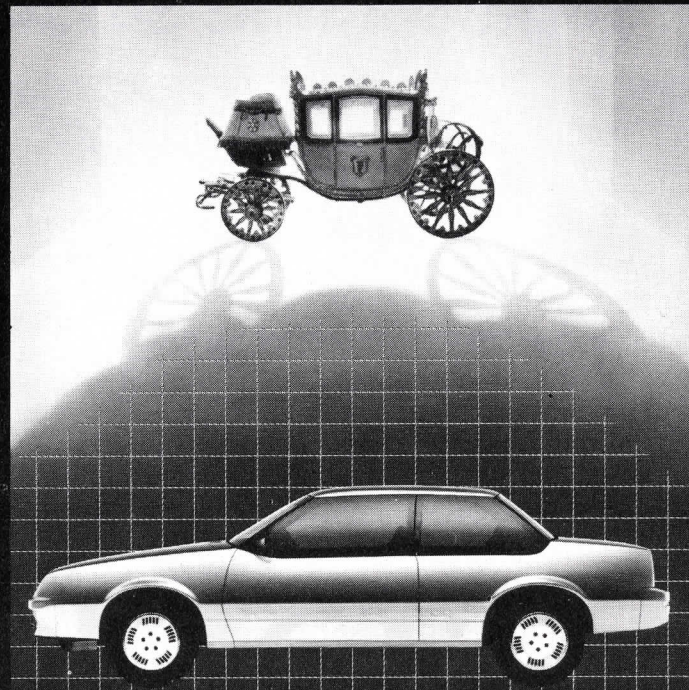


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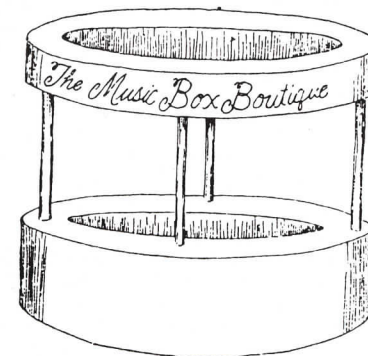
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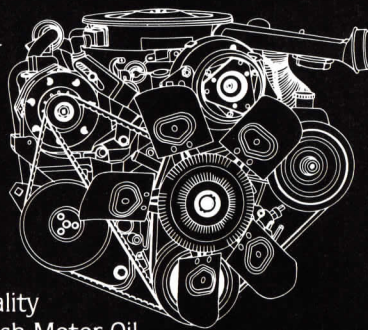
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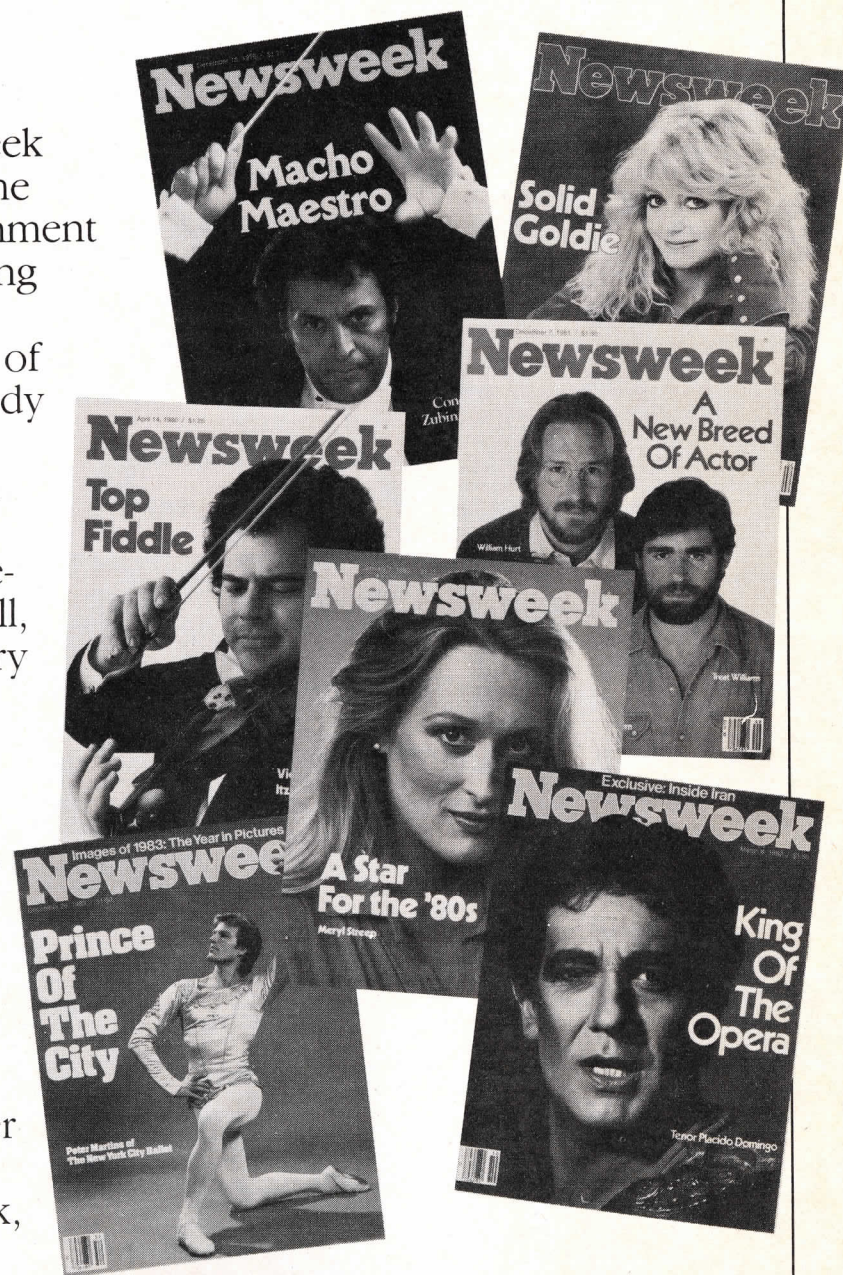
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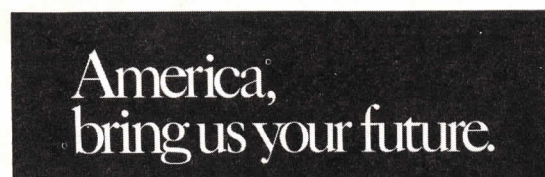
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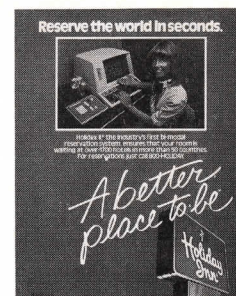
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INCREASING PRIMARY DEMAND: Having dominance in a market is one thing; keeping it is another. In the fiercely tough motor oil marketplace, Number One Quaker State found its competitive edge by building a do-it-yourself market and remains number one today. Rums of Puerto Rico continually stresses new product uses to maintain its leadership.

BUILDING AN IMAGE: How to build an image or reinforce one that's already strong? Use of the right spokesperson and/or right image is *essential*. Lee Iacocca turned out to be The New Chrysler Corporation's competitive edge. Believable, forceful... people listen when he speaks. Air France reinforces its extra-value image by selling upgraded comfort and service to business travelers.

PROVING SUPERIORITY THROUGH DIRECT COMPETITION: When you're not the leader in your field...but your product is discernibly

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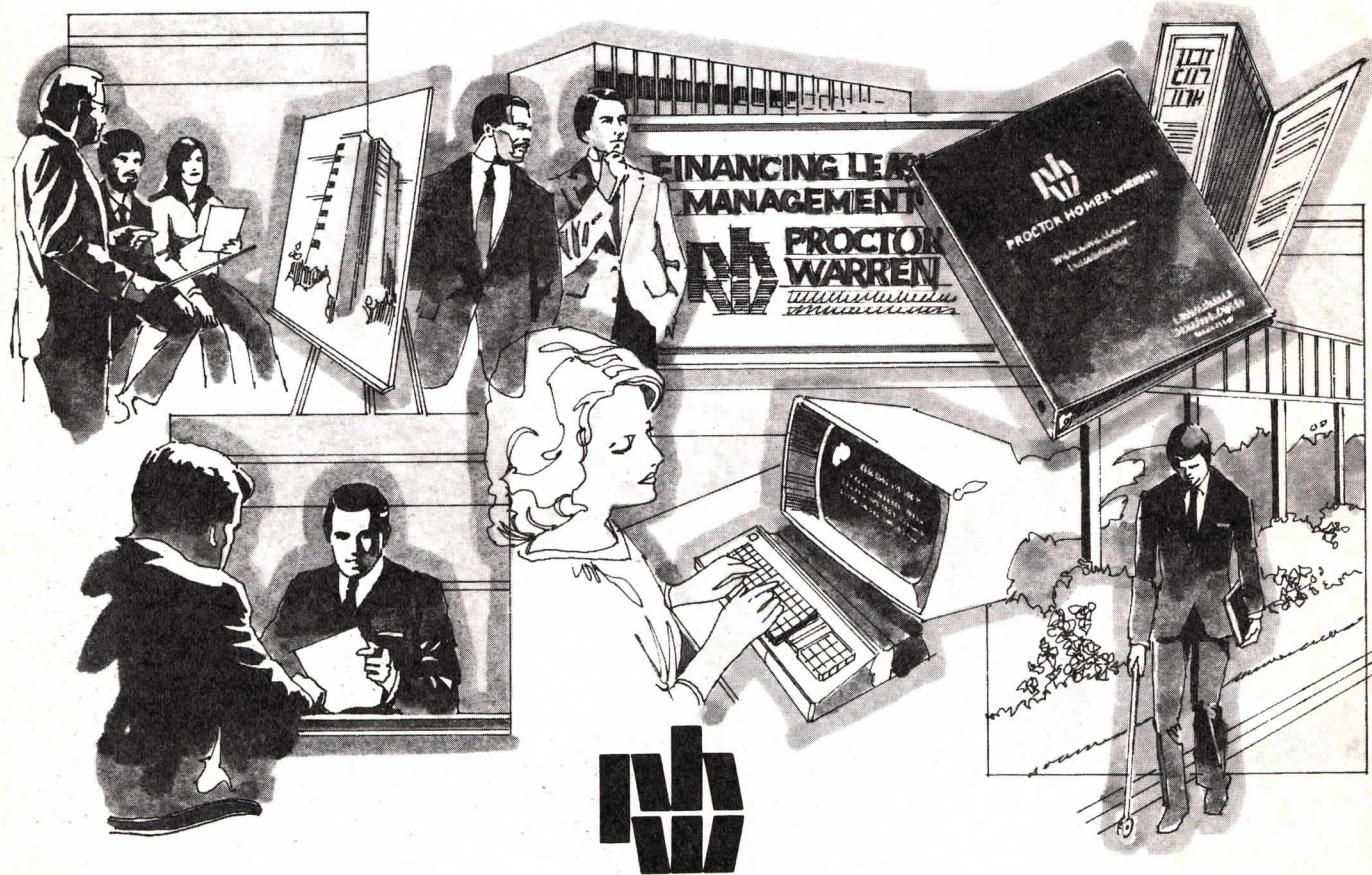
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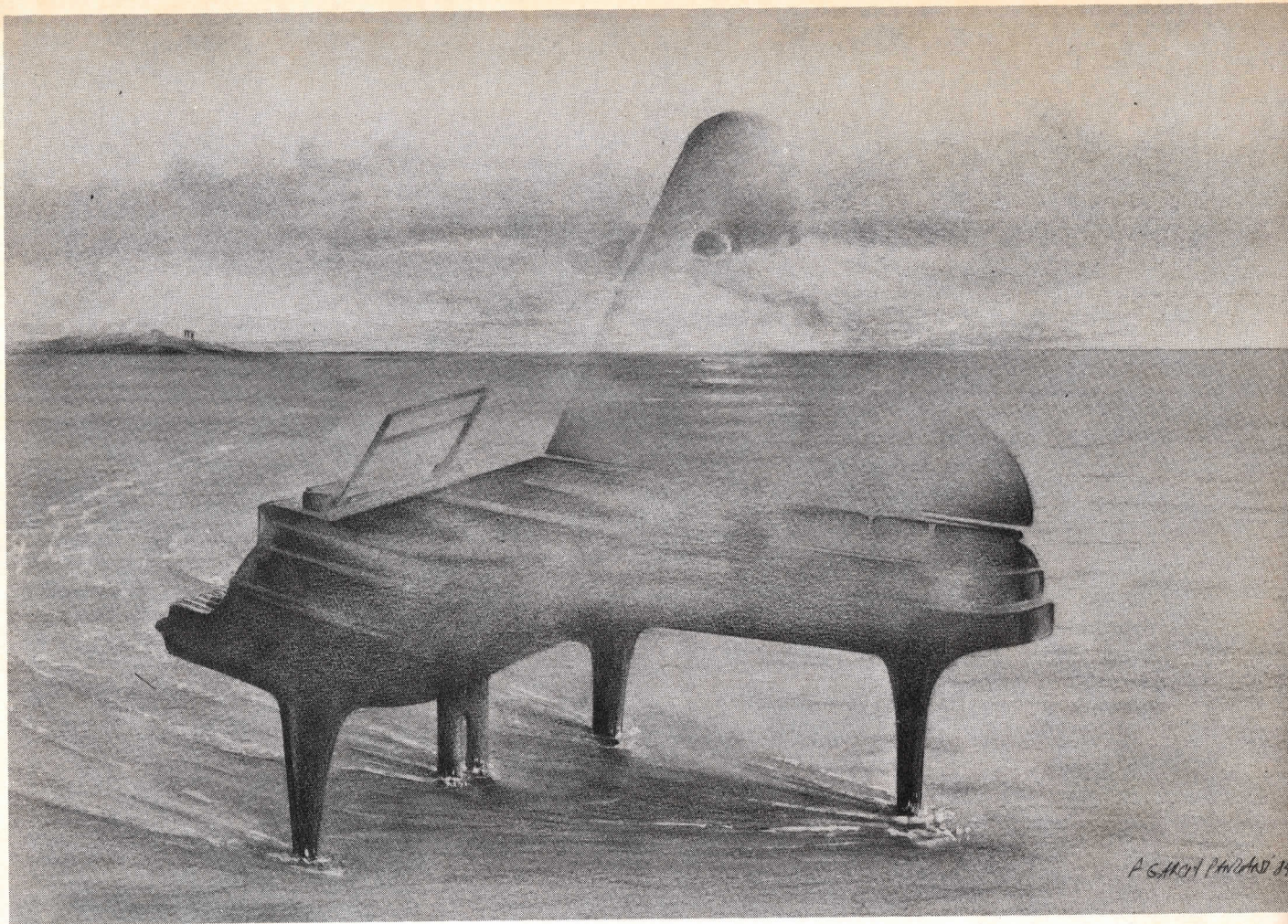
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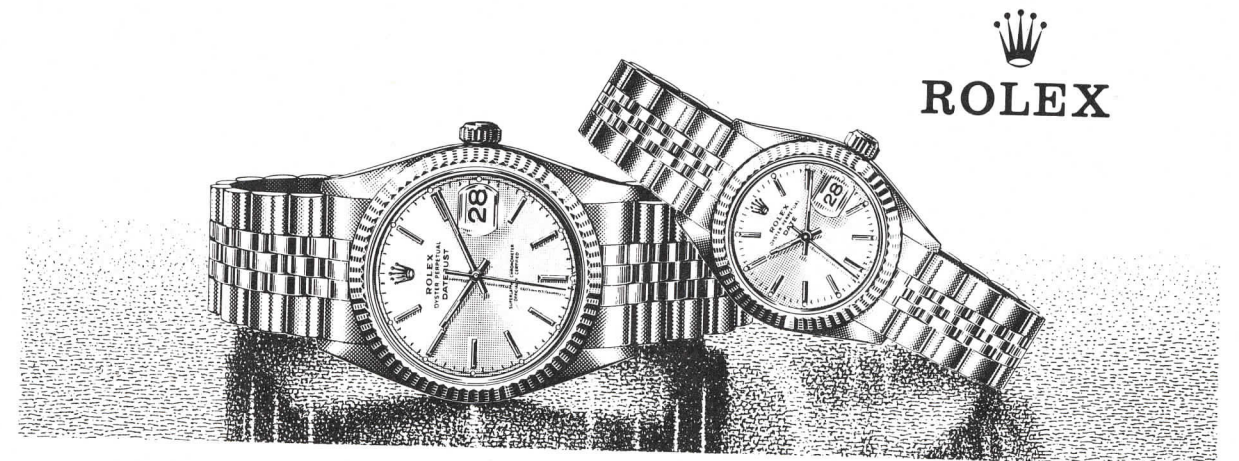
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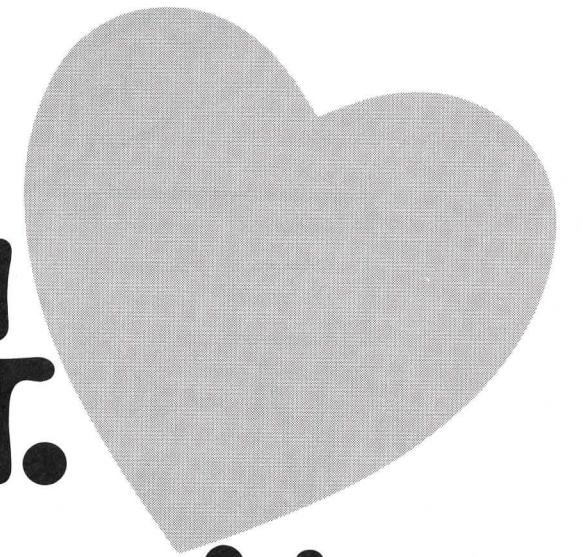


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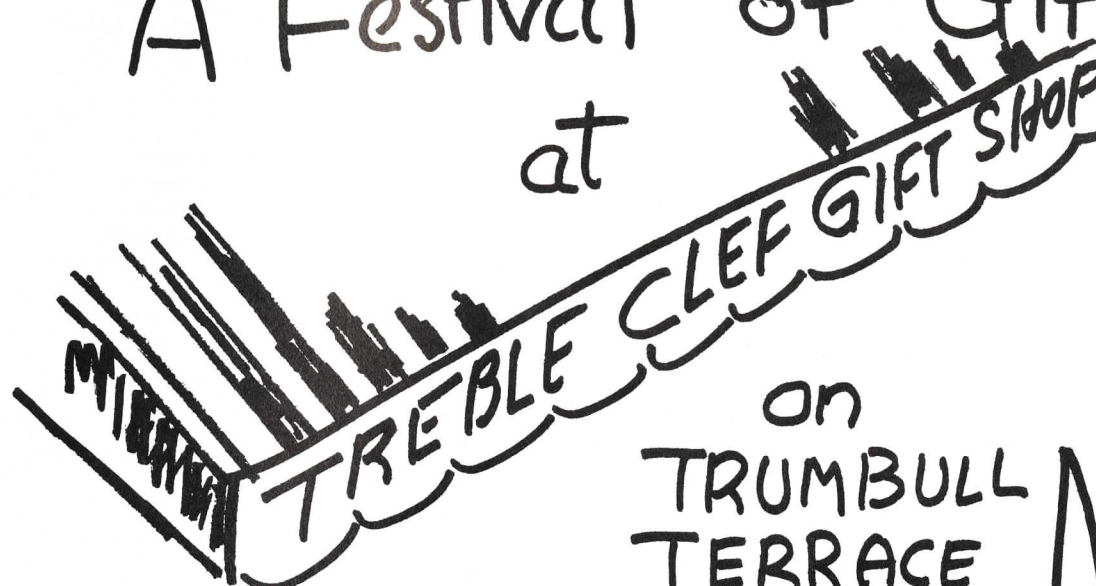
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Oakland University

The modern public university is an institution caught in the press of maintaining its traditional enduring educational values and structures while at the same time striving to be fully accountable to the public as well as relevant to the rapidly changing demands of a complex society and world. Interspersed in this difficult coping situation is the importance of assuming an active partnership with the communities which are located in the immediate service areas of the particular institutions. Oakland University has addressed these challenges by reassessing its programmatic charter and adopting a revitalized role and mission statement which preserves the essential values and purpose of the university as a historical institution, yet provides a basis upon which the institution will remain dynamic, flexible and responsive to the demands of the times, the state, and in particular, the region. It is our belief that the new role and mission statement will accelerate our university's thrust for excellence not only in the traditional arts and sciences, the fundamental base of any significant collegiate experience, but also in those applied areas which provide enormous opportunity for the career and professional development of our students and offer service to our communities. The new role and mission statement emphasizes four essential ingredients for the direction of Oakland University during the '80s: excellent and relevant instruction; high quality basic and applied research and scholarship; responsive and effective public and community service; and a comprehensive schedule of student development activities.



Joseph E. Champagne
President

As a state-supported institution of higher education, Oakland University has a three-fold mission. It offers instructional programs of high quality that lead to degrees at the baccalaureate, master's, and doctoral levels as well as programs in continuing education; it advances knowledge and promotes the arts through research, scholarship, and creative activity; and it renders significant public service. In all its activities, the university strives to exemplify educational leadership.

Instruction

Oakland University provides rigorous educational programs. A strong core of liberal arts and sciences is the basis on which undergraduates develop the skills, knowledge, and attitudes essential for successful living and active, concerned citizenship. A variety of majors and specialized curricula prepare students for post-baccalaureate education, professional schools, or careers directly after graduation. Each program provides a variety of courses and curricular experiences to ensure an enriched life along with superior career preparation or enhancement.

The university offers master's programs that meet demonstrable needs of Michigan residents and that maintain excellence. Doctoral programs are offered which are innovative and serve needs that are not adequately met elsewhere in the state.

Offerings in continuing education provide Michigan residents with high quality course work for professional development and personal enrichment.

Oakland University is selective in its admission standards and seeks both traditional and nontraditional students, ensuring equal opportunity to all who can profit from its offerings. While serving principally Michigan residents, it welcomes qualified applicants from other states and countries. A special effort is made to locate and admit disadvantaged students with strong potential for academic success and to provide the support conducive to the realization of that potential. The faculty and staff cooperate with nearby community colleges to ensure that their students who seek transfer to Oakland University are well prepared for work at a senior college. In recruiting and admitting students, enrollments are not permitted to exceed numbers consistent with preserving the high quality of instruction.

The university strives to remain current and relevant through an adequate program of continuing faculty development and the exploration of innovative schedules, methods, and curricular design in keeping with the various needs of its diverse students, many of whom commute, work, or are older than the traditional college-age student.

Oakland University offers, and will continue to offer, only those programs for which adequate resources and well-prepared faculty are available and for which a demonstrable need and a potential for qualified students exist.

Role and Mission

Research and Scholarship

Oakland University assumes an obligation to advance knowledge through the research and scholarship of its faculty and students. The university's research and scholarship mission takes expression in a variety of forms ranging from basic studies on the nature of things to applied research directed at particular problems to contributions to literature and the arts. Within its means the university provides internal financial support for research and scholarship. Simultaneously, it pursues with vigor external sources of support. Research institutes, financed primarily by outside grants, make an important contribution to this mission.

In addition to their intrinsic value, research and scholarship reinforce the instructional mission of the university. Wherever possible, students are involved in research projects, and the results of research and scholarship are integrated into related courses of instruction.

In carrying out its research and scholarship mission the university seeks especially to be responsive to the needs of Michigan, particularly of the populous southeastern sector. Application of research and scholarship to problems and concerns of the state's business and industry and to its scientific, educational, governmental, and health and human-service agencies serves also to reinforce the public service role of the university.

Public Service

Oakland University serves its constituents through a philosophy and program of public service that are consistent with its instructional and research and scholarship missions. It cooperates with businesses, governmental units, community groups, and other organizations on research, technical development, and problem-solving enterprises in an attempt to apply the expertise of the university to the issues of society in general or the region in particular so as further to enhance the quality of life in the service areas of the university. It attempts to maintain the degree of flexibility necessary to respond with innovative instruction, research, and other service to rapidly changing needs. It makes its facilities available for a multitude of activities of agencies and community groups whose purposes are compatible with the mission of the university. It provides access to its programs and campus, insofar as is consistent with the role and scope of the institution, for the recreational and physical enrichment of area citizens. Cultural enrichment is provided for the community through the Meadow Brook enterprises, on- and off-campus presentations by faculty and students, and other campus events. The university aims to provide a model of socially responsible decision making and ethical institutional behavior, recognizing that institutional strength derives from an effective interaction with the institution's diverse external environs.

Student Development

In direct support of its academic mission, Oakland University provides basic services and experiences which integrate cognitive learning with the personal growth of the individual student in the emotional, social, physical, cultural, ethical, and interpersonal domains. In so doing, the university seeks to facilitate the development of those personal skills which will contribute to informed decision making and productive citizenship. This objective is accomplished through a variety of student enterprises including campus organizations, athletics, and other sponsored activities and events.

Key to its achievement is the provision of a governance system in which students play a meaningful role in institutional decision-making processes.

The university takes particular cognizance of its considerable enrollment of older and nontraditional students and provides advising, counseling, and other services of special value to such students in effecting career changes and developing additional personal competencies.

Through the maintenance of complementary academic and extracurricular environments, Oakland University assists students in the realization that life is a continuum of growth, change, and adaptation and provides them with the skills essential to the achievement of their fullest potential.

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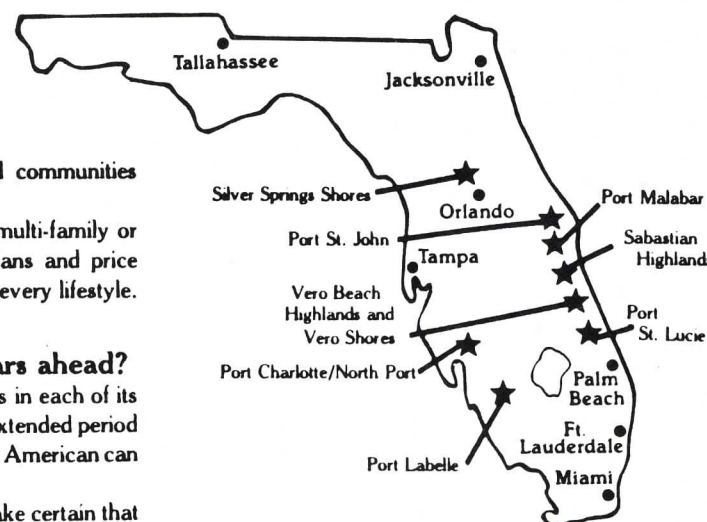
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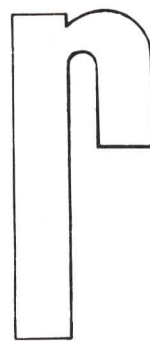
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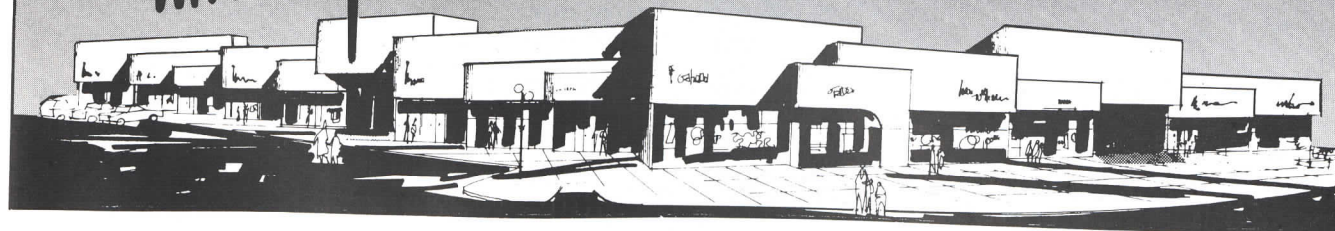
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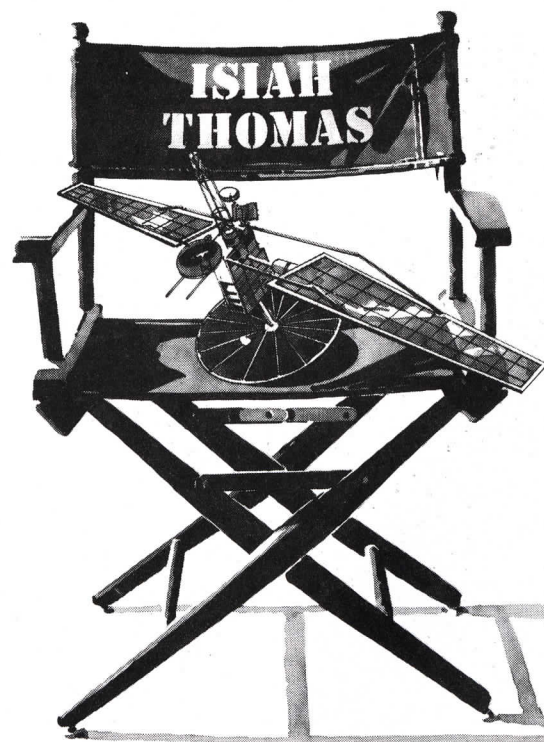
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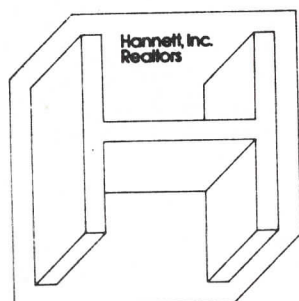
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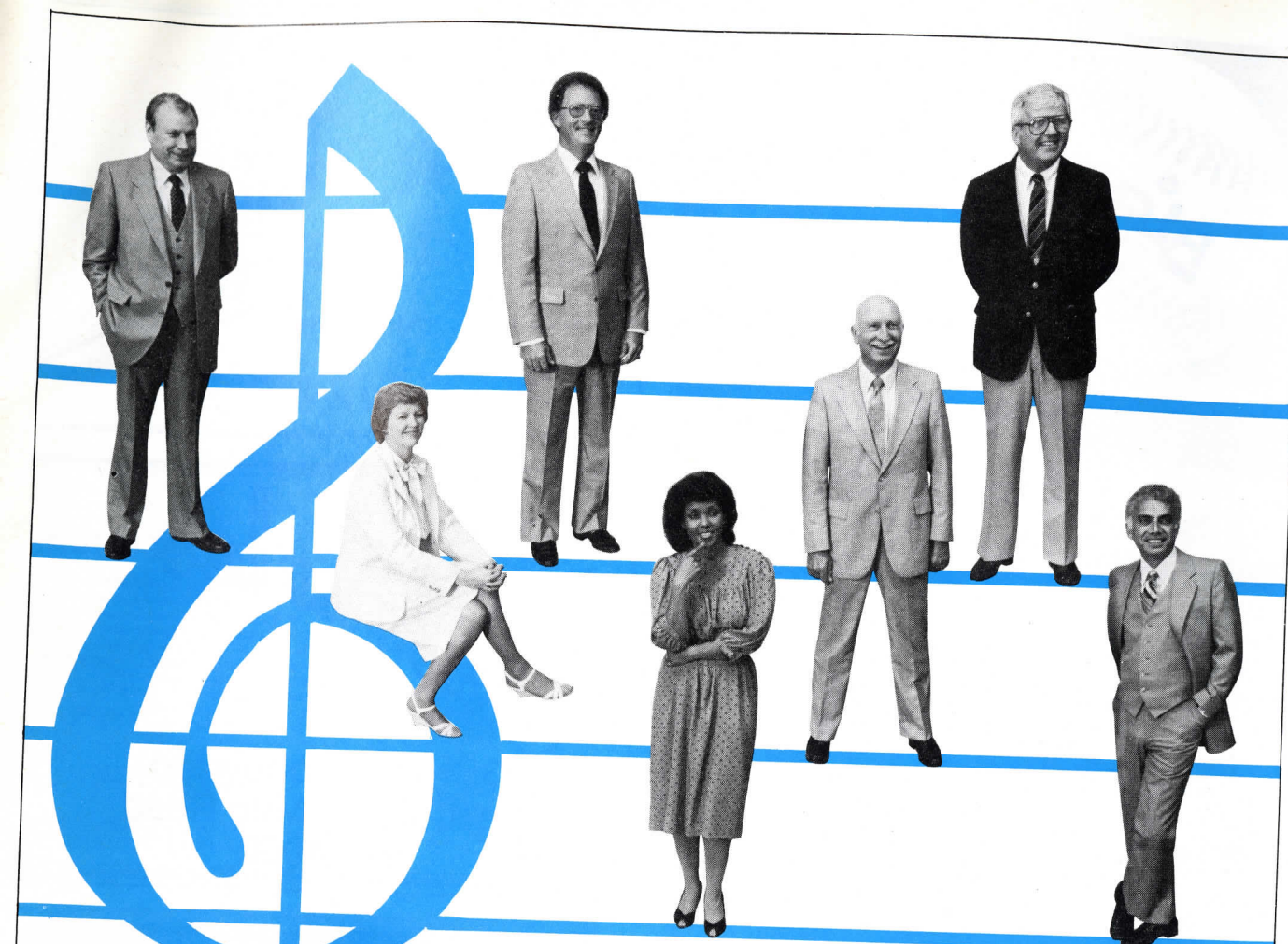
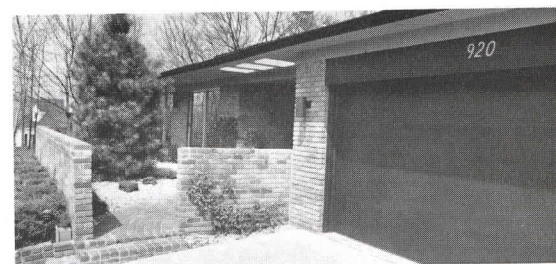
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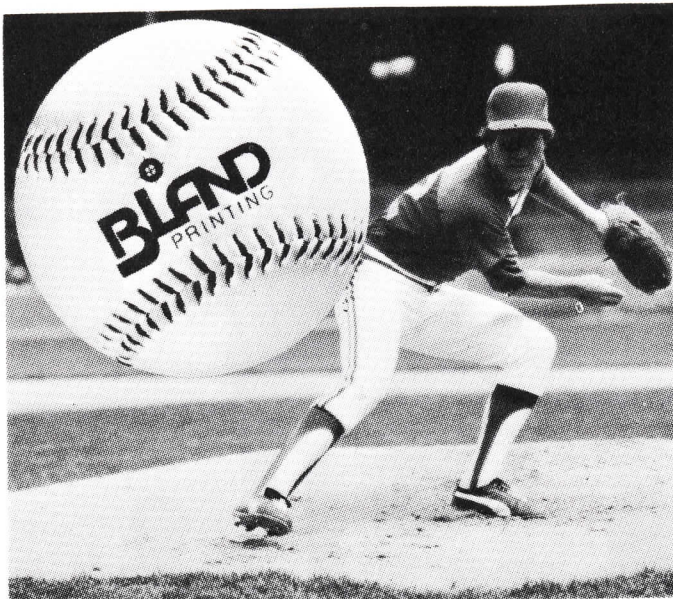
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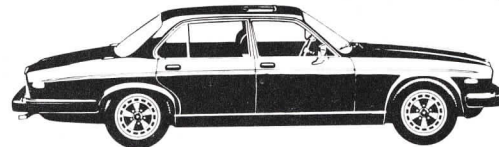
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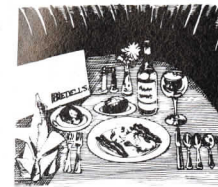
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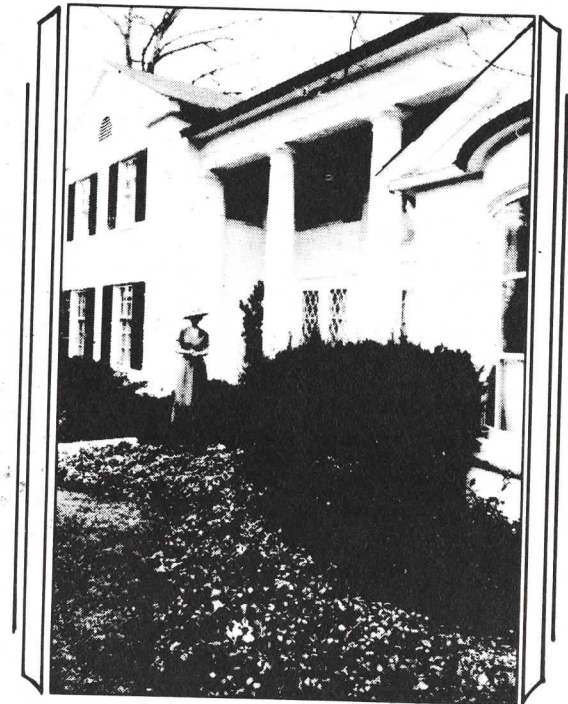
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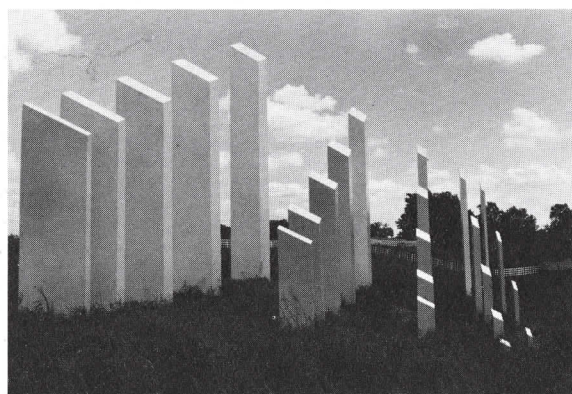


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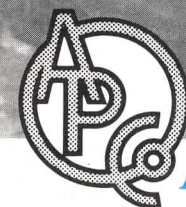
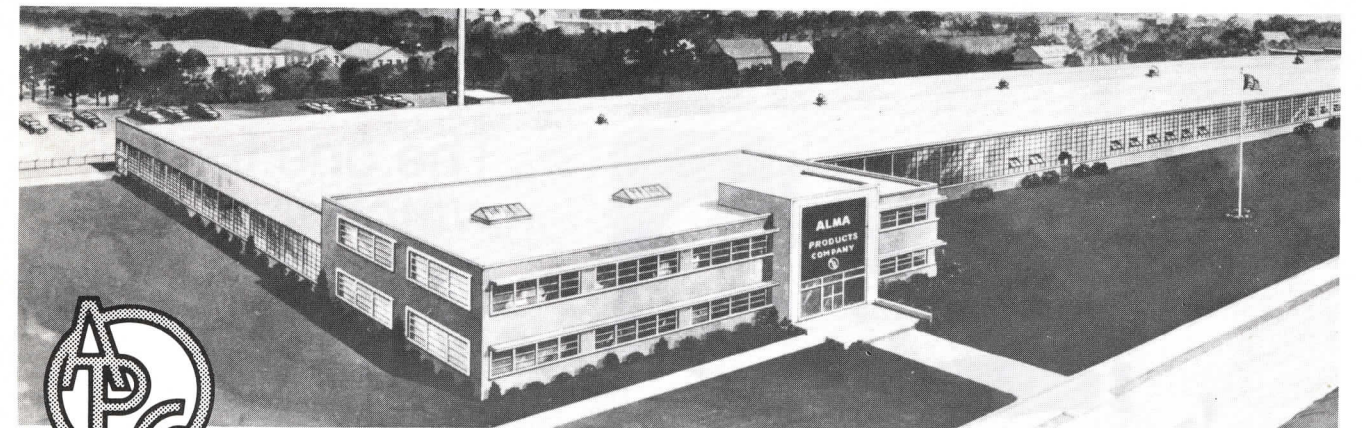
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INDEX TO ADVERTISERS

Twenty-first Annual Edition of the Meadow Brook Music Festival Program

Advertiser Name	Page Number	Advertiser Name	Page Number	Advertiser Name	Page Number
Adistra Corporation	126	General Motors Corporation:		Oakland University:	
Allied Automotive	49	AC Delco Division	179	Academic Degree Programs	146
Allied Iron/American Processing	160	Buick Motor Division	2	Division of Continuing Education	127
Alma Products/GPD, Inc.	177	Cadillac Motor Division	18	Meadow Brook Hall	25
American Motors/Renault	23	Chevrolet Motor Division	Back Cover	President's Club	113
Ancient Art International	15	Fisher Body Division	124	Role & Mission	156 & 157
Ann Arbor Summer Festival	67	GMAC	72	Paquet Cruises, Inc.	142
Artwear Custom T-Shirts	170	GMC Truck & Coach Operation	112	Pasquale's	170
The Attic Shop	160	General Motors Corporation	88	People Magazine	8
Autobahn Motors	161	GM Parts Division	128	Perry Drug Stores, Inc.	170
N.W. Ayer, Inc.	41	Oldsmobile Division	55	Phone America	154
Azar's Gallery of Oriental Rugs	167	Pontiac Motor Division	34	The Pike Street Company	124
B.B.D.&O.	48	General Tire & Rubber Company	32	Porsche Audi	47
Bedell's Restaurant	171	Greenstone's	149	Proctor Homer Warren, Inc.	138
Bland Printing Company	170	Hagopian & Sons	78	Pure N' Simple	171
Birmingham Bookstore	167	Hammell Music, Inc.	71	J.B. Rath	175
Birmingham Chrysler Plymouth	163	The Handleman Company	144	Reader's Digest	117
Bitonti	148	Hannett, Inc.-Realtors	168	Renaissance Printing, Inc.	70
Bloomfield Beach & Boat	152	Hubert Distributors, Inc. (Michelob)	7	Reno Building	122
The Brass Bed	126	J.L. Hudson Company	1	Rockwell International	125
Frank H. Boos Gallery	126	Huttenlochers Kerns Norvell, Inc.	164	Ross Roy, Inc.	166
Borg-Warner Corporation	150	E.F. Hutton & Co., Inc.	154	Royal International	
Brown Street Market	174	Inacomp Computer Centers	162	Travel Service, Inc.	178
The Budd Company	66	Indian Head Industries, Inc.	173	Russell Hardware	160
Leo Burnett Company	161	Inter Lakes Realty	160	Schlegel Michigan, Inc.	63
Burroughs Corporation	40	International House of Pancakes	179	The Schmid Haus	160
Campbell-Ewald Company	16	ITT Highbie Mfg. Co.	108	The Shalea Inn	174
Chamber Music Society	159	Jacobson's	166	SHE	162
C.B. Charles Galleries	174	Edward Jones Floor Coverings	127	Sheller Globe Corporation	178
Christian Science Monitor	58	Kellett Construction Company	126	Win Schuler's	162
Chrysler Corporation:		Kelsey-Hayes	148	Smithsonian Magazine	3
Chrysler	42	Kenyon & Eckhardt Advertising, Inc.	26	Somerset Mall	140
Dodge	57	Kingsley Inn	158	Sports Illustrated	148
Clarkston Cafe	154	Bill Knapp's Rochester, Inc.	150	Stalker & Boos, Inc.	170
Clutter Control	174	P. Terry Knight & Associates	158	Stephen K Chocolates	179
Coat Country	17	Kowalski Sausage Co., Inc.	179	Stewart Fabrics, Inc.	64
Comerica Bank	172	F. Joseph Lamb Company	180	The Stroh Brewery Company	120
Country Squire Shop	126	La Mirage (Margulies Investments)	161	Sullivan/Smith-North Park	
Concerned Citizens for the Arts		Fred Lavery Porsche Audi Co.	166	Tamaroff Buick-DMC-Honda-	
in Michigan	162	Libbey-Owens-Ford Co.	9	Rolls Royce, Inc.	178
Crissman Cadillac, Inc.	174	Liberty State Bank & Trust/		The Taubman Company	14
Dana Corporation	77	Liberty Bank-Oakland	31	J. Walter Thompson USA	123
D'Arcy-MacManus-Masius, Inc.	96	Life Magazine	165	Time Magazine	65
Detroit Free Press	24	M&G Market Services, Inc.	132	Thyssen-Bornemisza, Inc.	104
Detroit Symphony Orchestra	164	Maccabees Mutual Life Insurance Co.	169	TRW Automotive Worldwide	59
Discover Magazine	10	Marty's Cookie Co. & Bakery	158	UAW	92
Douglas Cleaners	148	The Main Event	168	Ultimate Image	154
Dura Corporation	167	Manley, Bennett, McDonald & Co.	147	Uniroyal Tire Company	80
Eaton Corporation	126	Manufacturers Bank	54	United Technologies Automotive	121
Eaton Nursery	171	Meadow Brook Music Festival:		University Musical Society	50
Elias Bros. Restaurants	168	Treble Clef Gift Shop	155	Vielle Provence & Jeff Fontana	
Executive Custom Shirtmakers, Inc.	148	Women's Committee Fashion		Designs, Inc.	168
Falvey's of Troy	170	Show	116	Village Motor Inn	152
The Fishman Group	175	Michelob (Hubert Distributors, Inc.)	7	Volkswagen of America (Porche-Audi)	47
Florist's Transworld Delivery Assn.	51	Michigan Design Center	158	WJR	62
Ford Motor Company:		Michigan National Corporation	149	WQRS	159
Corporate	100	Jim Muir Oldsmobile GMC	148	Weir, Manuel, Snyder & Ranke, Inc.	167
Ford Division	Inside Front Cover	McCann-Erickson, Inc.	130	Wells, Rich, Greene/Detroit, Inc.	153
Lincoln-Mercury Division	39	McKeon Products, Inc.	127	Wesch Cleaners	150
Parts & Service	4 & 11	Newcor, Inc.	33	White Chapel Cemetery	151
Tractor & Implement	79	Newsweek Magazine	134	Wright Kay & Co.	Inside Back Cover
Fortune Magazine	84	Nino of Somerset	152		
Herman Frankel Organization	76	Northfield Hilton/Wicker Works	175		
Gail & Rice Productions	171	Oakland Printing Services	152		
General Development Corp. of Florida	158				



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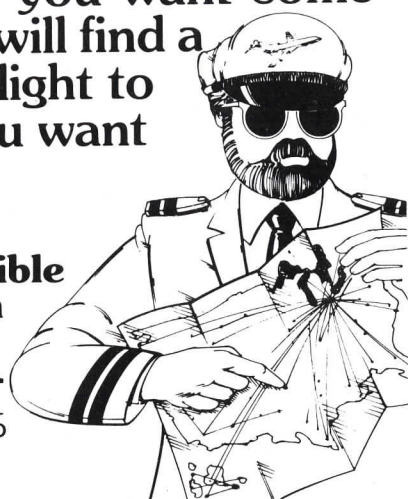


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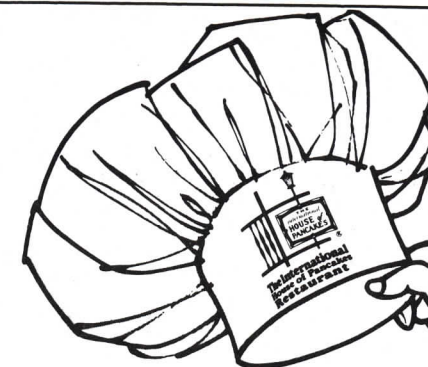
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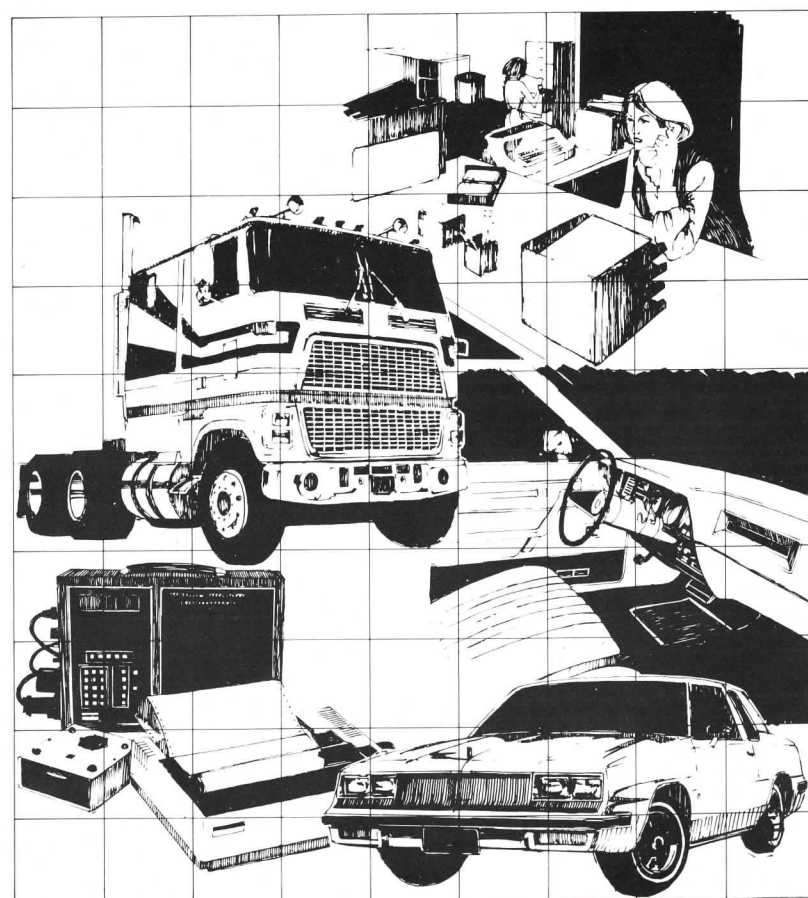
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