

Luxurious Caprice. A new kind of family car.

There was a time when an automobile like this was beyond the reach of most families.

A motorcar with exceptionally beautiful upholstery. Sofa-like seats with foam cushioning. Plush carpeting, and other touches of elegance.

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With all the modern conveniences that make driving easy and pleasant. Like power front disc brakes. Power steering. A Turbo Hydra-matic transmission. Features you expect on a luxury car.

If you, like most Caprice owners, choose a car like this for traveling over big slices of America, the rewards in highway comfort are considerable.

Quiet.

Caprice has a flow-through power ventilation system, enabling you to bring in outside air without having to

open a window to outside noise. And a double steel roof that's not only strong, but quiet, because it has an acoustical inner lining.

Rides beautifully.

We think Caprice rides about as smoothly and serenely as any car. For on top of our superb Full Coil suspension we've added a considerable amount of extra Caprice insulation. In the roof, between the back seat and trunk, under the floor, under the hood.

You certainly can be justly proud of the appearance of Caprice. Which can also be a comfort. For when your travels take you to elegant places, like St. Augustine, you'll be surrounded by some elegant cars.

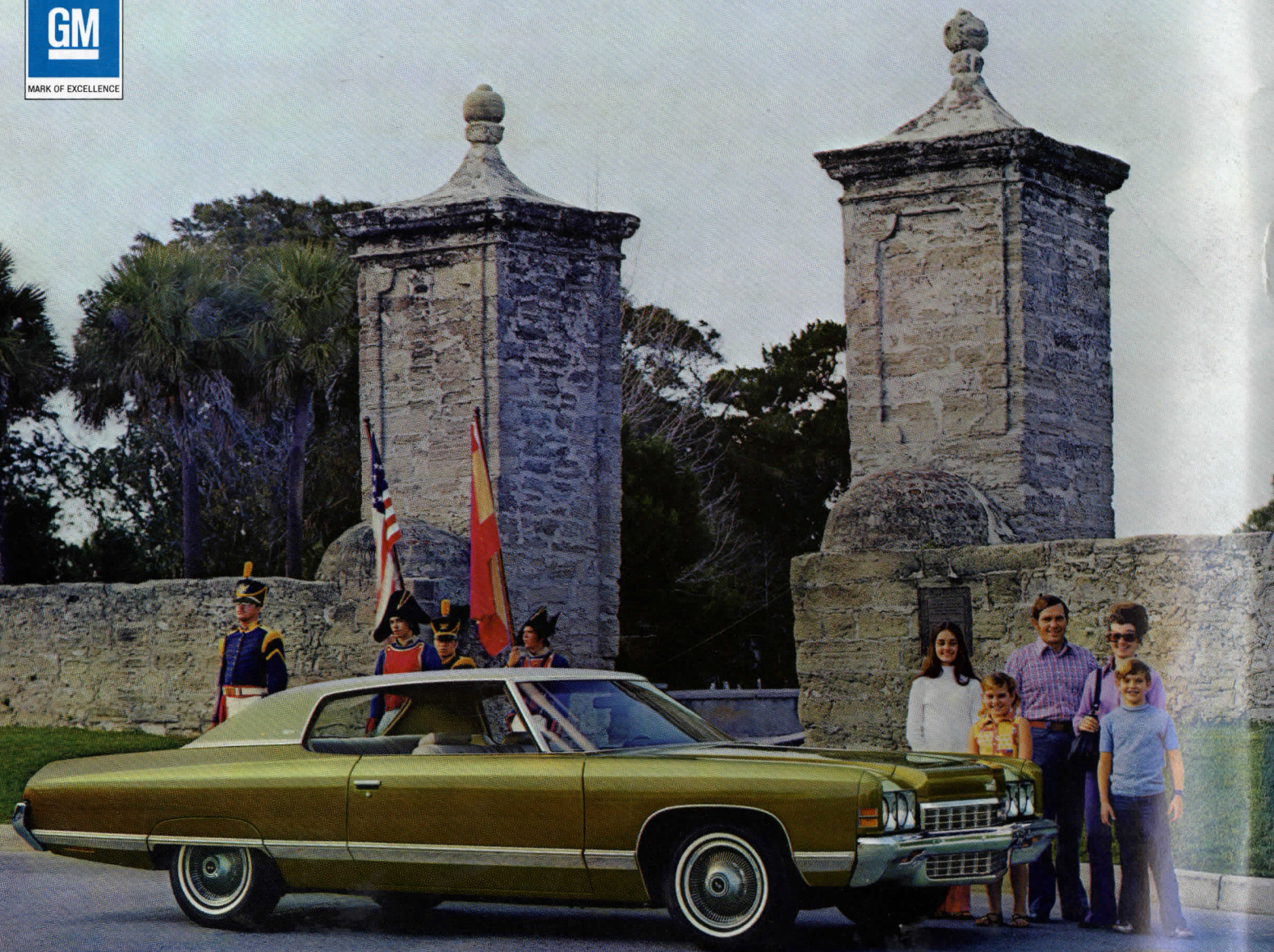
Extraordinary cars.

Luxurious cars. Cars that anybody would be proud to own. Cars like Caprice.

Chevrolet

There's so much to see, make sure you're around to see it. Buckle up.

Caprice Coupe at the old city gates in the oldest city in America, St. Augustine, Florida.



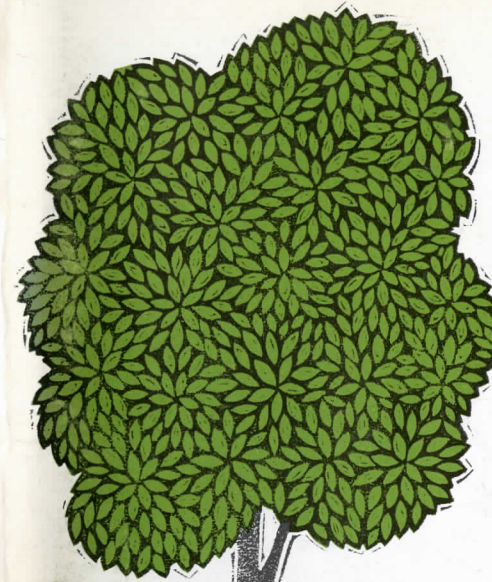
Chevrolet. Building a better way to see the U.S.A.

Meadow Brook '72

Where Nature Sets the Stage.



Oakland University
Rochester, Michigan
June 29 through
August 27, 1972



Churchill



The Thunderbird Feeling:
Only when you drive one
can you truly experience it.

A great deal of that feeling comes from what we call "The Thunderbird Ride."

The ride comes from Thunderbird's new body/frame construction that helps absorb road shock and vibration. And a new suspension that's electronically tuned to the steel-belted radial tires for quiet, smooth road performance.

Another part of the feeling comes from Thunderbird's luxurious interior appointments—the enveloping comfort of its seats, the lush, cut-pile carpeting underfoot, and the increased roominess made possible by a longer wheelbase. They're all part of this magnificent personal automobile.

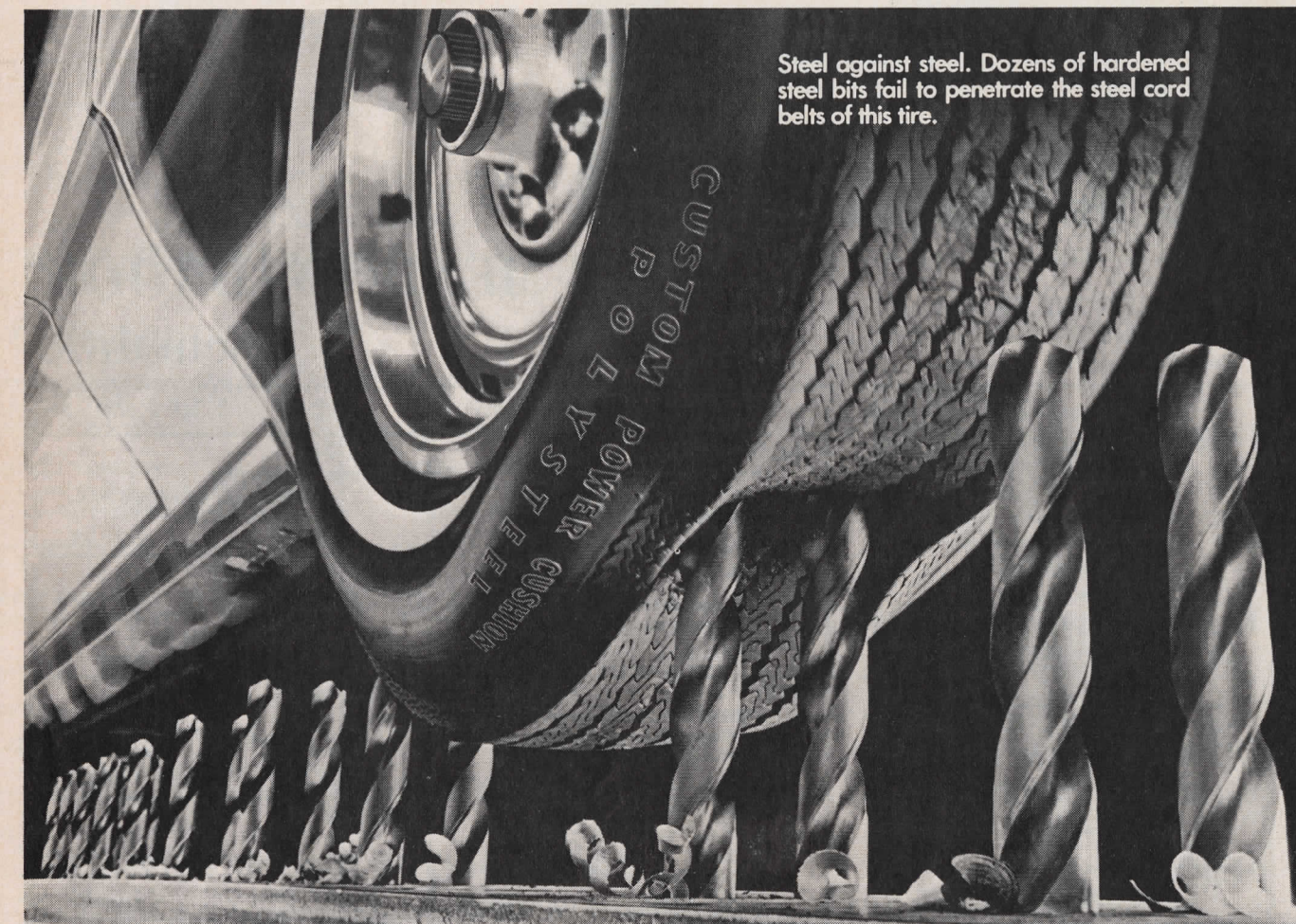
But there's really only one sure way to get the feeling of Thunderbird. Drive it. At your Ford Dealer's now.

Options shown: glamour paint; vinyl roof; body side protection molding; power antenna; leather and vinyl individually adjustable seats.

THUNDERBIRD

FORD DIVISION 

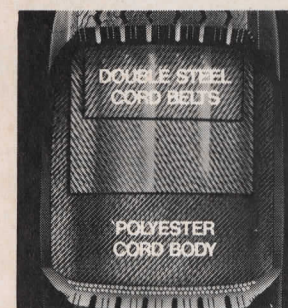
THE NEW GOODYEAR POLYSTEEL TIRE



Steel against steel. Dozens of hardened steel bits fail to penetrate the steel cord belts of this tire.

CUSTOM POWER CUSHION POLYSTEEL TIRE

STRENGTH OF STEEL CORD BELTS, SMOOTHNESS OF POLYESTER CORD, IN A GREAT LONG-WEARING TIRE.



This tire is running over dozens of vicious hardened steel drill bits. A match of steel against steel. And the tire keeps on going without loss of air.

A brutally torturous way to demonstrate a tire? Granted. But that's the kind of punishment this Goodyear Polysteel tire took.

We build it tough with two belts of steel cord to resist impact and penetration in the tread area.

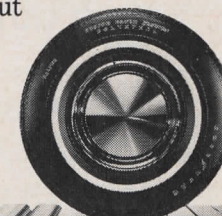
And so you don't feel you're riding on steel, we add a flexible polyester cord body for smoothness.

Chances are, you'll never run over drill bits with your tires. But if you're running on Goodyear Custom Power Cushion Polysteel tires, think about some of the hazardous things you could run over—and come away as though it never happened.

Steel for protection. Polyester for smooth ride. Both in one long-wearing tire.

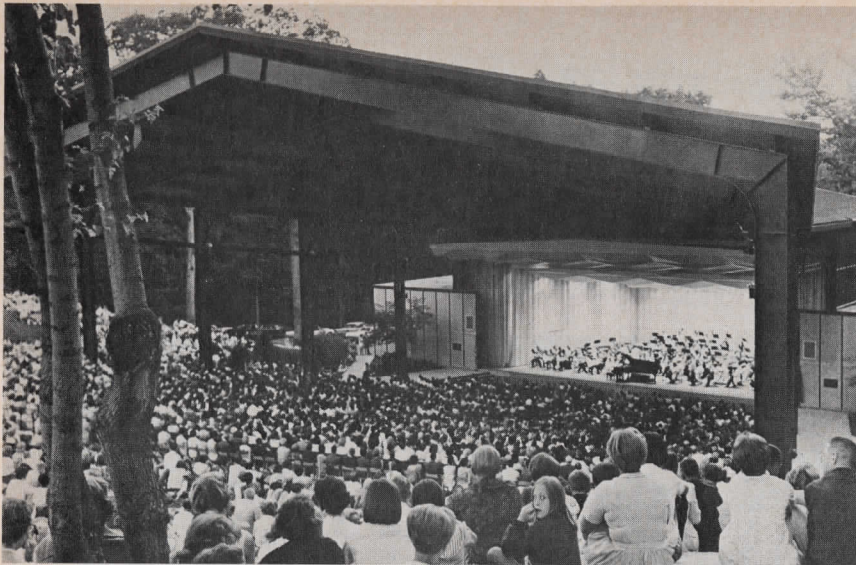
The new Custom Power Cushion Polysteel tire.

Ask for it by name. It's only from Goodyear.



POLYSTEEL

GOODYEAR
Polysteel, Custom Power Cushion — T.M.'s The Goodyear Tire & Rubber Company, Akron, Ohio



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PRIOR TO CONCERT TIME ON
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1972 MEADOW BROOK Schedule

MUSIC FESTIVAL of Concerts

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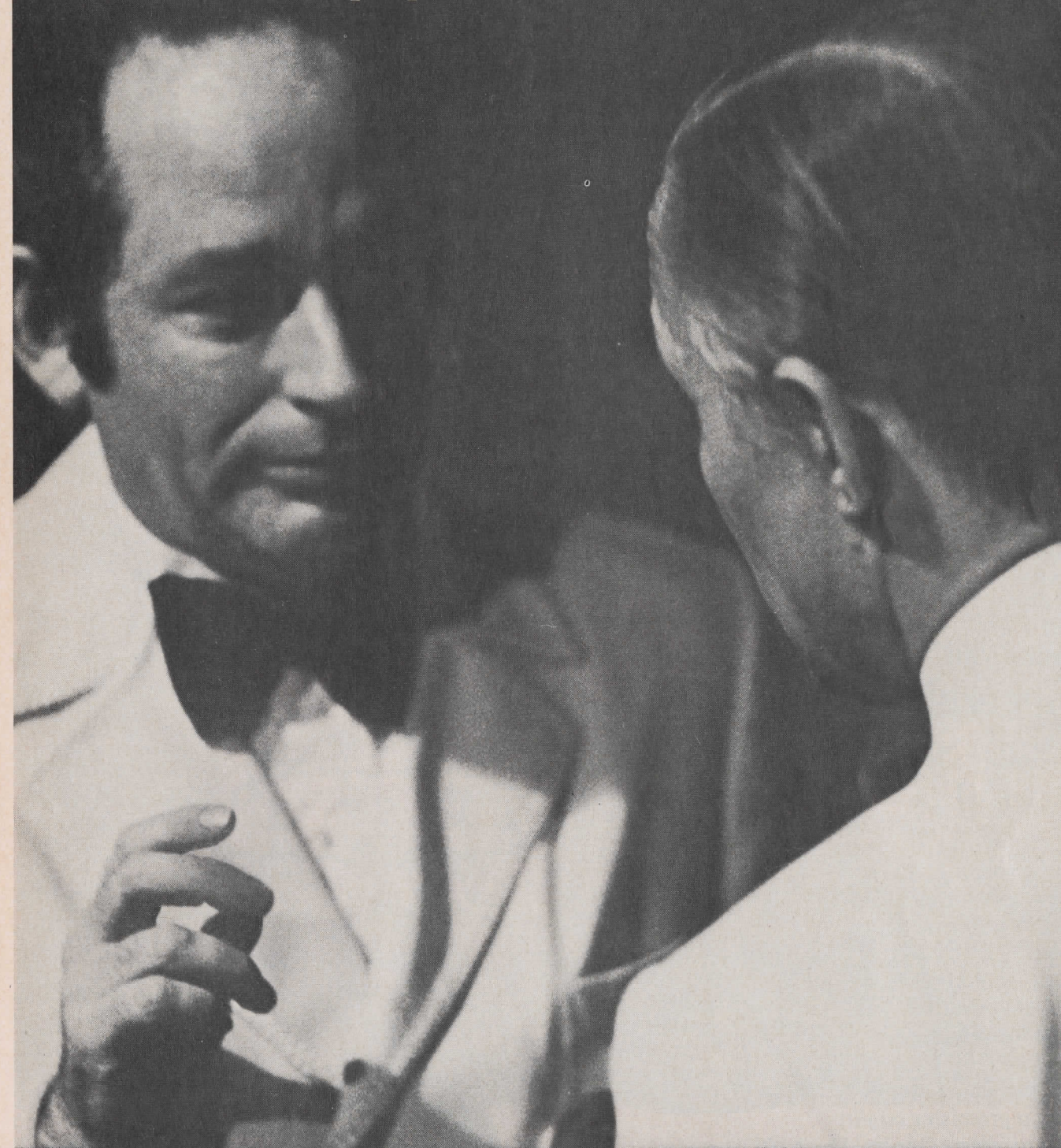
ABC Television Network



Minutes before going on, Sixten Ehrling and Gordon Staples
know this is no time to talk about trucks.

So do we.

And we're the truck people from General Motors.



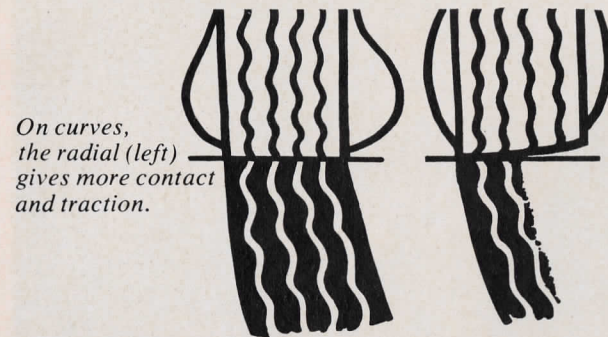
Gordon Staples, Concertmaster, and Sixten Ehrling,
Music Director, Detroit Symphony Orchestra.



THE TRUCK PEOPLE FROM GENERAL MOTORS

What you should know about Radial Tires

They're very different from the bias-ply tires you're used to. Compare the constructions shown on the right...the direction of the body plies especially. Radial body plies go straight (radially) away from the bead. On other tire types they go at an angle. It makes a big difference.



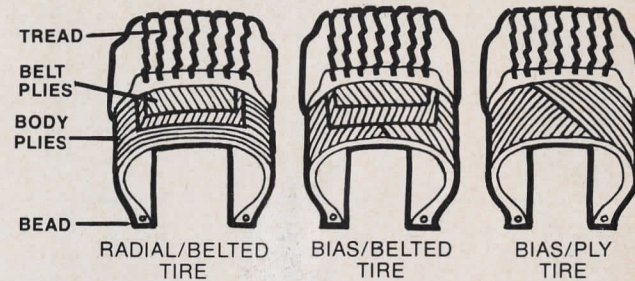
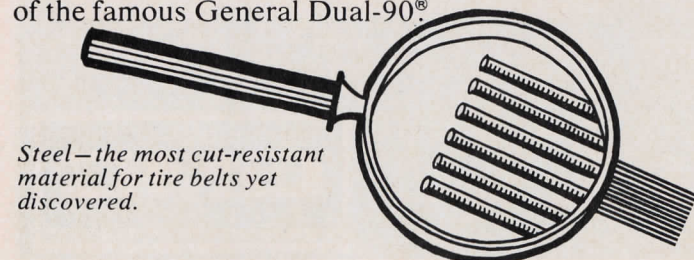
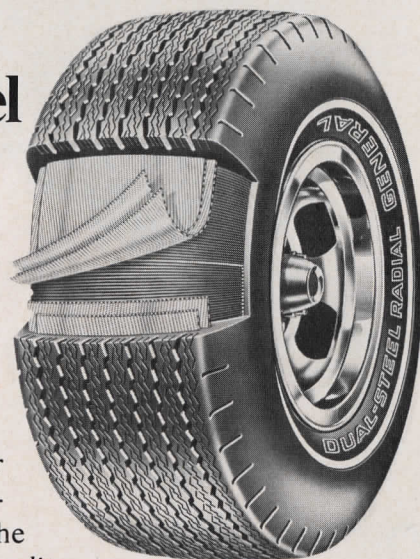
On curves, the radial (left) gives more contact and traction.

What are their advantages?

Quite a few. For example, the track marks above show one big radial advantage at a glance: *more contact with the road.*

What you should know about the General Dual-Steel Radial™

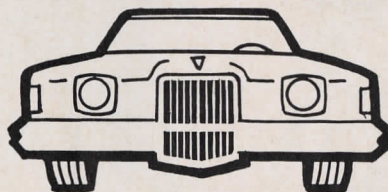
Now that you know why a *regular* radial can give you so much, imagine what you'd get from our radial with two *steel* belts in it. We've built our new *General Dual-Steel Radial* with the uncompromising *quality* of the famous General Dual-90®.



Why? The radial ply sidewalls of the tire *flex*—much more than conventional constructions. Result—the tread won't "lift off" on a turn—it stays on the road. Your car has more stability at high legal speeds; in passing situations; on slippery surfaces.

Now add a tremendous advantage in mileage—long, long mileage—30-35-40,000 miles and better. The belts hold the tread of a radial in a way that limits the "erasing" action—so the tread lasts longer...additionally, the belt and radial plies lower the rolling resistance, and you will get better gas mileage than on bias-ply tires.

There's something else you should know about our radial. It's quiet. It should be, because it's *Calibrated®*...a General Tire exclusive.

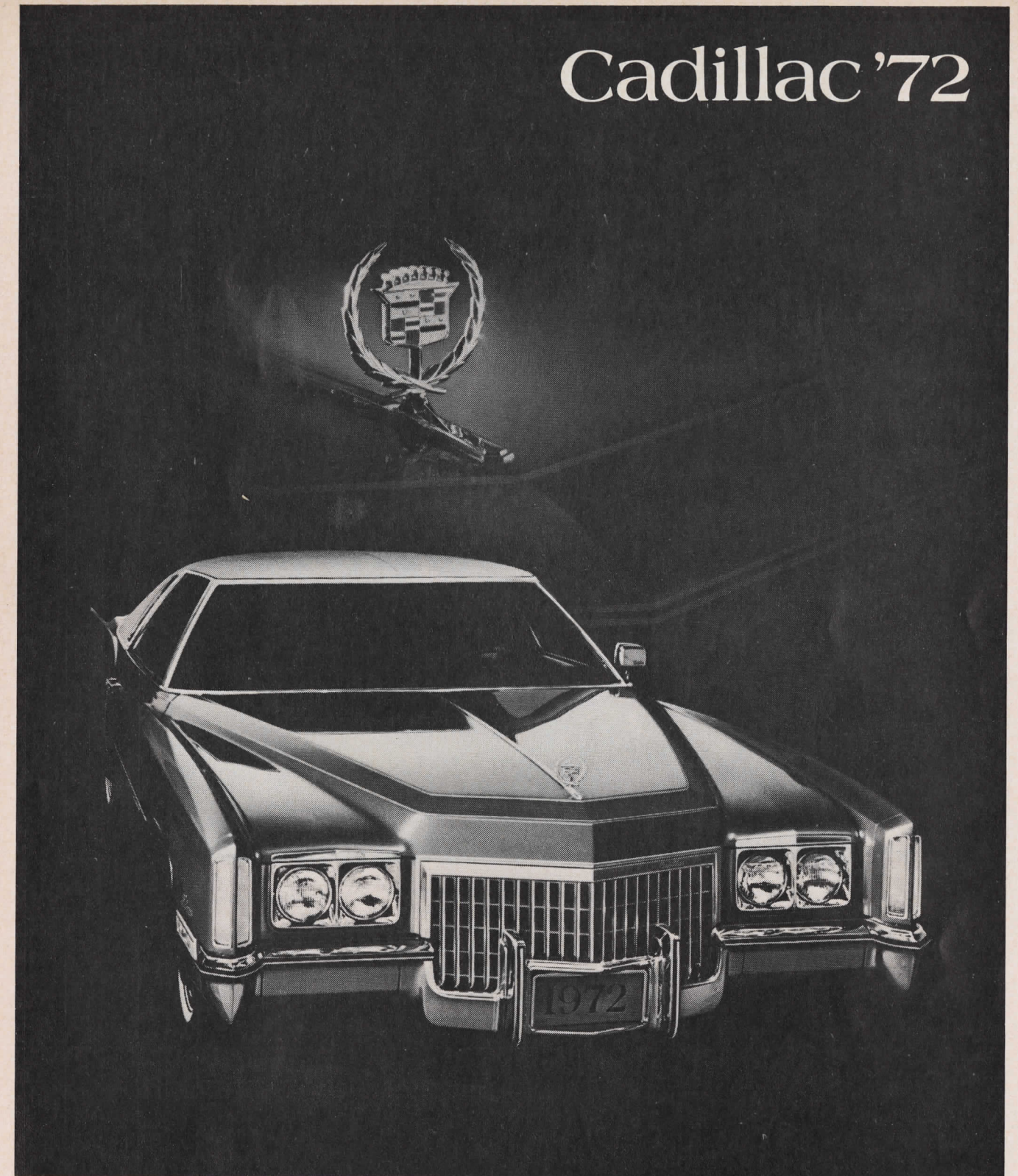


The first polyester and steel radial delivered for Detroit's new prestige cars.

Your General Tire retailer is receiving Dual-Steel Radial tires now. Check him for your size.



Cadillac '72



The one star that always gives a moving performance.



Cadillac Motor Car Division



MR. AND MRS. WILLIAM P. BENTON

Since its beginning, Meadow Brook has been blessed with a quality of leadership that generates, and expects, success. Mr. and Mrs. William P. Benton, the general chairmen for 1972, are very much a part of this tradition. The organizational responsibilities they undertook were manifold, since both Theatre and Festival are in the midst of a dramatic growth process. The Bentons have met all the challenges resulting from this growth, and they have been an inspiration to their dedicated and tireless Executive Committee.

The Festival's 1971 season, in which more than 175,000 persons attended 39 concerts, broke all previous records. This success has encouraged Blanche and Bill Benton to call for even greater expansion of the summer program. The new season includes the Festival's first modern dance performances and the addition of a ninth week of symphonic music featuring the New York Philharmonic Orchestra. In all, 43 fine musical evenings are planned for 1972. This is particularly impressive when we recall that the Festival's first season, 1964, consisted of twelve concerts over a four-week span.

Oakland University and the Meadow Brook Festival are grateful for friends like the Bentons, the 1972 Committee and the Committee members of previous years. There could be no Meadow Brook without them.

DONALD D. O'DOWD
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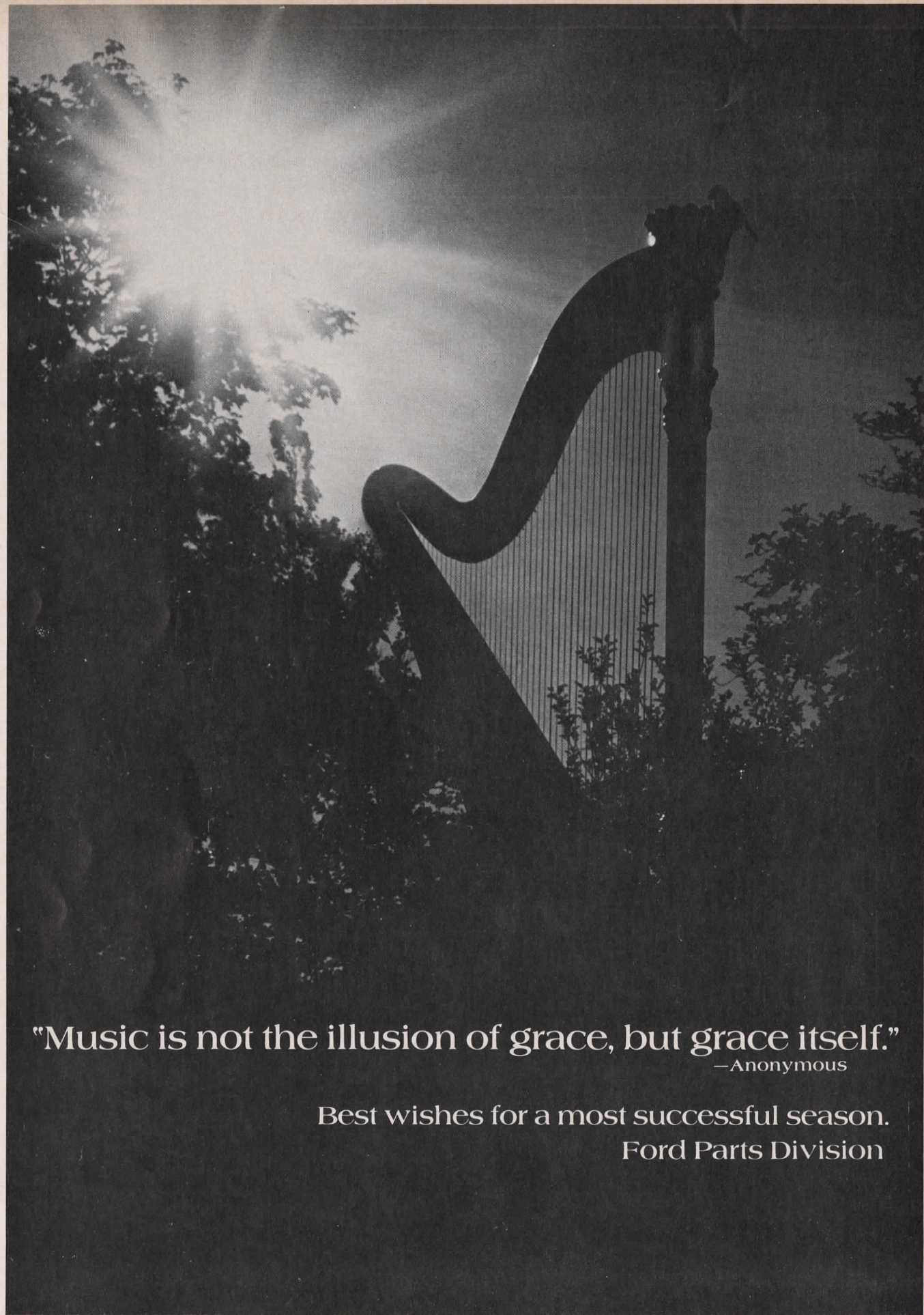
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"Music is not the illusion of grace, but grace itself."
—Anonymous

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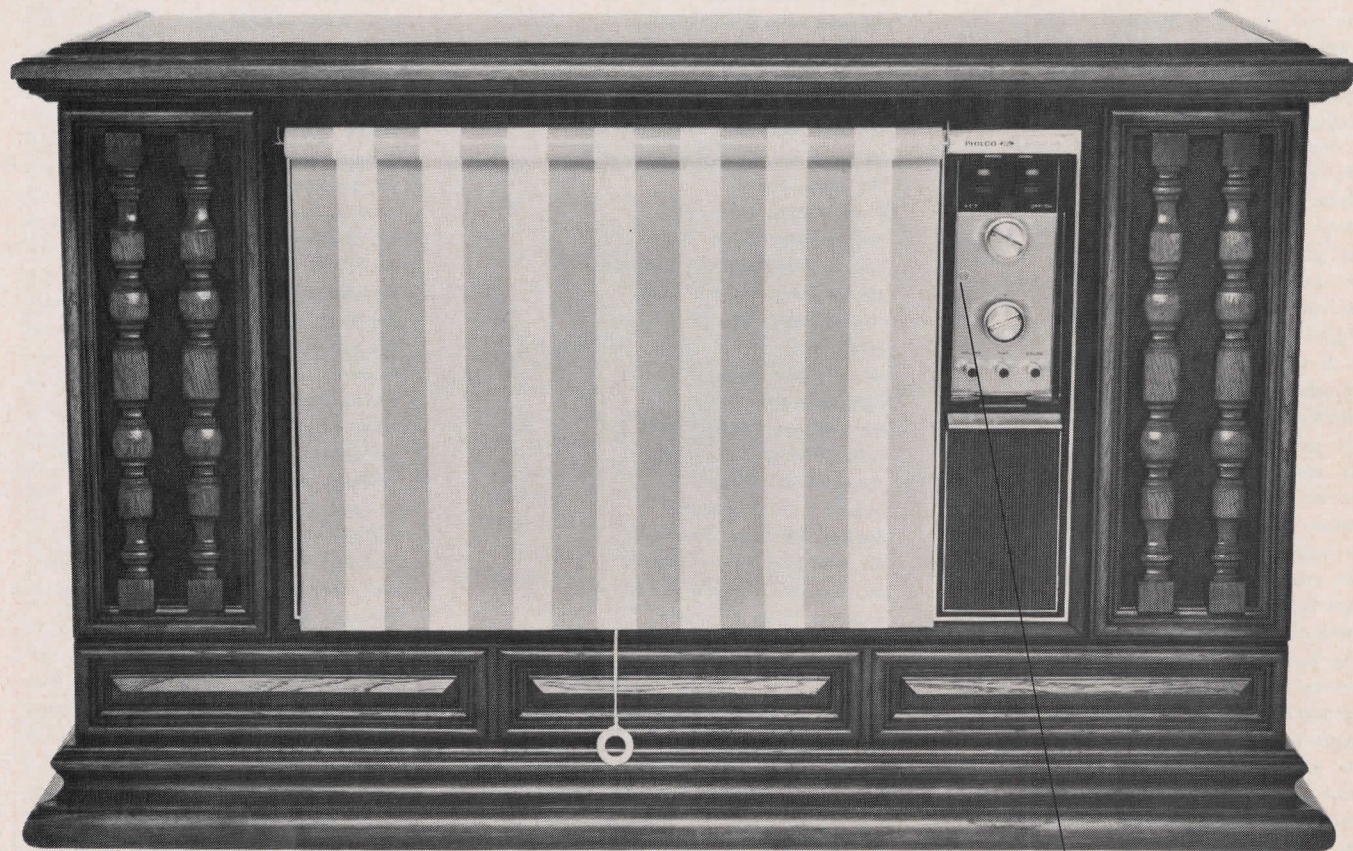
We regret the omission of those names received too late for publication.

The Meadow Brook Music Festival and Meadow Brook Theatre have been joined administratively and the Finance Committee has conducted a joint campaign. While some contributions were specifically designated for the Theatre, they are included in this listing in order to acknowledge them at this time.

THE KRESGE FOUNDATION

The Meadow Brook Executive Committee would like to take this opportunity to single out one of its most important benefactors, The Kresge Foundation. In 1964, when the Festival was only 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. The Pavilion was named in his honor. In 1965, a second gift of \$50,000 made possible the permanent seating in the Pavilion. Since then the Foundation provided an additional capital grant of \$330,000 which has brought about many improvements in the Festival's performance potential. This gift has been used to add dressing rooms below stage, new electrical circuits, and a fine sound reinforcement system for the popular programs. A new restroom building south of Baldwin Pavilion was completed last year, replacing the backstage facilities, and both south and north lawn areas have been recontoured to expand the Festival's seating capacity.

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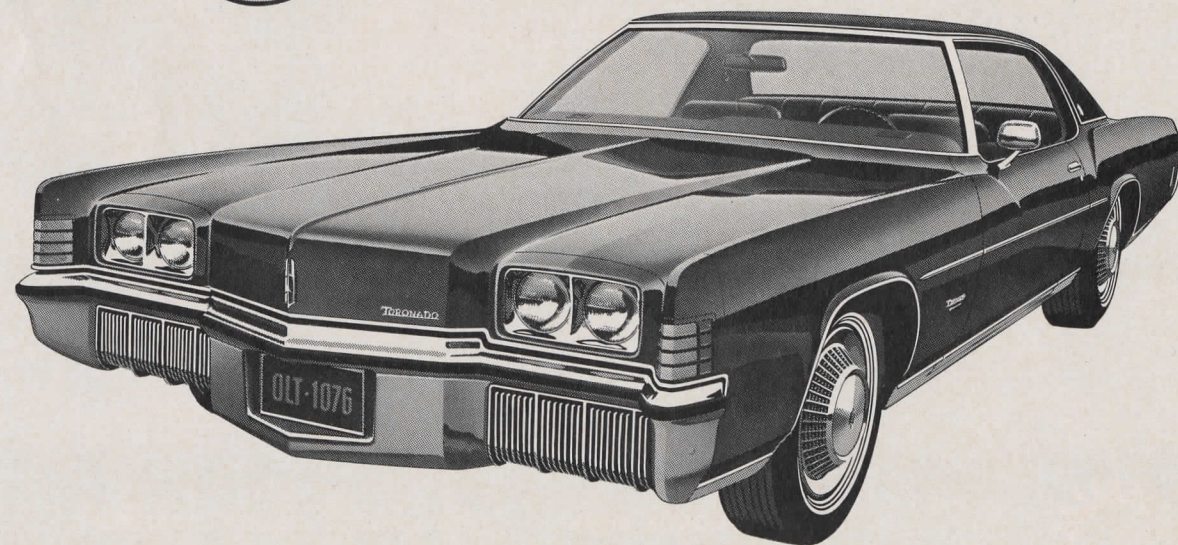
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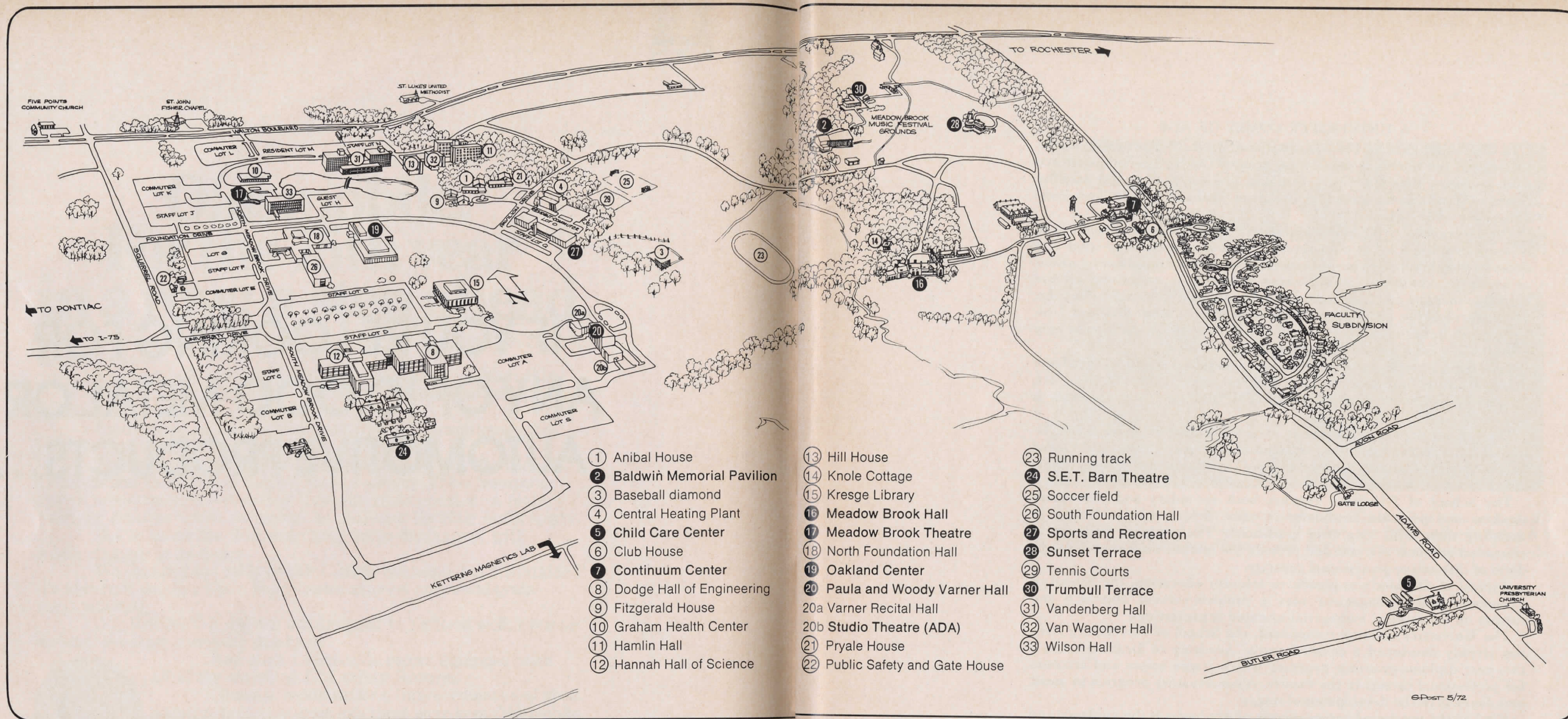
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Oakland University

One guiding principle of campus planning and development at Oakland University is that the beauty of the site—"where nature sets the stage" for the Meadow Brook Music Festival—must be preserved and enhanced in the years to come. The principle has been vital because physical development has been the story of Oakland for the past decade.

The campus has grown from two initial buildings in 1959 to a complex of 22 buildings today, enrollment from 570 to 7,000, and the faculty from two dozen to more than 325. The resultant pace of construction, ever-present, has dominated the northwest corner of the campus.

Elsewhere on the 1,400-acre tract lie woods, hills, ravines, swamps and gently rolling plateaus about as they were carved out thousands of years ago by receding glaciers. Among nature's "stage settings" are fine stands of native hard-woods, notably oak and maple, and marshes dotted with tamaracks. In woodland near Meadow Brook Hall, a manor adapted from mansions of England, clusters of witch hazels startle the visitor with their premature bloom during March. And near the deer park along Adams Road is a pond, fed by a tributary of the Clinton River, whose flood gates can be adjusted to create a sizable lake in the middle of the land.

... Where Nature Sets The Stage —

The beautiful tract of stream-veined land was amassed at the turn of the century by automotive pioneer John F. Dodge and subsequently inherited by his widow, Matilda Rausch Dodge. They used the old farm house and adjoining club house on Adams Road as a country retreat from the bustle of Detroit. Mrs. Dodge later married lumberman Alfred G. Wilson and the two operated the estate for 35 years as Meadow Brook Farms, noted for its fine herd of cattle as well as its world famous horse stables.

With a view to preserving the estate intact and with a faith in the future of higher education, Mr. and Mrs. Wilson decided in 1957 to deed Meadow Brook Farms to the State of Michigan to establish a new university. Along with the land they gave \$2,000,000 to finance construction of North and South Foundation Halls. This work was hardly done when the doors of Michigan State University Oakland (MSUO) were opened to the Charter Class.

The intervening years have seen much change—indeed continuous change. MSUO was renamed Oakland University in 1963. New buildings were completed and occupied virtually every fall. The academic structure was reorganized. Faculty was added and enrollment grew.

A UNIVERSITY COMES OF AGE

In 1970, recognizing the maturity and distinctive program of the University, the Michigan Legislature granted Oakland its independence from Michigan State University. Oakland now has its own eight-member Board of Trustees, appointed by Governor Milliken, and its own President, Donald D. O'Dowd.

The emergence of Oakland University as an innovative institution is best exemplified by its most recent academic achievement—that of a doctoral program in Systems Engineering—an interdisciplinary concept in graduate education. This dynamic approach is predicated on the principle that any graduate studies should continue to broaden the vistas and utility of the candidate. Those who emerge from Oakland University will have the perspective and talents to embrace the increasingly complex and inter-related problems facing us today.

This same interdisciplinary philosophy pervades the undergraduate curricula. Be it Biological Science, Political Science, Area Studies, Art, Education or Economics and Management, the broad-view approach is Oakland's forte.

The College of Arts and Sciences, which is proposing an interdisciplinary-science doctoral program, is preparing undergraduates in a total of 44 distinct majors and concentrations. The University already offers master's degree programs in a dozen fields.

The School of Education certifies both secondary and elementary teachers and provides candidates in these fields with counseling in updating their skills long after graduation. The graduate programs in education are most relevant and provide the teacher market with candidates of distinctive professional capacity.

Typical of Oakland's approach to relevant education, the School of Economics and Management uses a problem-solving approach and focuses on the tasks of managerial-oriented organizations.

The University's newest component, the School of Performing Arts, has already developed a comprehensive Academy of Dramatic Art, a two-year diploma-granting program which trains actors and actresses for professional careers in the theatre. A conservatory program in music and dance is in the developmental stages.

Vital to the continued career success of graduates is the guidance and counseling afforded the entering freshman, the undergraduate during the growth years and the graduate emerging in search of a job. The University's focus on alumni and their needs for assistance is but another manifestation of its concern for worthwhile education in the ever-changing job market.

Vital, too, is the matter of financing education. Oakland has designed an extensive financial assistance program to aid students who do not have sufficient funds. This includes Oakland University Grants, Educational Opportunity Grants, National Defense Student Loans, College Work-Study Program Employment and Oakland University Student Employment. In addition, students may be considered for several scholarship programs which recognize student scholastic and extra-curricular achievement and award stipends irrespective of family income.

The academic and financial programs are coupled with a full range of student-oriented services designed to support the educational experiences. Pivotal to on-campus life are the seven recently-constructed residence halls providing a variety of living options. Managed by professional staffs, the halls offer both dining and recreational facilities for both men and women as well as tutorial support. This is an environment close to library, Art Gallery, research and computer services as well as academic compatriots who share the same learning motives.

Intercollegiate and intramural sports are generously available to men and women, and the new and handsome sports and recreation facilities provide students, faculty and staff over 90 hours per week of sports including an NCAA standard pool, tennis and handball courts and gymnastics facilities as well as a modern dance studio.



University officials chiefly responsible for the Meadow Brook Music Festival are, from left, John DeCarlo, Vice President for Public Affairs; President Donald D. O'Dowd, and Sandor Kallai, Festival General Manager.

THE UNIVERSITY'S PERFORMING ARTS

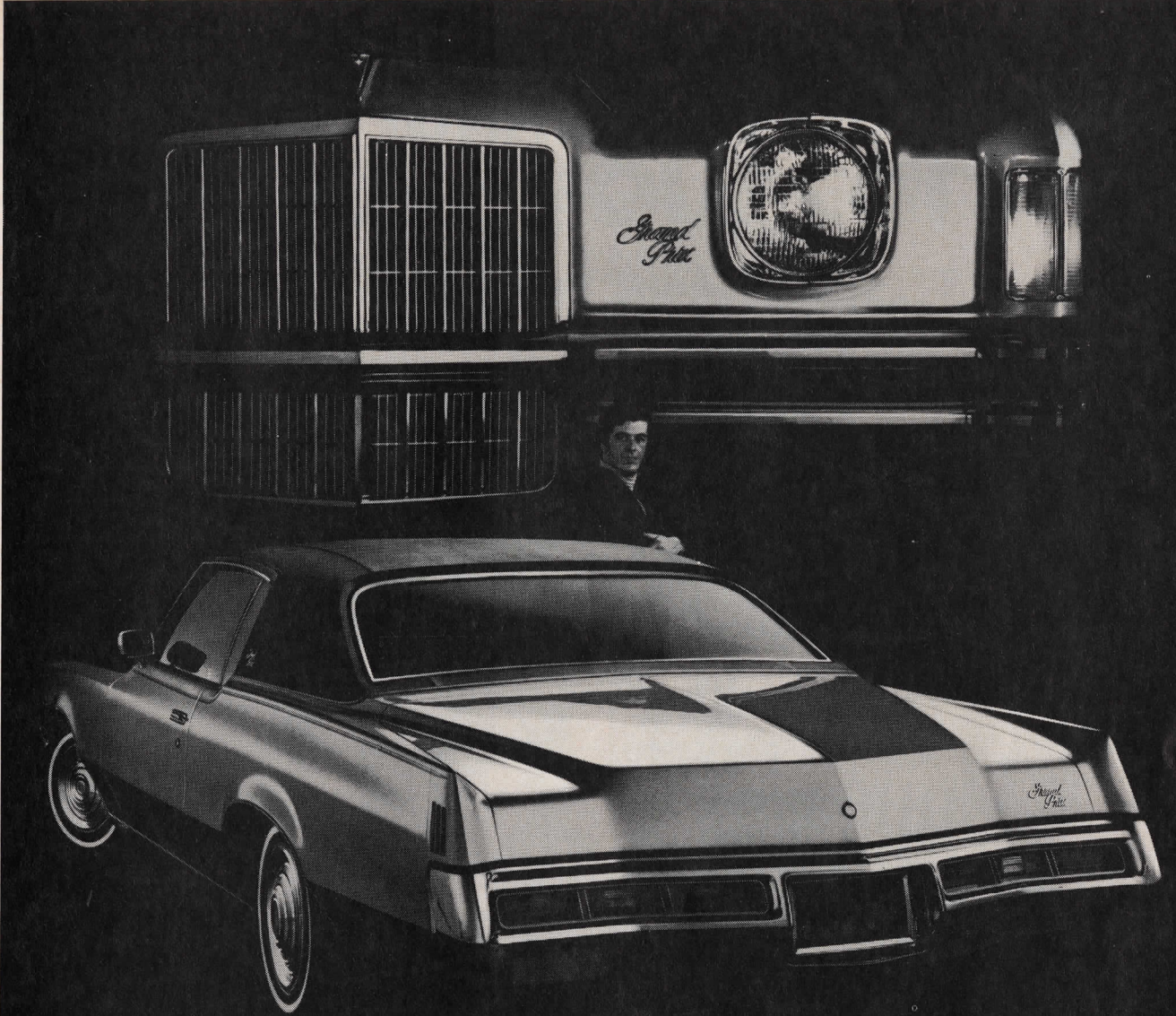
Students and community members alike share in the many performing arts which dot the campus calendar. It is this component which means the most to the general community—in Oakland County and throughout the State—for the University became known soon after its founding as a center for the performing arts. A major commitment in this area was made in 1964 with the founding of the Meadow Brook Music Festival. As an academic adjunct to the Festival, there have been summer music programs each year since 1965.

The University brought professional theatre to southeastern Michigan in 1967, with the opening of Meadow Brook Theatre, and introduced ballet to the Festival lineup in 1968. In the operatic realm, Oakland is one of the sponsors of Overture to Opera, in cooperation with the Detroit Grand Opera Association, the University Center for Adult Education, and the University of Michigan Extension Service.

AN OPPORTUNITY

Thus our young University, with its excellent location, with its interdisciplinary academic base, its innovative performing arts and all of the other advantages it has in such bounty, is a provocative academic and cultural pathway for high school graduates as well as community college transfer students. Your interest in the University is most cordially welcomed and we invite you to contact the Director of Admissions and Scholarships at Rochester, Michigan, 48063. Or simply phone (313) 377-3360.

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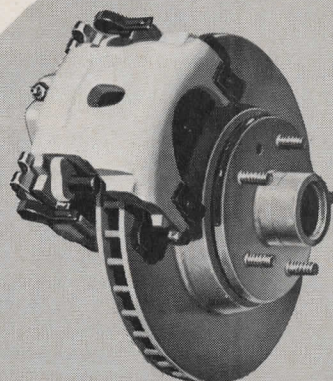


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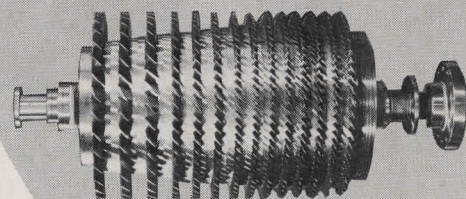
DISC
BRAKES



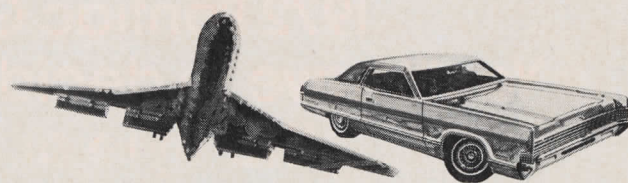
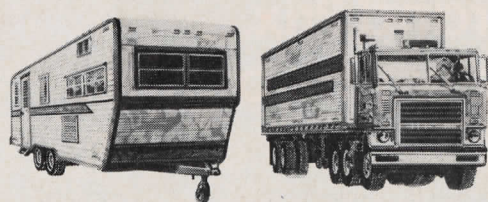
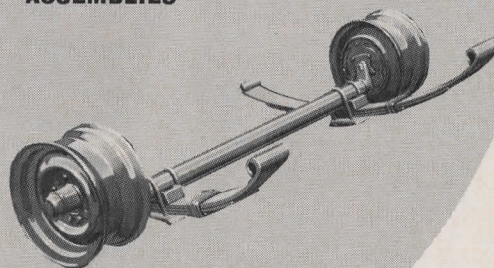
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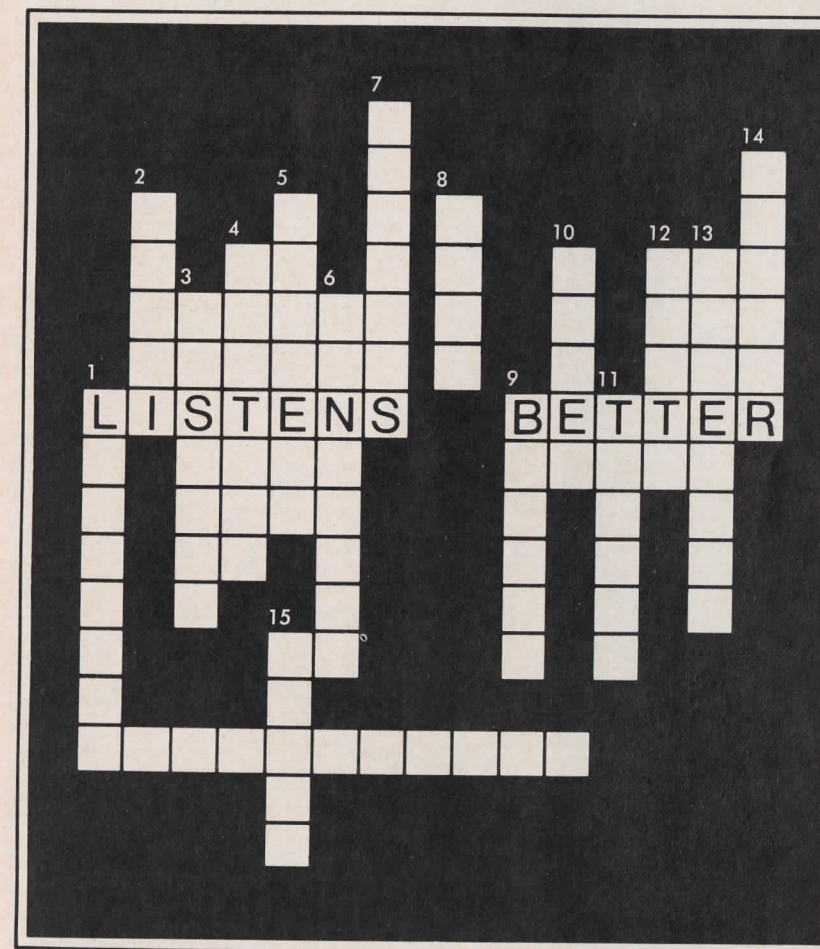
of our innovations aren't in transportation. Three of our divisions have coordinated their expertise to produce a 14-stage compressor rotor for stationary gas turbines. So put an innovator on your team: Kelsey-Hayes Company, Romulus, Michigan 48174.



Got a moment? Know your cars?

This isn't really a crossword puzzle, because the only words across tell you what Ford Motor Company does, and we've filled that in for you already.

But, reading down, numbers one through fifteen are names of cars we build. If you can figure them out you'll see that Ford Motor Company does offer an across-the-board selection of all kinds of cars, from subcompact, to personal sporty cars, to luxury cars.



Here are your clues:

1. This car was 50 years old in 1971—two words, and keep right on going around the corner and across the bottom. The luxury Mark IV is a step up from this one.
2. Lincoln-Mercury's "Sexy European import."
3. Sales records were broken when this car was introduced in 1964. It's in Ford Division's corral.
4. This might be a puzzler. It's low, rakish, a body-by-Ghia, and imported for Lincoln-Mercury. It's only 43 inches high.
5. 6. 7. All begin with "M" and all are built by Lincoln-Mercury.
8. This one started it all, and still stands by itself (where we have placed it in this puzzle).
9. Not a car, not a truck, but this Ford Division product is an excellent, all-around type vehicle.
10. Halley's big one was around long before our small one. Lincoln-Mercury builds it.
11. A Ford Division intermediate product with an Italian flavor name.
12. Ford Division built this one to compete with the European imports.
13. A loner, but not in popularity. Ford Division builds it.
14. This "Cat" is a purrfect personal sports car.
15. We almost ran out of room, but everyone shortens the name of this car anyway. A luxurious personal car.

If you get stuck and can't figure out all the names, we'll help you out. Just write to Ford Motor Company Listens, The American Road, Dearborn, Michigan 48121, and we'll do whatever we can to assist you. In fact, write us about anything that's on your mind. We're always glad to hear from you.





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anticipate
seldom occurs;
what we least
expected generally
happens.”*

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But, as Cadillac might have imagined, his trading post is a little different today. The canoes have been replaced by freighters and cargo ships. Representing 28 countries, over 1,800 of them dock at Detroit each year. The furs have been replaced by chemicals, glass, iron, steel and automobiles. A total annual volume of over \$400 million in commerce. And the trading post itself has become the second largest inland port in the United States.

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*And all of heaven
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Song for St. Cecilia's Day



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Meadow Brook owes its beginnings to the generosity of Mrs. Alfred G. Wilson (1883-1967), who with the late Alfred G. Wilson, donated their estate to provide the site for Oakland University and the performing arts center. She was personally responsible for the selection of the exact location of the beautiful Howard C. Baldwin Memorial Pavilion.



Mr. and Mrs. John J. Riccardo
Chairmen 1971



Mr. and Mrs. E. M. Estes
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Mr. and Mrs. Rinehart S. Bright
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Mr. and Mrs. James O. Wright
Chairmen 1967



Mr. and Mrs. Marvin L. Katke
Chairmen 1969

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Lifesaver R/S.™
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die hard. Like one
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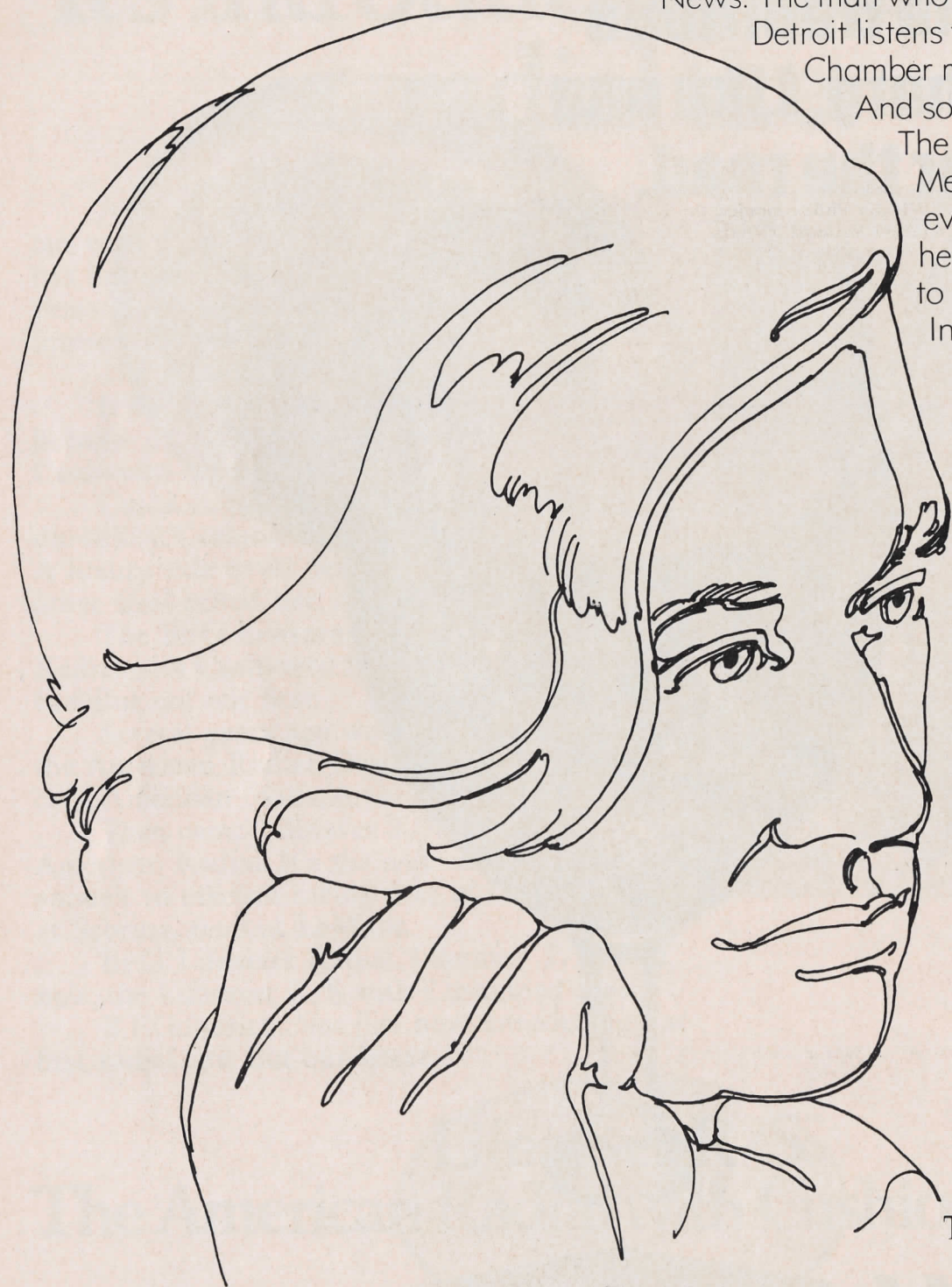
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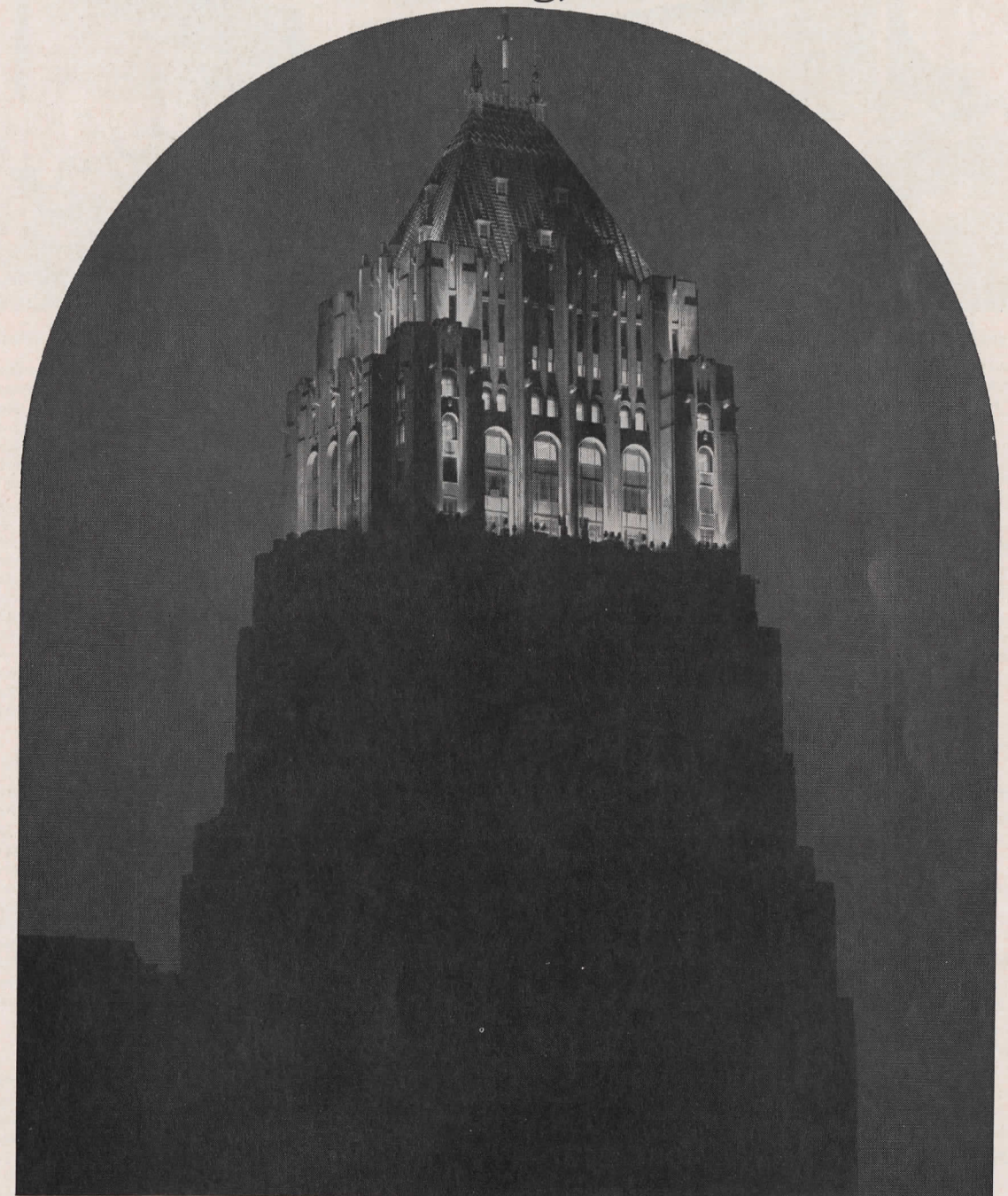
Warmed over ideas aren't to their tastes.

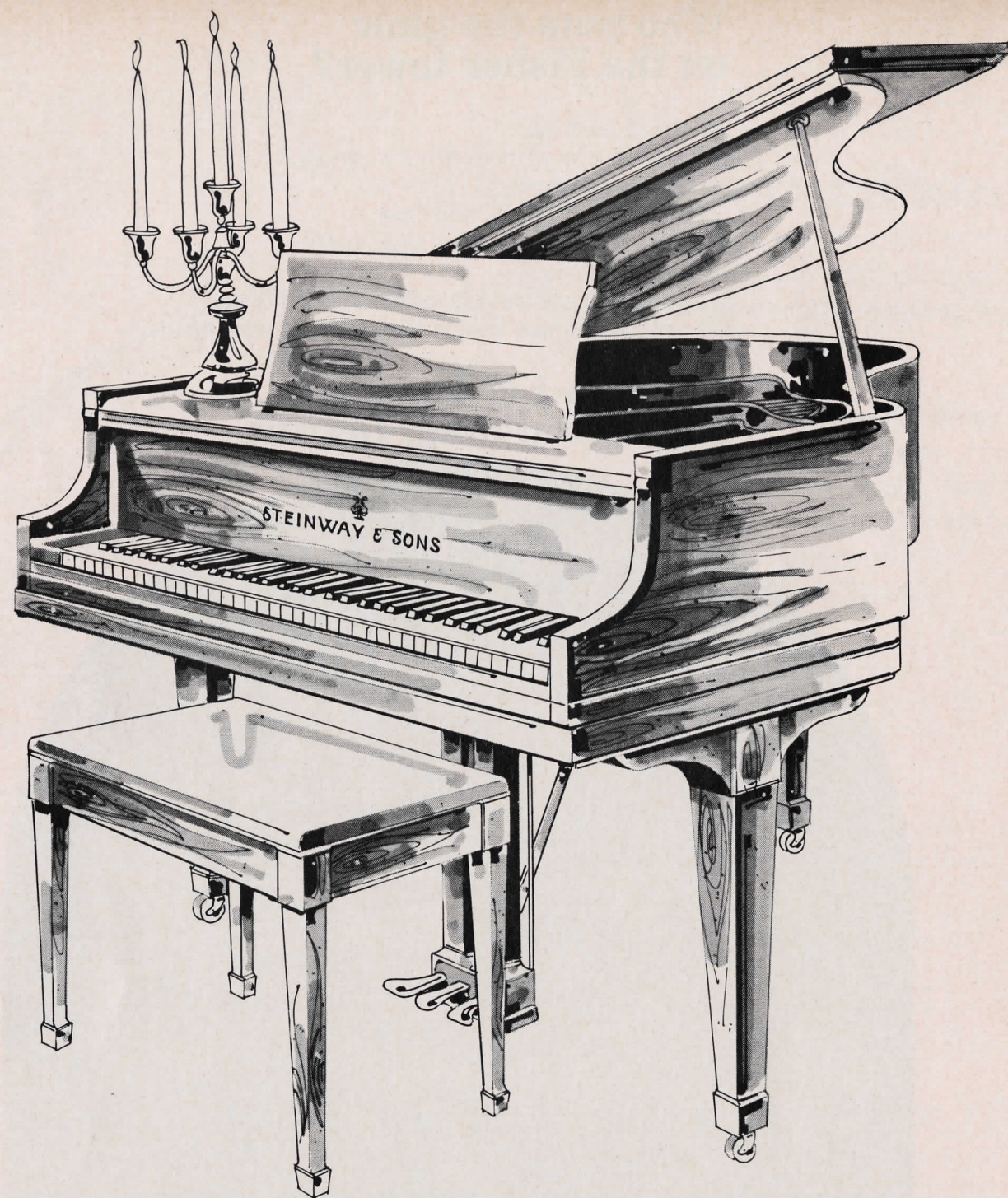
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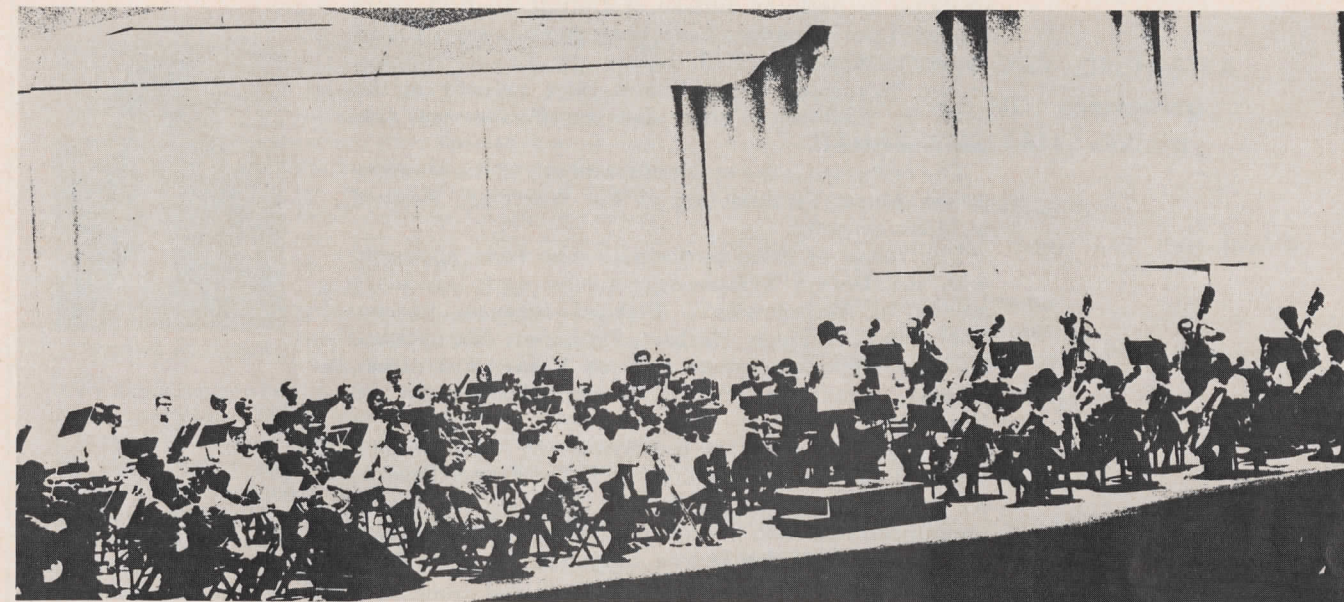
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Robert Gladstone
Raymond Benner
Frank Sinco
Maxim Janowsky
Lynn Peters
Donald Pennington
Walter Hardmann
Albert Steger

HARPS

Elyze Yockey Ilku
Carole Crosby

FLUTES

Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

Arno Mariotti
*Ronald Odmark
Harold Hall
Robert Cowart

ENGLISH HORN

Robert Cowart

CLARINETS

Paul Schaller
Douglas Cornelsen
*Brian Schweickhardt
Oliver Green

BASS CLARINET

Oliver Green

E-FLAT CLARINET

Brian Schweickhardt

BASSOONS

Charles Sirard
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

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Thomas Bacon
Charles Weaver
Edward Sauve
Willard Darling
*Keith Vernon

TRUMPETS

Frank Kaderabek
Gordon Smith
*Alvin Belknap
Donald Haas

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Raymond Turner
Joseph Skrzynski
Elmer Janes

TUBA

Wesley Jacobs

TIMPANI

Salvatore Rabbio

PERCUSSION

Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

PIANO

Marcy Schweickhardt

HARPSICHORD

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Oliver Green

*Assistant Principal

THE PRIDE OF MEADOW BROOK THE DETROIT SYMPHONY ORCHESTRA

The Detroit Symphony Orchestra was founded in 1914, and at present consists of 97 members under the direction of Sixten Ehrling.

The Detroit Symphony enjoys a reputation of undisputed excellence, as is evidenced by its many invitations to perform outside of Detroit. In past years repeated performances have been given in such august places as Carnegie Hall, before the United Nations, at the Worcester Festival, and most recently at the John F. Kennedy Center for the Performing Arts last November.

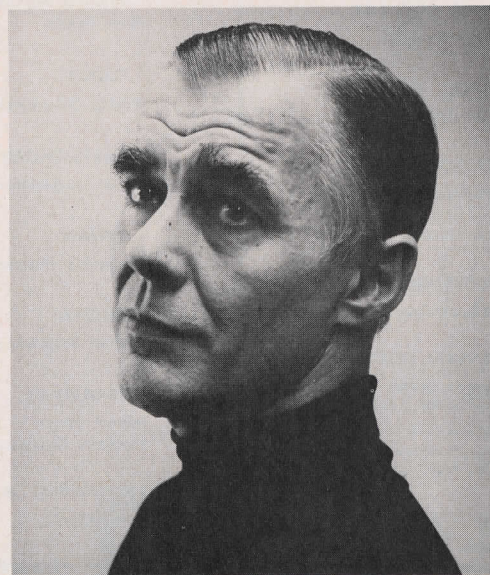
The orchestra is the resident symphony at the Meadow Brook Music Festival and at the Worcester Festival in Massachusetts.

The roster of great performers who have appeared with the Detroit Symphony contains such legendary names as Gabrilowitsch, Richard Strauss, Enesco, Rachmaninov, Victor Herbert, Prokofiev, Mitropoulos, and contemporary artists such as Paray, Rubinstein, Heifetz, Stravinsky, Stern, Serkin, Mischakoff, and Horowitz.

Former conductors of the Symphony were Weston Gates, Ossip Gabrilowitsch, Victor Kolar, Franco Ghione, Karl Krueger, and Paul Paray. Just recently it was announced that Aldo Ceccato had been appointed principal conductor of the Detroit Symphony for two years beginning with the 1973-74 season.

In addition to its regular Thursday and Saturday evening concerts in Ford Auditorium, the Orchestra has diversified its activities to bring its music to a larger audience in the community. These include a Sunday afternoon Kresge Concert series, Kaleidoscope Concerts programmed to appeal to young people, the Cabaret "Pops" Concerts, Friday morning Coffee Concerts, and Saturday Young People's Concerts.

The Orchestra has been greatly aided in its endeavors by the help of former Associate Conductor Valter Poole; Associate Conductor Pierre Hetu; Paul Freeman, Conductor in Residence; and Gordon Staples, Concertmaster.



Sixten Ehrling

Sixten Ehrling, the distinguished Music Director and Conductor of the Detroit Symphony Orchestra since 1963, has been noted principally as a forceful interpreter of 20th century music. Prior to his engagement by the Detroit Orchestra he was for ten years Music Director and Conductor of the Royal Opera in Stockholm.

Sixten Ehrling was born in the Swedish seaport of Malmö in 1918. A piano student from the age of four, he was accepted as a student by the Royal Academy of Music in Stockholm at the age of eighteen.

His conducting career began at the Dresden State Opera, where he worked with the great Beethoven interpreter, Karl Boehm. His 20-year association with the Royal Opera in Stockholm began in 1940, and he was appointed honorary court conductor at Sweden's Royal Palace in 1953.

His tenure in Detroit has brought new honors and prestige to the orchestra. His extensive series of guest appearances this past season include concerts in Bonn, Frankfurt, Cassel, and Göteborg, Sweden. He toured Japan in May, and will tour Australia this August and September.

He will make his Metropolitan Opera debut next season, conducting multiple performances of Benjamin Britten's "Peter Grimes." This spring he was awarded an honorary doctorate of music by Gustavus Adolphus College in St. Peter, Minnesota.

THURSDAY, JUNE 29



Itzhak Perlman

Itzhak Perlman, brilliant young Israeli-born violinist, returns to the Meadow Brook Music Festival for the fourth time, at the height of his career. Mr. Perlman has received the acclaim of music critics throughout the world in tours of Europe, Israel, Australia, Canada, and in concert with every major orchestra in the United States.

Born in Tel Aviv in 1954, the son of Polish emigres of the 1930s, Perlman began to play the violin as a small child. He studied at the Tel Aviv Academy, and by the age of ten he was an experienced concert performer. Ed Sullivan discovered the youngster on a talent tour of Israel, and brought him back to appear in the United States. His artistry brought several scholarship offers, and he remained in the United States to study at the Juilliard School, with the encouragement of Isaac Stern.

Perlman debuted at Carnegie Hall at the age of 17, and received national recognition with a victory in the Leventritt International Competition in 1964, which brought him concert appearances with the New York Philharmonic, and subsequently, with other major American orchestras. Howard Klein of the New York Times, said of his 1965 appearance with the Detroit Symphony at Carnegie Hall "... truly a sensational violinist ..."

In concerts, Perlman often plays his exceedingly rare and beautiful Stradivarius violin, which he acquired about four years ago. Called "The Spanish" Strad, the violin was crafted in Cremona in 1723, and Perlman describes its tone as "bright, beautiful, and very pure, typical of a Strad, with the carrying power of an intense beam."

Perlman is married to Toby Lynn Friedlander, a fellow violinist at Juilliard, and they have two children. They live in a Manhattan apartment overlooking Central Park.

The Steinway is the official piano of the Meadow Brook Music Festival.

Program Notes by Sandor Kallai

OVERTURE TO "MASKARADE"

..... Carl Nielsen (1865-1931)

Nielsen's only comic opera, "Maskarade," was composed between 1904 and 1906. Its first production was in 1906 at the Royal Theatre of Copenhagen. "Maskarade" is an evocation of 18th-century life and manners in Denmark. It has always been popular with the Danes, enjoying a position as a national opera similar to that of "The Bartered Bride" in Czechoslovakia.

The Overture's two main themes do not appear in the opera itself but do typify the racy and the "polite" sides of the opera.

The opera will receive its United States premiere this fall in St. Paul, Minnesota.

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting ITZHAK PERLMAN, violinist

*NIELSEN, Overture to "Maskarade"

DVORAK, Concerto for Violin and Orchestra in A minor, Opus 53

Allegro ma non troppo

Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

MR. PERLMAN

INTERMISSION

*CASELLA, Paganiniana, Opus 65

RESPIGHI, The Pines of Rome

1. The Pines of the Villa Borghese
(Allegretto vivace)

2. The Pines Near a Catacomb (Lento)

3. The Pines of the Janiculum (Lento)

4. The Pines of the Appian Way
(Tempo di marcia)

*First performance at these concerts

VIOLIN CONCERTO IN A MINOR, Opus 53

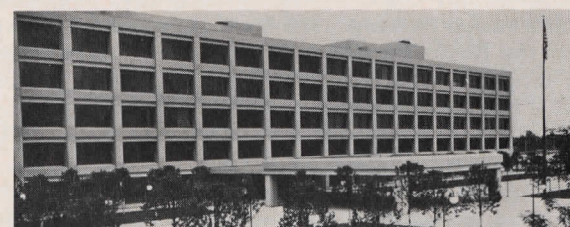
..... Anton Dvorak (1841-1904)

As with the Brahms Violin Concerto, to be heard on Saturday night's concert, the Dvorak owes much to the great violin virtuoso, Joseph Joachim. As a matter of fact, Joachim had the score in his possession for two full years, and in Dvorak's own words, "was so kind as to make over the solo part." Rather oddly, however, though the work is dedicated to him, Joachim never played it; the premiere was performed by Franz Ondricek.

This concerto has never been as popular as the much greater Dvorak Cello Concerto, but it does contain many examples of the composer's exceptional lyric gift. It contains several melodies that are traceable to Bohemian folk influences, most notably in the romantic opening theme of the second movement, the lively first subject of the finale and its contrasting Dumka-like middle section.



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Detroit, Michigan 48232.

PAGANINIANA,
Opus 65 Alfredo Casella (1883-1947)

Several 20th-century Italian composers have written works based on the more obscure creations of their earlier compatriots. Respighi rescued numerous charming Rossini melodies in his ballet "La boutique fantasque" and the Rossiniana Suite. Luigi Dallapiccola has produced a Tartiniana for violin and orchestra. And Casella, having composed a Scarlattiana in 1926, turned out a dazzling virtuoso piece for orchestra in his Paganiniana of 1942, written in honor of the 100th birthday of the Vienna Philharmonic.

The first movement is based on the Paganini Caprices No. 5, 12, 16 and 19, and the formidable technical difficulties of these pieces sound all the more incredible when played by a fine orchestra. The second movement—a little polka—sounds nostalgic; it is drawn from a Paganini guitar quartet, which reminds us that the great violinist also played the guitar.

The Romanza stems from a Paganini work discovered by Casella in a private music library in Mannheim, and the finale is a Tarantella, based on another unpublished violin and orchestra piece.

THE PINES OF ROME . . . Ottorino Respighi (1879-1936)

There are pines everywhere in Rome, but the ones depicted in Respighi's famous tone poem are probably the most beautiful as well as the most famous. "The

Pines of Rome" is the second of three descriptive works about the Eternal City by this composer, the others being "The Fountains of Rome" and "Roman Festivals."

"The Pines" is in four connected sections. Respighi provided the following preface to the score:

"1. The Pines of the Villa Borghese (Allegretto vivace, 2/8 time). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalents of Ring Around A-Rosy, mimicking marching soldiers and battles, twittering and shrieking like swallows at evening, and they disappear. Suddenly the scene changes to

"2. The Pines Near a Catacomb (Lento, 4/4 time, beginning with muted and divided strings and muted horns). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

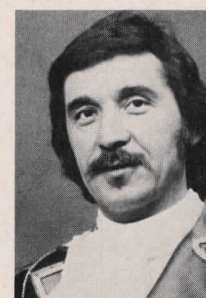
"3. The Pines of the Janiculum (Lento, 4/4 time, piano cadenza, clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a gramophone record of a nightingale's song, heard from the orchestra).

"4. The Pines of the Appian Way (Tempo di marcia). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."

239th Performance

FRIDAY, JUNE 30

DOC SEVERINSEN
and his **NOW GENERATION BRASS**
with **TODAY'S CHILDREN**



Doc Severinsen
The winner of a state music contest at nine and a national

Doc Severinsen, jovial Musical Conductor of the Tonight Show, is making his first appearance at the Meadow Brook Music Festival, together with his hit singing and dancing group, "Today's Children."

Doc, son of the music-loving local dentist in Arlington, Oregon (who incidentally was called "Big Doc" while Carl inherited "Little Doc") learned to play the trumpet at seven from a book of instructions, and three weeks later was invited to join the high school band.

winner of the Music Educators contest at twelve, Doc was on the road with Ted Ritz's band before he finished high school, dragging his school books along with him.

After a stint in the Army, Doc played with Tommy Dorsey, Charlie Barnett and Benny Goodman. In 1959 he became a staff musician at NBC, and by 1962 his sideline quips on the Skitch Henderson show were a regular highlight.

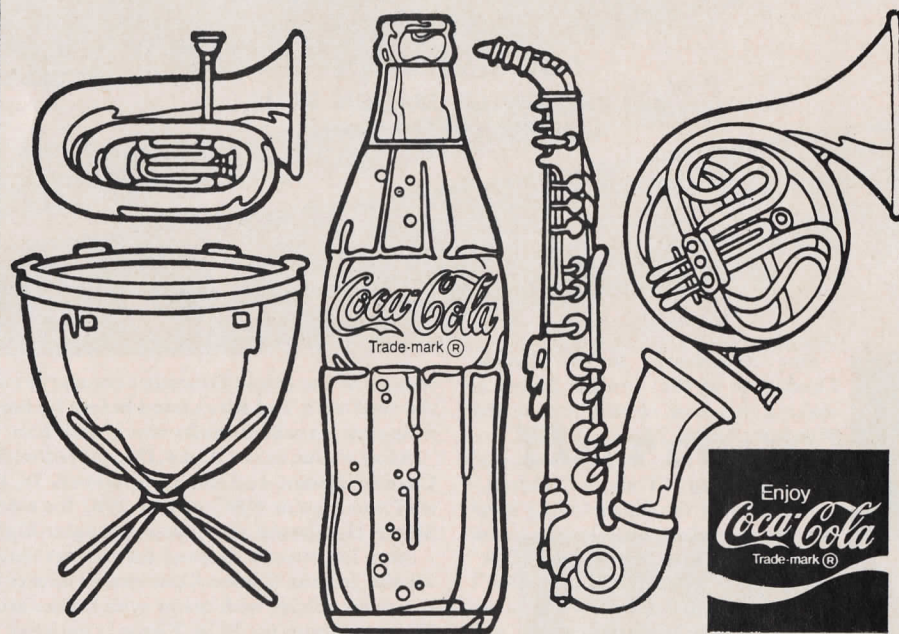
Now in constant demand for concert dates, Doc appears in all the Johnny Carson Concerts, conducts brass clinics, and is a guest soloist with major symphonies around the country. His first album for RCA Victor is entitled "Brass Roots."

Married to a former classmate and the father of five children, Doc raises quarter horses as a diversion on his Sussex County farm.

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ACADEMIC FESTIVAL OVERTURE, Opus 80 . . . Johannes Brahms (1833-1897)

In his 47th year the University of Breslau conferred upon Brahms the degree of Doctor of Philosophy. He expressed his gratitude for the honor by writing the present overture, a work designed as a tribute not only to that specific institution but to university life in general. It is full of joyous good fellowship and bumptious humor. Its first performance was at the university in January of 1881, Brahms conducting, while, as John N. Burk wrote, "the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows."

The work is a fantasy built up from a number of traditional student songs. It was described most engagingly by Neville Cardus as follows:

"Here is music of jollity and dignity, telling of any college degree day, where students are inclined to get ribald as well as high-spirited, yet while they make a mockery of the academical robes and trappings they are really proud of them and are ambitious themselves one day to wear them. So, in this genial overture, a theme which symbolizes the students and their beer mugs—German students mark you, and German beer!—is changed to the shape and dignity of pomp and ceremony when the time signature becomes 4/4 instead of 2/4. Another old college tune gives a surge and big throat to the orchestra, with a high note sustained; then after modulation, the bassoons gurgles the comic song, sometimes in thirds, obviously a student's affectionate burlesque of some colleague raw from the provinces. Once again Brahms brings into action all his symphonic devices; the recapitulation is like a college roll-call which authority insists on with humor and official pride. But the bassoons are not permitted to repeat their gurgling. The other familiar tunes are played with freely, and indecorum is sent packing, also mockery, when the end is ennobled with the most familiar tune of them all, the Gaudeamus igitur."

SYMPHONY NO. 2 IN D MAJOR, Opus 73 Johannes Brahms

Brahms could never bring himself to speak glowingly of a work that was in the process of being written. When he would mention one to a friend in a letter it was always deprecatingly and with sarcasm. Thus, the great Fourth Symphony was described to one correspondent as "one of those sets of waltzes and polkas," to another as "a few entr'actes," and to a third as a kind of "choral work . . . which will not fit any text."

He had treated his Second Symphony in the same way. Though the work is relatively light and good-humored, he seemed intent on convincing everyone that it would be a grim piece, stating that it would be in F minor instead of D major. He informed his friend Elisabeth von Herzogenberg the day before the premiere that the orchestra would play it with crepe bands on their sleeves "because of its dirgelike effect."

Earlier he had assured the same lady that the symphony amounted to very little and that he had no need to play it to her beforehand. "You have only to sit down at the piano," he wrote, "put your small feet on the two pedals in turn, and strike the chord of F minor several times in succession, first in the treble, then in the bass, fortissimo and pianissimo, and you will gradually gain a vivid impression of my 'latest.'"

Please, no photographic flashes or tape recordings during performance.

240th Performance

SATURDAY, JULY 1

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
ITZHAK PERLMAN, violinist

BRAHMS, Academic Festival Overture, Opus 80

BRAHMS, Symphony No. 2 in D major, Opus 73
Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

INTERMISSION

BRAHMS, Concerto for Violin and Orchestra in D major, Opus 77

Allegro ma non troppo
Adagio
Allegro giocoso, ma non troppo vivace

MR. PERLMAN

The Steinway is the official piano of the Meadow Brook Music Festival.

The symphony was given a warm reception at its initial performance, although there was some objection from the critics who had expected something more on the order of his profoundly dramatic First. Its thematic lyricism and nostalgic character make it an ideal "second movement" in the gigantic "symphony" that Brahms's four symphonies can be said to comprise, in which the energetic third is the "Scherzo" and the granitic Fourth the "Finale."

VIOLIN CONCERTO IN D MAJOR, Opus 77 Johannes Brahms

Brahms was not a violinist. To complete the Violin Concerto he needed the help of the great virtuoso, Joseph Joachim, who served as a consultant on matters pertaining to practical technique and even produced a cadenza. It may be said that Joachim also acted as an inspiration for the work, and it is appropriately dedicated to him. It was, of course, Joachim who played the world premiere in Leipzig in 1879, and then again the following year at the unveiling of a memorial to Robert Schumann, who had been a close friend to both Brahms and Joachim.

The other major influence on the concerto was undoubtedly the place where it was composed, the beautiful Pörtlach-am-See in the south of Austria, where Brahms spent three summers. Brahms loved the place so much he wrote the critic Hanslick that melodies were in the very air and one had "to be careful not to tread on them." Other important works written there were the Second Symphony, also played on this program, and the G-major Piano Sonata.

The character of the opening movement was de-

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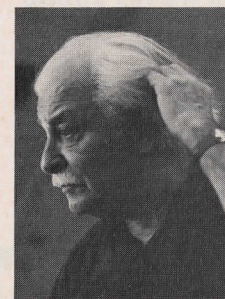
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scribed by the late Pitts Sanborn as "idyllic," a term that well fits it. The second movement is like a song whose principal singers are the oboe and the violin.

The finale, which has an irresistible swing to it, is marked by a decided Hungarian flavor, possibly as a gesture to the Hungarian-born Joachim.

241st Performance

SUNDAY, JULY 2



Arthur Fiedler

Debonair Arthur Fiedler, the beloved conductor of the Boston Pops, returns to the Meadow Brook podium for his third season. Under his tutelage, the Boston Pops has become famous throughout the world for its distinctive, sophisticated styling, and has also become the most recorded orchestra in the world, with sales now well over 47,000,000 records.

Born and reared in Boston, Mr. Fiedler was the son of Austrian-born Emmanuel Fiedler, a first violinist with the Boston Symphony. His mother, also a musician, gave him his first piano lessons. Returning to Vienna as a teenager after his father's retirement from the Symphony, Arthur eventually entered the Royal Academy in Berlin as a student of violin, piano, and conducting.

He returned to Boston, and at the age of 20 joined the Boston Symphony as a violinist under Karl Muck. He launched the first free outdoor Esplanade Concerts in Boston in 1929, and a year later was appointed the conductor of the Boston Pops.

Fiedler, who combines flair and showmanship with great conducting artistry, finds time to teach at Boston University and to conduct the major orchestras of the United States as well as those of Europe, Asia, Africa, South America, and Australia.



Joann Freeman

Detroit's own Joann Freeman has won international acclaim as a pianist of extraordinary brilliance and expressiveness. She began her piano studies here in Detroit at the age of two. After graduating from Vassar with honors in chemistry, she was awarded a three-year fellowship to Juilliard where she studied with Carl Friedberg and Beveridge Webster. She has done postgraduate work both at Columbia University and at Juilliard.

Joann Freeman has appeared with many major orchestras including the Boston Pops under Arthur Fiedler, the Little Orchestra Society, the Lucerne Chamber Orchestra, the Detroit Symphony, and was a featured artist in the 1962 Metropolitan Museum of Art Young Artists Series.

Miss Freeman has appeared in solo concerts around the world, receiving accolades in Greece, India, the Philippines, Singapore, Israel, and Japan among others. Married to Bloomfield Hills chemical engineer Warren M. Shwayder and the mother of four musically talented sons, Joann is a licensed pilot who often flies her own plane to her concert performances.

DETROIT SYMPHONY ORCHESTRA

ARTHUR FIEDLER, conducting

JOANN FREEMAN, pianist

(Program to feature Grieg Piano Concerto in A minor with Miss Freeman as soloist. Balance of program to be announced.)

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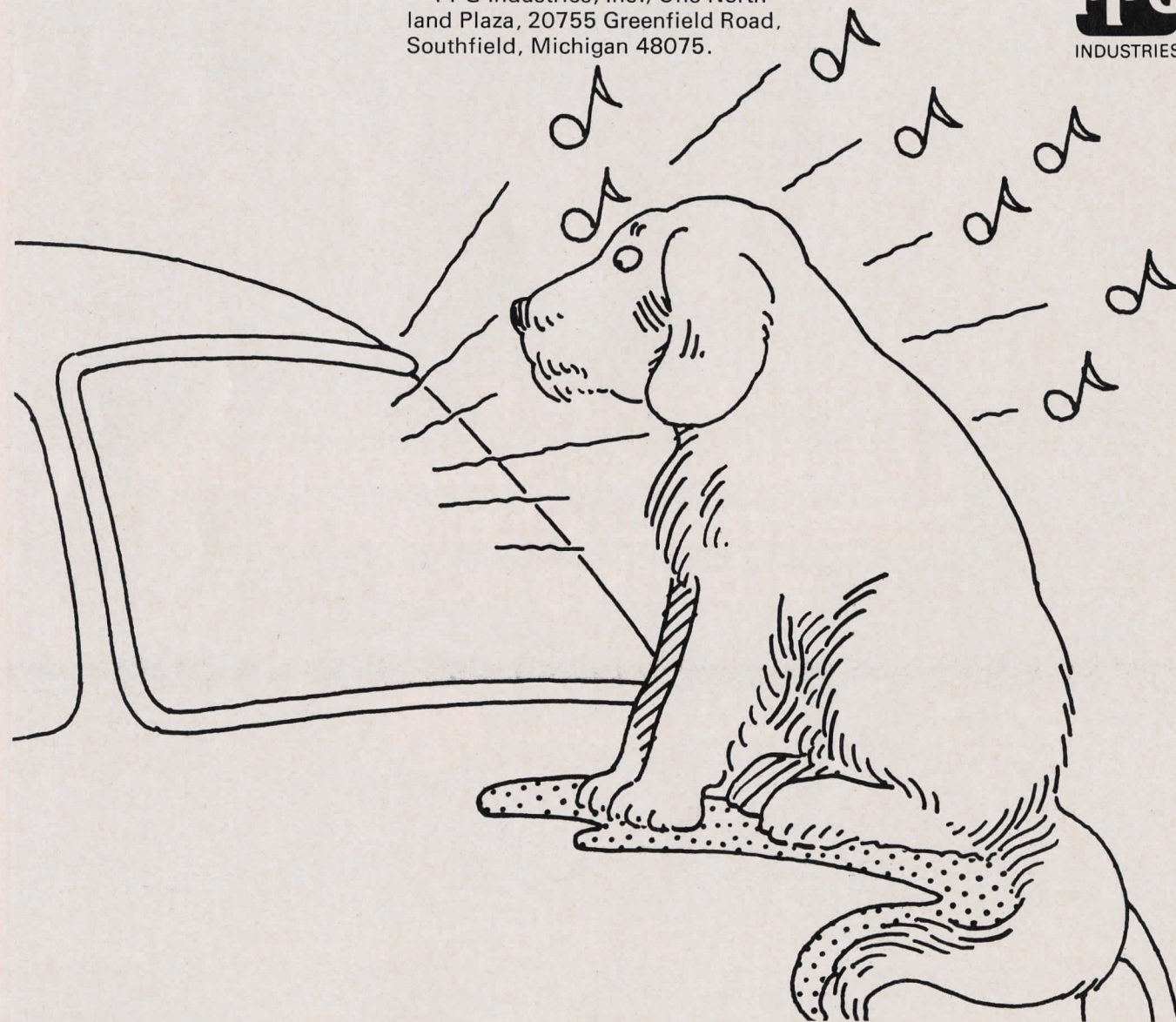
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KEITH MARTIN HILDA MORALES LAWRENCE RHODES
BARBARA SANDONATO ALEXEI YUDENICH

David Kloss
Gretchen Warren

Kathryn Biever
Michelle Lucci

and

Carolyn Anderson
Judith Carlson
Michelle Farr
Barbara Jean Martin
James Saunders

Leslie Andres
Phillip Carman
Dane La Fontsee
Gary Masters

Karen Brown
Marcia Darhower
Larry Hunt
Marjorie Philpot
Missy Yancey

Kathleen Callaghan
Linda Dingwall
Ben Lokey
Ramon Rivera

ROBERT RODHAM
Artistic Associate &
Resident Choreographer

JENNIFER TIPTON
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Music Director

FIONA FUERSTNER
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LEO BURNETT COMPANY OF MICHIGAN, INC.

WEDNESDAY, JULY 5

THE PENNSYLVANIA BALLET COMPANY DETROIT SYMPHONY ORCHESTRA

RAYMONDA VARIATIONS

Choreography Balanchine
Costumes Karinska
Music Alexander Glazunov
Lighting Jennifer Tipton

Alexander Glazunov's treasure chest of music titled "Raymonda" provides Balanchine with a rich, musical "floor" of variations, adagios, codas, and finales on which to base his own brilliant or rhythmic balletic inventions.

BARBARA SANDONATO ALEXEI YUDENICH

Carolyn Anderson, Kathryn Biever, Karen Brown, Kathleen Callaghan, Judith Carlson, Marcia Darhower, Michele Farr, Michelle Lucci, Barbara Jean Martin, Marjorie Philpot, Gretchen Warren, Missy Yancey

Variation I	Gretchen Warren
Variation II	Karen Brown
Variation III	ALEXEI YUDENICH
Variation IV	BARBARA SANDONATO
Variation V	Kathryn Biever
Variation VI	Marcia Darhower
Variation VII	Michelle Lucci
Variation VIII	ALEXEI YUDENICH
Variation IX	BARBARA SANDONATO

INTERMISSION

CARMINA BURANA

Choreography John Butler
Music Carl Orff
Lighting Jennifer Tipton

"Carmina Burana" is a theatre piece based on a collection of 13th Century songs and poems discovered in the library of an ancient Bavarian monastery. Composed by minstrels and monks who had freed themselves of monastic discipline, the songs and poems are secular rather than sacred. The ballet is an abstract landscape of movement, not a realistic retelling of them. The prologue bemoans the everlasting fate of man, riding, then ground under by the Wheel of Fortune. The first part sings of the delights of spring. The second part celebrates the pleasures, extravagances and despairs of the tavern. The third is a series of love poems. The epilogue returns to the plaintive bemoaning of the ruthless Wheel of Fate. Stokowski characterized "Carmina" musically as "a synthesis of beauty of melodic line, remarkable rhythmic variations; lusty vitality; immense range of mood, humor, frenzy; folk-like simplicity, satire, mystery, spontaneous eloquence and tranquility . . ."

HILDA MORALES	FIONA FUERSTNER
KEITH MARTIN	LAWRENCE RHODES

Carolyn Anderson, Karen Brown, Kathleen Callaghan, Marcia Darhower, Michelle Lucci, Gretchen Warren, Phillip Carman, David Kloss, Dane LaFontsee, Ben Lokey, Gary Masters, Ramon Rivera

The Meadow Brook Festival Chorus,
Dr. Raynold L. Allvin, Director

The Steinway is the official piano of the Meadow Brook Music Festival.



Ben Lokey as Icarus in Lucas Hoving's ballet to be seen Thursday and Sunday nights (shown here with Rebecca McLain as the Sun).

"A beautiful ballet company . . . a lively company with a lot of youth going for it . . . It is a joy to watch such eloquent precision . . . exceptionally elegant style . . . One of the best American companies . . . very well worth seeing," said Clive Barnes in the New York Times.

"The work of the corps de ballet in this company is extraordinarily accurate, and the orchestra, conducted by Maurice Kaplow, is unusually fine . . . It is really one of America's outstanding ballet companies and well deserves a long line at the box office," wrote Winthrop Sargeant in the New Yorker.

The Pennsylvania Ballet returned to New York's City Center in April 1972 for the company's first extended engagement there since 1968, and met the critics' applause. Since The Pennsylvania Ballet's emergence from a professional ballet school founded by Barbara Weisberger in Philadelphia in October 1962, the company has made its mark on American cultural life. With symphony orchestra, The Pennsylvania Ballet has performed for and educated audiences all over the United States with a vibrant repertoire encompassing classic, dramatic, romantic, and contemporary dance idioms. At home, the company's subscription season has grown to four different programs plus "The Nutcracker," a total of 40 performances. The Pennsylvania Ballet has been able to offer its more than 30 dancers contractual security regrettably exceptional in American dance. They, in turn, have consistently given Pennsylvania Ballet audiences something wonderful and rare indeed.



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THURSDAY, JULY 6

THE PENNSYLVANIA BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

RAYMONDA VARIATIONS

Choreography Balanchine
Costumes Karinska
Music Alexander Glazunov
Lighting Jennifer Tipton

(For program notes, see Wednesday, July 5.)

HILDA MORALES

KEITH MARTIN

Carolyn Anderson, Kathryn Bieber, Karen Brown,
Kathleen Callaghan, Judith Carlson, Marcia Darhower,
Michele Farr, Michelle Lucci, Barbarajean Martin,
Marjorie Philpot, Gretchen Warren, Missy Yancey

Variation I	Gretchen Warren
Variation II	Karen Brown
Variation III	KEITH MARTIN
Variation IV	HILDA MORALES
Variation V	Kathryn Bieber
Variation VI	Marcia Darhower
Variation VII	Carolyn Anderson
Variation VIII	KEITH MARTIN
Variation IX	HILDA MORALES

INTERMISSION

PAS DE QUATRE

Choreography Alicia Alonso after
Keith Lester
Arranged by Margarita de Saa
Music Cesare Pugni
Costumes after lithography by Chalon
Lighting Jennifer Tipton

One of the oldest ballets in the present repertoire, created by
Jules Perrot in 1840 for the greatest ballerinas of the day,
Taglioni, Grisi, Cerrito and Grahn—a work of historic significance
recreated in the old romantic style true to its original concept.

Marie Taglioni		FIONA FUERSTNER
Fanny Cerrito		ALBA CALZADA
Carlotta Grisi		BARBARA SANDONATO
Lucille Grahn		MARCIA DARHOWER

The Steinway is the official piano of the Meadow Brook Music Festival.

INTERMISSION

ICARUS

Choreography Lucas Hoving
Lighting Jennifer Tipton
Music Shin-ichi Matsushita
Costumes Lavina Hovinga

According to the myth, Daedalus, imprisoned with his son,
Icarus, devised wings to enable them to escape. Icarus, overcome
by the ecstasy of flying, flew toward the sun, whereupon his wings
burned and he fell to his death.

Icarus		BEN LOKEY
Daedalus		JEAN PAUL COMELIN
Sun		MICHELE FARR

INTERMISSION

SCOTCH SYMPHONY

Choreography Balanchine
Music Felix Mendelssohn
Lighting Jennifer Tipton

This classical ballet in three parts (to the last three movements
of Mendelssohn's symphony) was created for the New York City
Ballet in 1952. Balanchine had seen parading Scottish regiments
during his company's earlier engagements at the Edinburgh Festival,
and he recognized, too, that Scotland had been the setting of the
first great romantic ballet, "La Sylphide." However, Mendelssohn's
score seems the more decisive influence.

The Sylph		BARBARA SANDONATO
The Scotsman		ALEXEI YUDENICH
The Scotch Girl		MICHELE LUCCI
The Scotsmen		DANE LAFONTSEE, BEN LOKEY

Carolyn Anderson, Karen Brown, Kathleen Callaghan,
Judith Carlson, Linda Dingwall, Michele Farr, Marjorie
Philpot, Missy Yancey
Leslie Andres, Phillip Carman, Larry Hunt, Gary
Masters, Ramon Rivera, James Saunders

Our Thanks

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and that of all the individuals who have
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Michigan

The Junior League of Detroit
The Junior Women's Association for
the Detroit Symphony Orchestra
Tuesday Musicale of Pontiac
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FRIDAY, JULY 7

**MEL TORME
WOODY HERMAN
and his Young Thundering Herd**



Mel Torme

Versatile Mel Torme is a man of many talents. With a rich, somewhat husky voice that earned him the nostalgic title "The Velvet Fog" in his days as a romantic singer, Torme continues to please concert and supper-club crowds with his smooth style.

What most of his fans don't know is that he writes much of his own material, scores many of the orchestral arrangements for his show, plays drums with outstanding facility, and also is a gifted musician on piano and guitar.

In the television field, Torme is in demand as both actor and writer. He scored all the special material a few seasons back for "The Judy Garland Show," composed a special for "The Lucy Show," wrote and starred in an hour-long teleplay, and received an Emmy nomination for his work in "The Comedians."

Many say Torme is one of the best singers of the day—he takes songs battered by age and makes them sound new, and yet interprets contemporary themes with a feeling for today.



Woody Herman

About four years ago, in the heyday of rock, Woody Herman sensed that the time was ripe for a new synthesis of sound. More and more young people were attending his jazz concerts in England, many of them rock musicians coming to find their roots.

Combining jazz, a little soul and a heavy rock beat has brought a resurgence of popularity to the durable Herman. Mixing updated versions of toe-tapping old Herman originals with contemporary favorites such as the Doors' "Light My Fire" and Jim Webb's "MacArthur Park" has enabled him to bridge his jazz past with the music of the 70s.

Already in show business at the age of 6, Woodrow Charles Herman was a member of the Tom Gerun band by the age of 17, and by the early 40s was galloping across the big band scene with his Herd. His bluesy, hard-hitting "Caldonia" brought him to the top in 1945.

The 16 members of Herman's current Herd—many trained in such schools of music as Boston's Berklee and Indiana University—retain a remarkable spontaneity, perhaps the strongest link to Herman's jazz past.

SATURDAY, JULY 8

**THE PENNSYLVANIA BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA**

SCOTCH SYMPHONY

Choreography Balanchine
Music Felix Mendelssohn
Lighting Jennifer Tipton

(For program notes, see Thursday, July 6.)

The Sylph ALBA CALZADA
The Scotsman DAVID KLOSS
The Scotch Girl MICHELLE LUCCI
The Scotsmen DANE LAFONTSEE,
BEN LOKEY

Carolyn Anderson, Karen Brown, Kathleen Callaghan,
Judith Carlson, Linda Dingwall, Michele Farr, Marjorie
Philpot, Missy Yancey
Leslie Andres, Phillip Carman, Larry Hunt, Gary
Masters, Ramon Rivera, James Saunders

INTERMISSION

CARMINA BURANA

Choreography John Butler
Music Carl Orff
Lighting Jennifer Tipton

(For program notes, see Wednesday, July 5.)

BARBARA SANDONATO FIONA FUERSTNER
KEITH MARTIN LAWRENCE RHODES

Carolyn Anderson, Karen Brown, Kathleen Callaghan,
Marcia Darhower, Michelle Lucci, Gretchen Warren
Phillip Carman, David Kloss, Dane LaFontsee, Ben
Lokey, Gary Masters, Ramon Rivera

The Meadow Brook Festival Chorus,
Dr. Raynold L. Allvin, Director

The Steinway is the official piano of the Meadow Brook Music Festival.

BUNDY CORPORATION

SUNDAY, JULY 9

THE PENNSYLVANIA BALLET COMPANY
DETROIT SYMPHONY ORCHESTRA

RAYMONDA VARIATIONS

Choreography Balanchine
Costumes Karinska
Music Alexander Glazunov
Lighting Jennifer Tipton

(For program notes, see Wednesday, July 5.)

BARBARA SANDONATO

LAWRENCE RHODES

Carolyn Anderson, Kathryn Bieber, Karen Brown,
Kathleen Callaghan, Judith Carlson, Marcia Darhower,
Michele Farr, Michelle Lucci, Barbarajean Martin,
Marjorie Philpot, Gretchen Warren, Missy Yancey

Variation I Gretchen Warren
Variation II Karen Brown
Variation III LAWRENCE RHODES
Variation IV BARBARA SANDONATO
Variation V Kathryn Bieber
Variation VI Marcia Darhower
Variation VII Michelle Lucci
Variation VIII LAWRENCE RHODES
Variation IX BARBARA SANDONATO

INTERMISSION

MIGNON PAS DE DEUX

Choreography Robert Rodham
Music Ambroise Thomas

The "Mignon Pas de Deux" was commissioned by the Pennsylvania Ballet in 1965. The music is the overture to the opera, "Mignon."

HILDA MORALES

KEITH MARTIN

The Steinway is the official piano of the Meadow Brook Music Festival.

INTERMISSION

ICARUS

Choreography Lucas Hoving
Lighting Jennifer Tipton
Music Shin-ichi Matsushita
Costumes Lavina Hovinga

(For program notes, see Thursday, July 6.)

Icarus BEN LOKEY
Daedalus JEAN PAUL COMELIN
Sun. MICHELE FARR

INTERMISSION

SCOTCH SYMPHONY

Choreography Balanchine
Music Felix Mendelssohn
Lighting Jennifer Tipton

(For program notes, see Thursday, July 6.)

The Sylph ALBA CALZADA
The Scotsman DAVID KLOSS
The Scotch Girl MARCIA DARHOWER
The Scotsmen DANE LAFONTSEE,
BEN LOKEY

Carolyn Anderson, Karen Brown, Kathleen Callaghan,
Judith Carlson, Linda Dingwall, Michele Farr, Marjorie
Philpot, Missy Yancey
Leslie Andres, Phillip Carman, Larry Hunt, Gary Masters,
Ramon Rivera, James Saunders



Barbara Sandonato, Alexei Yudenich and corps dance Balanchine's "Scotch Symphony."

Please, no photographic flashes or tape recordings during performance.

Sound good

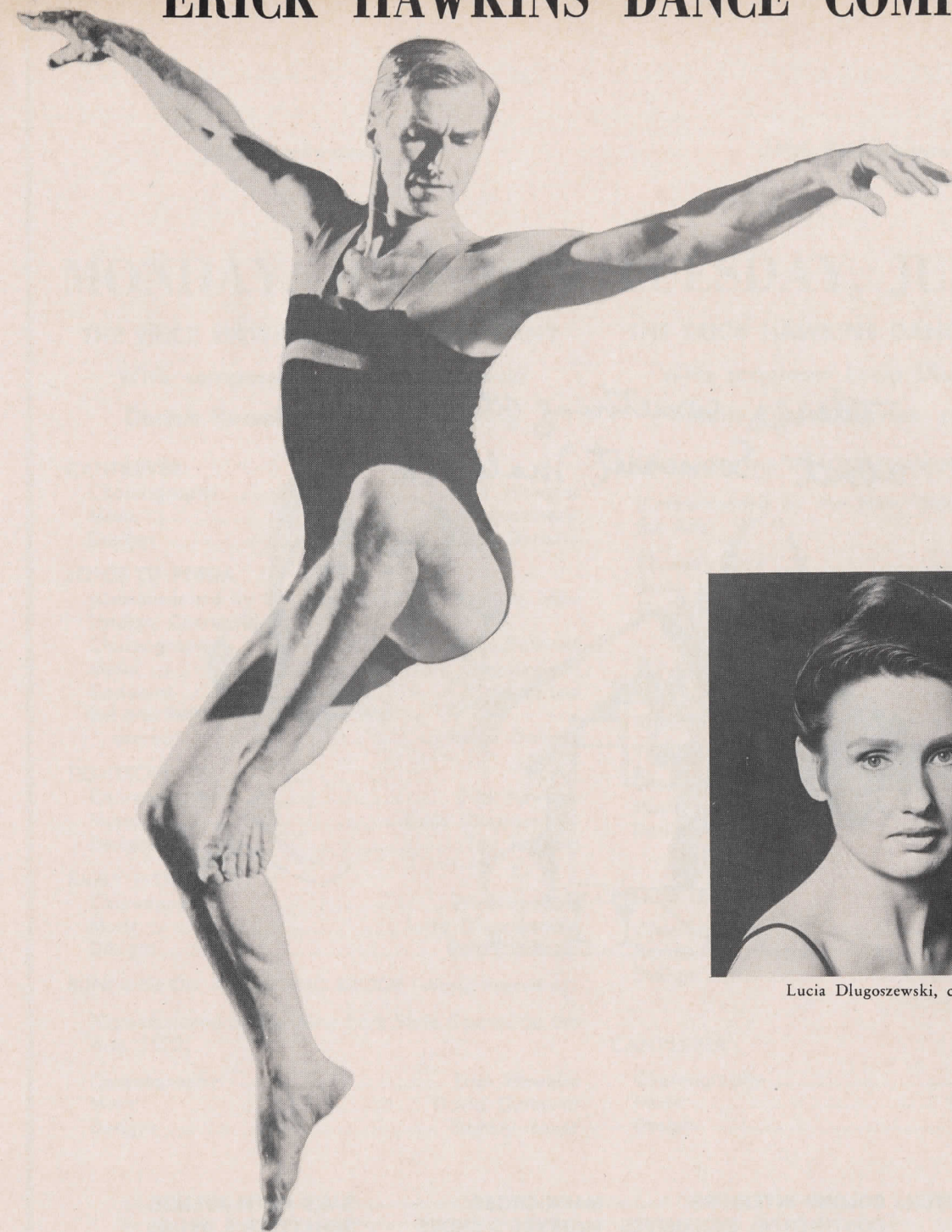


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Then be prepared to take a bow.

quote
Newsweek / the newsweekly that
 separates fact from opinion

ERICK HAWKINS DANCE COMPANY



Lucia Dlugoszewski, composer

The Erick Hawkins Dance Company has contributed a new dimension to contemporary dance in America.

Striking out boldly into innovative and adventurous dance forms, Hawkins has added a vigorous, masculine concept to dance theatre.

A major in Greek philosophy and art at Harvard University, Hawkins at 16 saw Kreutzberg dance in New York and instantly decided to become a dancer. His first formal training began under Kreutzberg in Salzburg that summer. At the same time, he was powerfully influenced by the work of Isadora Duncan.

He was trained thoroughly in dance technique by two giants in American dance, George Balanchine and Martha Graham. A choreographer from the beginning, his original staging of his own "Show Piece" brought an invitation to be the principal male dancer with Martha Graham's troupe.

While performing with Graham, he was seen by Agnes de Mille who selected him to dance the role of Curley in "Oklahoma" on Broadway.

In 1957 he brought to fruition his new technique and vocabulary in his dance classic, "Here and Now With Watchers," and at the same time began a unique theatrical collaboration with composer Lucia Dlugoszewski and sculptor Ralph Dorazio.

Since then Hawkins has toured the United States and Europe with a company of dancers trained by him in his school in a studio building in Greenwich Village.

Clive Barnes of the New York Times has termed Hawkins "one of the leaders of the modern avant garde . . . first is his musicality . . . second is his own personal style, his feline grace . . . The dances themselves are elegant . . ."

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BONWIT TELLER	MAISON MILGRIM	PAGE BOY, MATERNITY	WALTON-PIERCE
CAPPER & CAPPER	THE MARILYN SHOPPE	FURS BY ROBERT	CHARLES W. WARREN

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247th Performance

MONDAY, JULY 10

THE ERICK HAWKINS DANCE COMPANY

With composer Lucia Dlugoszewski

Dennis Russell Davies, conducting

CANTILEVER

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Designs Ralph Dorazio

LORDS OF PERSIA

(Commissioned by the American Dance Festival, New
London, Connecticut)

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Costumes Ralph Lee
Set and Polo Sticks designed and
carved by Ralph Dorazio

TIGHTROPE

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Designs Tad Taggart

EARLY FLOATING

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Designs Ralph Dorazio

RUNNING ON A HANGING BRIDGE (World Premiere)

(Commissioned by the New York State Council on the
Arts, 1972)

Choreography Erick Hawkins
Music David Diamond
Designs Stanley Boxer

248th Performance

TUESDAY, JULY 11

THE ERICK HAWKINS DANCE COMPANY

With composer Lucia Dlugoszewski

Dennis Russell Davies, conducting

ANGELS OF THE INMOST HEAVEN

(Commissioned by the New York State Council on
the Arts)

Choreography Erick Hawkins
Score for Brass Quintet Lucia Dlugoszewski
Designs Ralph Dorazio and Robert Engstrom

BLACK LAKE

(Commissioned by the Foundation for Modern Dance,
Inc.)

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Designs Ralph Dorazio

NAKED LEOPARD

Choreography Erick Hawkins
Sonata for Unaccompanied Cello Zoltan Kodaly
Designs Ralph Dorazio

CANTILEVER

Choreography Erick Hawkins
Music Lucia Dlugoszewski
Designs Ralph Dorazio

The performance is part of a two-week teaching residency at Oakland University. The residency is being jointly sponsored by Oakland University, the Meadow Brook Music Festival, the Michigan State Council for the Arts, and the National Endowment for the Arts. The National Endowment for the Arts is a federal agency created by an act of Congress in 1965.

The Steinway is the official piano of the Meadow Brook Music Festival.

What's the difference between a 3.00 to 1.00 axle ratio and a 2.00 to 1.00 axle ratio? Which is right? A price list I can use? Should I trade in my old car or keep it? What's a protection package? If I buy air conditioning, will I take a beating on it when I trade? How about head room. Four-door sedan? Should I buy a convertible? What size engine is best for me? A light truck? If I tow a trailer, what kind of should I get? How much leg what kind of suspension? I've got a wife. Is an intermediate car big enough? Just what is a pillared hardtop? Is it a compact good for? Should I own what's a limited slip differential? extra money? Axle ratios? I can't afford "factory air" to get a "hang-on" unit but what kind of service? are the advantages of vinyl upholstery? What will air conditioning add to power steering and brakes add to for off-road use is there it just another costly gimmick? Wider tires—what will they do to Florida? And what will they do to Florida? What's the "H" in H78-15? What's a ply? What's a What's collision? Compared to what kind of financing are collision? Comprehensive don't understand all those numbers on tires? What do car should I get? Which kind is best? a formal roughline? What's the best way? What should I listen for during a test drive? How can I improve the trade-in value? What's a clean air package? How's the trunk space? sell it myself? How's the trunk space? What are the advantages? How can I figure the financing? How's the head room in a Torino? uninsured motorist insurance? What are what are independent agents? associations like auto clubs? What to Who determines what my rate will be? What hardtop? And who ends up the what are the legal minimums? How What's the best way to take a curve? If I buy a big Ford wagon... I If I want a Mustang with a 351 2V steering, power brakes and an AM-FM radio, I get air conditioning on a Pinto? What's the price protection package? And aspect ratio? How much insurance is enough? I tow a trailer, what kind of car should I get? four-door sedan? What are the advantages?

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...has a better idea (we listen better)

249th Performance

WEDNESDAY, JULY 12

BUFFY SAINTE-MARIE

Buffy Sainte-Marie, her guitar, and songs of protest have been criss-crossing the land for nearly ten years now. Born to Cree Indian parents, she grew up with an adopted family in New England, in a small house by the woods where she loved to spend long and happy hours. Slight and unassuming, the tiny troubadour has been "making up" songs ever since she can remember, roaming the woods as a child and plucking her guitar. As a philosophy major at the University of Massachusetts,

she sang songs to her friends and the girls in her dorm, her own sometimes shockingly truthful songs, and began to appear at a local coffee house off campus. After graduation, she sang for a while in the Greenwich Village coffee houses, and offers to sing, record, and appear on television began coming in from agents, managers, and recording executives. "There's a love-hate thing going on in America, but people are beginning to awake to the fact that they can do something to make things better. This is what I try to point out in my songs," she says simply.

The Steinway is the official piano of the Meadow Brook Music Festival.

250th Performance

THURSDAY, JULY 13

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

EUGENE ISTOMIN, pianist

Distinguished pianist Eugene Istomin returns to the Meadow Brook Festival for the second time. In this current season Istomin's engagements include recitals and orchestral performances in London, Paris, Philadelphia, Chicago, Tokyo, the Kennedy Center in Washington, D.C., and both Philharmonic Hall and Carnegie Hall in New York. In the nearly thirty years that have elapsed since his brilliant debut at the age of 17, Eugene Istomin has been soloist with virtually every major orchestra in the United States and Europe. His catalogue of recordings embraces the major classical and romantic piano concerto repertoire under the batons of the greatest contemporary conductors. Performing today at the pinnacle of his career, Chicago critic Roger Dettmer termed Istomin recently "... an artist of impeccable organization and musicianly achievements." Istomin as a young man was already a remarkable pianist at the age of twelve, studying at the Curtis Institute with Rudolf Serkin and Mieczyslaw Horszowski. At seventeen, after winning the coveted Leventritt Award, he made his debut with both the Philadelphia Orchestra and the New York Philharmonic in the same season. Termed by master cellist Pablo Casals as "among our greatest pianists," Eugene Istomin appeared with Horszowski and Serkin last October at the 26th Anniversary Celebration of the founding of the United Nations, under Casals' baton.

*GUTCHE, Holofernes, Opus 27 No. 1

MOZART, Concerto for Piano and Orchestra, No. 9 in E flat major (K. 271)

Allegro
Andantino
Rondo: Presto; Menuetto: Cantabile; Presto

MR. ISTOMIN

INTERMISSION

*SZYMANOWSKI, Symphonie concertante for Piano and Orchestra, Opus 60

Moderato
Andante molto sostenuto
Allegro non troppo

MR. ISTOMIN

*KODÁLY, Suite from "Háry János"

I. Prelude—The Fairy Tale Begins
II. Viennese Musical Clock
III. Song
IV. The Battle and Defeat of Napoleon
V. Intermezzo
VI. Entrance of the Emperor and His Court

ALEX UDVARY, cimbalom

*First performance at these concerts

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HOLOFERNES,
Opus 27 No. 1 Gene Gutche (1907-)

The present work was premiered by the Minneapolis Symphony (now called the Minnesota Orchestra) under Antal Dorati on November 27, 1959. It was subsequently played by several major American orchestras and by the Detroit Symphony on the concerts of March 10 and 12, 1966, under Sixten Ehrling. Mr. Gutche very kindly provided the following notes for the Detroit performances:

"'Holofernes' is the music to a partly completed opera on the story of Judith and Holofernes—not in its ancient guise but translated into the 20th Century, with the Negro population as the counterpart of the Jews of Jerusalem and a corrupt white politician as the counterpart of Holofernes.

"The music is in the 12-tone technique, with such modifications as are essential to its dramatic purpose. There is first an exposition—dark and sombre—on the first three notes of the row. These notes reversed and now in triple time form the active portion of a new theme in canon; and, against a sinister rhythming of the original three-note pattern, a long developed climax is thus initiated. As this subsides, the English horn expands the motive with which it first entered into a theme and variation. The second variation gives the theme to the horn very forcefully. A swift scherzo (still derived from the row) interrupts the variation. At the peak of its climax the three notes of the opening in strident, brazen imitation prepare for another variation. This is also on that incisive rhythm of the opening English horn motive, but all the other thematic fragments are also present. The effect is indeed brutal."

PIANO CONCERTO NO. 9 IN E FLAT MAJOR (K. 271)
. Wolfgang Amadeus Mozart (1765-1791)

Mozart's first really mature piano concerto, K. 271, was composed in 1777 at the age of 21. Proud and self-assured, its character is immediately recognizable as being several cuts above any of its predecessors. It was clearly written for a purpose more important to Mozart than pleasing his aristocratic employers in Salzburg, namely as a vehicle for the composer to display his abilities before a visiting French pianist, Mlle. Jeunehomme.

Mozart biographer Alfred Einstein wrote that this concerto is "one of Mozart's monumental works . . . in which he is entirely himself, seeking not to ingratiate himself with his public but rather to win them through originality and boldness."

Cuthbert Girdlestone, a man who wrote an entire book on the piano concertos of Mozart, offered this summary of the work:

"The very personal opening is unique in all Mozart. The themes of the first two movements are characteristic and the middle of the Allegro is no longer an episode but a true thematic development. Orchestral and solo interplay is at times very close. The whole Andantino bears witness to this independence. It rises far above the slow movements of the earlier concertos and personal expression makes no concession in it to the taste of the day. And even the finale, although it is the most conventional movement of the three, betrays the same originality by the extreme freedom of its construction, its high spirits and the absence of all inexpressive virtuosity."

Please, no photographic flashes or tape recordings during performance.

SYMPHONIE CONCERTANTE FOR PIANO AND ORCHESTRA, Opus 60 Karol Szymanowski (1883-1937)

In writing his *Symphonie concertante*, Szymanowski indulged his enthusiasm for the folk music of the Polish mountaineers known as the *gorale*, who had an ancient culture of art and music which had been preserved due to their geographical isolation from the rest of Poland. While Szymanowski did not use *gorale* themes directly, the work is suffused with the peculiar scales, rhythms and color of that music.

The composer was the soloist at the world premiere in Warsaw in 1933, but it was his countryman, Artur Rubinstein, who popularized the work in the United States.

The principal theme of the first movement is a stylized Polonaise with a contrasting section of wild mountaineer character. A nostalgic mood is created by the solo flute over the decorative piano in the second movement. A coda leads without interruption into the Mazurka-like third movement, which is rhapsodic in form.

SUITE FROM "HÁRY JÁNOS" Zoltan Kodaly (1882-1967)

The composer wrote his own program notes for the 1927 United States premiere of the "Háry János" Suite:

"According to a Hungarian superstition, if a statement is followed by a sneeze of one of the hearers, it is regarded as confirmation of the truth of the assertion. The "Háry" Suite begins with a sneeze of this kind. One of Háry's group of faithful listeners, who sneezes at the wildest assertions of the old tale spinner, is equal to the occasion even when Háry declares that he once had occasion to subdue Napoleon himself! With a suggestion of this sneeze 'the tale begins' (No. 1 of the Suite). The other movements may be described as follows:

"No. II. The scene is laid in the imperial palace in Vienna, where the ingenious Hungarian peasant is amazed and enraptured by the famous Musical Clock with its little soldier figures in their brave uniforms appearing and disappearing at every rotation of the marvelous machinery.

"No. III. Háry and his sweetheart are longing for their village home, its quiet evenings, musical with love songs (an ancient Hungarian melody is used).

"No. IV. Háry, as general in command of his hussars, confronts the French army. He brandishes his sword, and lo! the French begin to fall before him like tin soldiers! First, two at a time, then four—eight—ten, and so on. Finally there are no more soldiers left, and Napoleon is forced to engage in person the invincible Háry. Háry's fantasy pictures a Napoleon made in the image of his own burly peasant imagination—an immensely tall and formidable Napoleon who, shaking in every limb, kneels before his conqueror and pleads for mercy. The ironical French Victory March is transformed into a dirge.

"No. V is an intermezzo without special significance.

"No. VI. An ironical march of triumph, in which Háry pictures the entrance of the emperor and the imperial court at Vienna; but it is not the Austrian reality—only a Hungarian peasant's way of imagining the rich happiness of the celebrated Wiener Burg."

FRIDAY, JULY 14

THE RAY CHARLES SHOW '72

Starring RAY CHARLES

and the RAELETTs



Ray Charles

For over twenty years singer and pianist Ray Charles has been touching people with his inimitable, raspy-voiced style, at once both melancholy and earthy.

"I want people to feel my soul," he has said. "Soul is when you can take a song and make it part of you—a part that's so true, so real, people think it must have happened to you..."

Charles' music is rooted in the tradition of blues, spiritual, and gospel melody. The older son of Aretha and Bailey Robinson of Albany, Georgia, his early

life was warm and loving until the deaths of his brother and father and his own approaching blindness darkened his life.

At fifteen, Ray left St. Augustine's School for the blind in Orlando, Florida, and joined a dance band, touring for nearly two years, often hungry but refusing to beg. He began to get small jobs in Seattle, then cut "Confession Blues" for a Los Angeles recording company. After a year with Lowell Fulson's blues band, he had developed his own distinctive style and his own following.

The hit record, "I Got a Woman," introduced him to white America, then the world at large. With his own group of musicians, the Ray Charles Revue now tours the concert circuit, transcending barriers of language, culture, and education to communicate with all people through his gift of music.

252nd Performance

SATURDAY, JULY 15

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

EUGENE ISTOMIN, pianist

THE ERICK HAWKINS DANCE COMPANY

*DAWN DAZZLED DOOR (world premiere)

Choreography: Erick Hawkins

Music: Toru Takemitsu

Commissioned by the National Endowment for the Arts

* VILLA LOBOS, Uirapurú

STRAVINSKY, Suite from "The Firebird"

- I. Introduction and Dance of the Firebird
- II. Adagio (Pas de deux)
- III. Scherzo
- IV. Rondo (Khorovod)
- V. Infernal Dance
- VI. Lullaby and Final Hymn

INTERMISSION

BEETHOVEN, Concerto for Piano and Orchestra, No. 4 in G major, Opus 58

Allegro moderato
Andante con moto
Rondo: Vivace

MR. ISTOMIN

* First performance at these concerts

*The Steinway is the official piano of the
Meadow Brook Music Festival.*

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Mary is hooked on a different
kind of needlework.



A "hooked" on Mary's needlework is a word of drug addiction. But as we proceed we find the two women are hooked on a different kind of needlework. The first woman is hooked on the needle and thread. The second woman is hooked on the needle and thread. The first woman is hooked on the needle and thread. The second woman is hooked on the needle and thread.

But Mary's hooked on a different kind of needlework. She is hooked on the needle and thread. The first woman is hooked on the needle and thread. The second woman is hooked on the needle and thread.

Let's help each other...
EVEN MORE!
We're all we've got.

**LITTER IS A SLAP
IN AMERICA'S FACE.
AND YOURS.**



Mary's hooked on a different kind of needlework. She is hooked on the needle and thread. The first woman is hooked on the needle and thread. The second woman is hooked on the needle and thread.

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FROM THE PEOPLE OF THE UNITED STATES
THE UNITED STATES ENVIRONMENTAL PROTECTION AGENCY
AND THE UNITED STATES DEPARTMENT OF THE INTERIOR

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of a mysterious Brazilian jungle. Another unusual touch is the use of a violinophone, which also produces quite an eerie effect.

The Indians of Brazil consider the bird Uirapurú the King of Love. Each night his fascinating song draws natives into the forest to look for him. One such group comes upon an old Indian playing upon his nose-flute. Resenting his intrusion in their forest, the young people beat the old man unmercifully and drive him away. As they continue their search, a beautiful Indian maid, armed with bow and arrow, finds Uirapurú and shoots him through the heart, whereupon the lovely bird is transformed into a handsome youth.

The couple join the group of natives who rejoice at the news. As they are about to leave the woods, the sound of a nose-flute is heard. The natives, suspecting that the old Indian is returning to seek vengeance, hide, but Uirapurú confronts the old man boldly. The Indian aims his arrow and shoots the youth. Sorrowing Indian girls carry the body to a fountain, and as they lay it on the ground, it is suddenly turned again into the beautiful bird, which flies away into the forest, once more singing its haunting song.

SUITE FROM "THE FIREBIRD"
Igor Stravinsky (1882-1971)

Looking back over a distance of many decades, Stravinsky did not seem to be very pleased with his youthful ballet music for "The Firebird."

"Am I too critical?," he wrote in the 1960s. "Does more real musical invention exist in 'The Firebird' than I am able (or willing) to see? I would this were the case. The few scraps of counterpoint that can be found in it—in the Kastchei scene, for example—are derived from chord tones, and this is not real counterpoint. If there is an interesting construction in 'The Firebird,' it will be found in the treatment of intervals, the major and minor thirds in the Berceuse, in the Introduction, and in Kastchei."

N.Y. PHILHARMONIC—SEE PAGES 121-129

The prestigious New York Philharmonic is appearing at the Meadow Brook Music Festival for the second time, having visited here during the 1969 season.

Founded in 1842, it is the oldest symphonic organization in the United States and one of the oldest in the world. In its first season it gave three concerts; today it presents over 200 concerts a year to an audience of nearly 750,000 persons.

During its uninterrupted history, many of the world's most distinguished conductors have directed the orchestra. These include Beecham, Toscanini, Damrosch, Mahler, Walter, Stokowski, Bernstein, Mitropoulos, Steinberg, Schippers, and Kertesz.

Among the renowned composers who have conducted the New York Philharmonic are Tchaikovsky, Dvorak, Ravel, Richard Strauss, Stravinsky, Copland, Foss, Hindemith, Luciano Berio, Gunther Schuller, and Leon Kirchner.

The Philharmonic has premiered many major works, including the "New World Symphony" by Dvorak, the Third Piano Concerto by Rachmaninov, the Symphony No. 2 by Charles Ives, and the Symphony in Three Movements by Stravinsky.

The Philharmonic has toured the United States since 1909, and has toured Europe regularly since 1930. At the end of its 1968 tour the orchestra had performed in 300

Please, no photographic flashes or tape recordings during performance.

Such harsh judgments, even by so knowledgeable a person, need not deprive us of the pleasure this music can give. The finer the composer the less patience he has with the product of his youth it seems. Certainly "The Firebird" has shortcomings and no one can pretend that it is a profound masterwork, but it is splendid music for the dance with vivid imagery and stunning orchestration.

The story's familiar fairy-tale formula can be summarized easily: Prince spares life of beautiful bird; bird helps Prince when he encounters the forces of the evil Kastchei; Prince destroys the source of Kastchei's malignant wizardry, again with bird's assistance; Prince marries the loveliest of the maidens liberated from the demon's power.

PIANO CONCERTO NO. 4 IN G MAJOR
Opus 58 Ludwig van Beethoven (1770-1827)

The contemplative Fourth Concerto in G major stands between the heroic Third and Fifth Concerti like a quiet benediction in the midst of battle. In it Beethoven dispenses with the usual displays of pianistic bravado and gives us a piece of purest poetry, but not without taking several steps forward in the development of his own unique compositional language and vocabulary.

For example, the first movement begins with a statement by the **piano**, not the orchestra, a departure which raised no little stir among musicians of that day. The second movement, "Andante con moto," is a sublimely tragic work in which the strings issue and repeat severe commands while the soloist responds with the gentlest of phrases, and it is the piano that ultimately gains the upper hand. Another novelty is the transition that leads us directly from the slow movement into the cheerful finale.



New York Philharmonic

cities in 38 different countries.

In recent years, its Young People's Concerts under the direction of Leonard Bernstein have been seen in 30 countries.

Last fall, Pierre Boulez became Music Director. Mr. Boulez succeeds Leonard Bernstein who now holds the lifetime title of Laureate Conductor of the Philharmonic. The permanent home of the Philharmonic since 1962 is Philharmonic Hall in New York's Lincoln Center for the Performing Arts.

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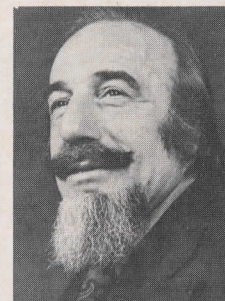


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SUNDAY, JULY 16

DETROIT SYMPHONY ORCHESTRA

MITCH MILLER, conducting



Mitch Miller

The "Sing Along With Mitch" television show made Mitch Miller familiar to millions as a colorful performer during its three and one-half year run.

Not as well known, however, are his outstanding musicianship as one of the country's most distinguished oboists, and his spectacular success as an innovator, arranger, and musical director in the recording field.

By the age of six, Miller was playing Bach on the family parlor piano, and at the age of twelve tackled the oboe. The oboe became his instrument by default, originally, since it was the only musical instrument left after other band members had selected the more popular ones. At fifteen, Mitch was chosen to play in the highly regarded Eastman School Symphony.

He received critical acclaim for his performances with Eastman, and also for his concerts as oboist with the Syracuse Symphony and the Rochester Philharmonic. In 1936 he joined the CBS Radio Orchestra, playing with such celebrated conductors as Percy Faith and Andre Kostelanetz, the Roth String Quartet, the Budapest Quartet, and the Mannes Trio.

Mitch Miller now conducts tours with major symphony orchestras throughout the United States and Canada, consistently playing to capacity audiences.

GLINKA, Overture to "Russlan and Ludmilla"

MENDELSSOHN, Nocturne and Scherzo from "Midsummer Night's Dream"

* TCHAIKOVSKY, Suite from the Ballet "The Nutcracker," Opus 71a

Miniature Overture

March

Dance of the Sugarplum Fairy

Russian Dance: Trepak

Arabian Dance

Chinese Dance

Dance of the Mirlitons

Dance of the Flowers

(Verse by Ogden Nash)

INTERMISSION

* REED, Selections from "Oliver"

ROSSINI, Overture to "William Tell"

AUDIENCE SING-ALONG (See program insert)

* First performance at these concerts

The Steinway is the official piano of the Meadow Brook Music Festival.

WEDNESDAY, JULY 19

ARLO GUTHRIE



Arlo Guthrie

Arlo Guthrie has been singing and composing songs all his life. At the age of three, Arlo's mother recalls, he played the harmonica while skipping around the room. His professional musical career began in 1966, after a short stint at a Montana college convinced him that singing and writing were what he wanted most.

In 1967 he appeared at many clubs and night spots, including the Second Fret in Philadelphia, the Riverboat in Toronto, the Gaslight Club in New York and the Main Point in Bryn Mawr. In June, after

a successful foreign concert tour with Judy Collins, Arlo cut his first album. It included the underground hit, "Alice's Restaurant."

He sang "Alice's Restaurant" at the 1967 Newport Folk Festival, and its enthusiastic reception was one of the highlights of the Festival.

Arlo made his motion picture debut in a film adapted from "Alice's Restaurant" in 1969, and also was seen in the rock documentary "Woodstock."



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THURSDAY, JULY 20



Whittemore and Lowe

Arthur Whittemore and Jack Lowe are celebrating this season. This year marks their 25th anniversary as distinguished duo-pianists on the concert stage.

Presently at the pinnacle of their musical career, Whittemore and Lowe are the first serious duo-piano team to sell over a million records. In a recent season of 75 concerts, they received 62 standing ovations.

As esteemed soloists, they appear with the great symphony orchestras of the United States, as well as the Philharmonia of London. The list includes the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, and other major orchestras in Chicago, Cleveland, Detroit, St. Louis, Los Angeles, and Dallas, to name only a few.

Both born and raised in the West, Whittemore of South Dakota and Lowe of Colorado met as students at the noted Eastman School of Music in Rochester, New York. After an exciting New York debut, they separated for four years of Navy duty, resuming their concert career subsequently and quickly rising to their present eminent position on the concert stage.

They have appeared widely on television and have played nearly every radio show that features serious music. They pioneered two unusually successful records to introduce children to the masters, "Major Classics for Children" and "More Major Classics for Children." Devoted to new music, they have premiered numerous works of contemporary composers.

The Steinway is the official piano of the Meadow Brook Music Festival.

Messrs. Whittemore and Lowe play Baldwin pianos.

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

WHITTEMORE AND LOWE, duo pianists

* J. S. BACH, Brandenburg Concerto No. 4 in G major (BWV 1049)

Allegro
Andante
Presto

* C. P. E. BACH, Concerto for Two Pianos in F major

Allegro
Largo
Allegro assai

MESSRS. WHITTEMORE AND LOWE

INTERMISSION

POULENC, Concerto for Two Pianos and Orchestra in D minor

Allegro ma non troppo
Larghetto
Finale: Allegro molto

MESSRS. WHITTEMORE AND LOWE

RAVEL, La Valse (A Choreographic Poem)

* First performance at these concerts

BRANDENBURG CONCERTO NO. 4 IN G MAJOR (BWV 1049) Johann Sebastian Bach (1685-1750)

Court musicians in Bach's time were mere servants. Some were very special and the good ones were much in demand by the aristocracy, but they were servants nonetheless. And so, when he had occasion to address the Margrave of Brandenburg, a sublime genius the likes of Johann Sebastian Bach had to assume the role of abject supplicant as he wrote:

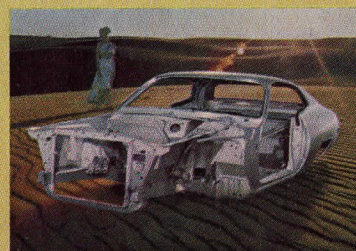
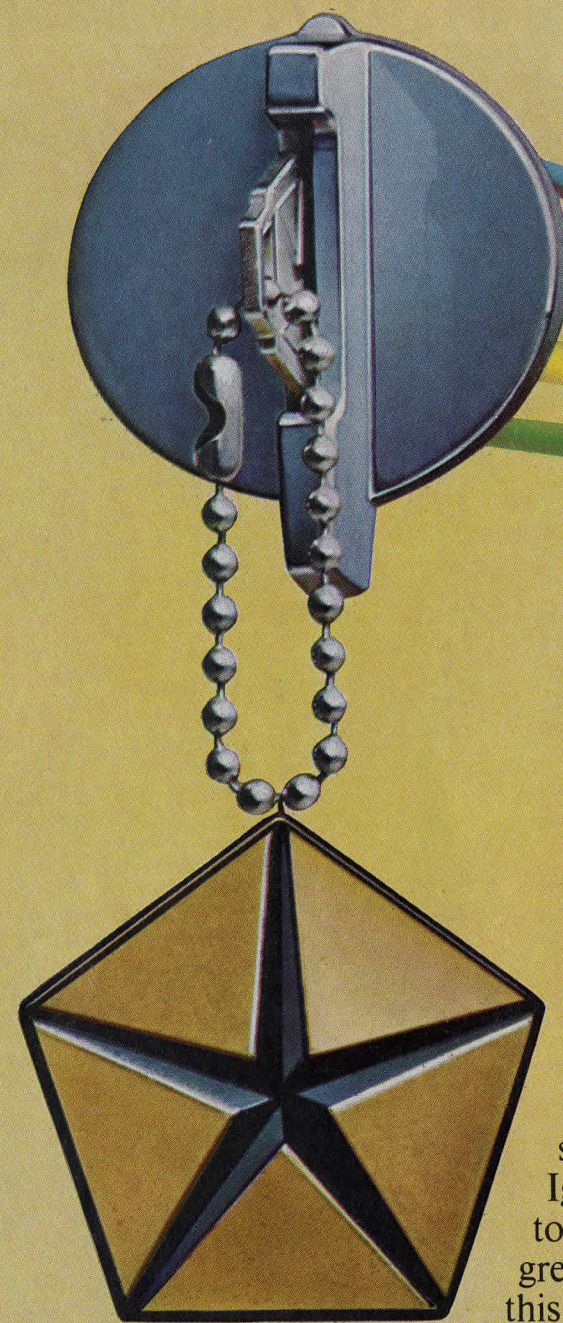
" . . . I have accordingly, in compliance with Your Highness' very gracious commands, taken the liberty of tendering, as my most humble duty to Your Royal Highness, the present Concertos, which I have adapted to several instruments; begging Your Highness most humbly not to judge their imperfection by the rigor

of that refined and delicate musical taste which all the world knows Your Highness to possess; but rather to take into benevolent consideration the profound respect and the very humble submission to Your Highness of which I beg to make them witness . . ."

The works in question were, of course, the six Brandenburg Concertos, which are certainly the most magnificent examples of baroque concerto grosso form ever composed. The Fourth is primarily a vehicle for the solo violin but contains much interesting work for two flutes also. Bach exploits this combination with inexhaustible inventiveness, especially in the first movement. In the central Andante—which sounds very like Handel—the flutes enjoy their greatest prominence, but in the fugal finale they play a purely orchestral role.

Extra care...in engineering

Chrysler Corporation announces electronic ignition!



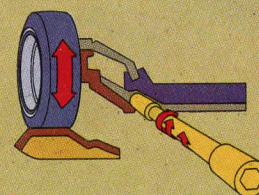
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- No points to wear out.
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CONCERTO FOR TWO PIANOS AND ORCHESTRA Carl Philip Emmanuel Bach (1714-1788)

Philip Emmanuel Bach was the second son of the great Johann Sebastian. Although several of his brothers also were composers, he probably was the most important musical creator of his generation within his family; indeed he is regarded as the finest composer actively producing music between the death of his father and the emergence of Haydn and Mozart.

CONCERTO IN D MINOR FOR TWO PIANOS AND ORCHESTRA Francis Poulenc (1899-1963)

Led by the poet Jean Cocteau and the composer Erik Satie, a group known as Les Six (consisting of Milhaud, Honegger, Tailleferre, Durey, Auric and Francis Poulenc) was formed in 1920 to "liberate" French music from the impressionism of Debussy and Ravel and the romanticism of Franck. From the standpoint of history the effects of the group were limited, but three of the composers, Milhaud, Honegger and Poulenc have been of considerable influence as individuals.

The Concerto for Two Pianos, completed in 1932, was probably the last major work that was faithful to the ideals of Les Six. Its whole point lies in its wit, grace and delicacy.

Fragments of Parisian popular tunes are found throughout the first and last movements. The work opens

with brilliant, driving passage work for the two solo pianos and proceeds with saucy humor to a contrasting slower middle section. The tender second movement has two ingratiating themes, and the finale has even greater verve than the first, working itself up to a fierce climax.

LA VALSE Maurice Ravel (1875-1937)

Ravel had, according to Alfredo Casella, some kind of dance production in mind when he wrote "La Valse," but it was first performed at an orchestral concert in 1920 and its history since has been that of a standard of the symphonic repertoire.

It is divided into three sections, which are connected: "The Birth of the Waltz" which begins very softly establishing the waltz rhythm over which various thematic fragments make fleeting appearances; "The Waltz" in which the melodic material becomes more coherent, and "The Apotheosis of the Waltz" in which the melodies are hurled together mercilessly in a frenzied conclusion.

Ravel's own preface to the score gives this information: "Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of chandeliers bursts forth fortissimo. An Imperial Court, about 1885."

Dining on Trumbull Terrace has always been one of the most pleasant aspects of the Meadow Brook concert season. Two years ago that service was expanded to include a more varied menu, a dessert parlor designed to create the atmosphere of an old time soda fountain, and a colorful refreshment counter. For informal dining, special picnic box dinners are also available. We heartily recommend that you visit one or all of our facilities before the concert and during intermission. Mr. and Mrs. George T. Trumbull, whose gift made possible the construction of Trumbull Terrace, are shown below.



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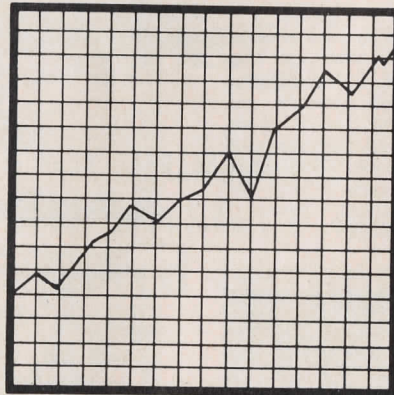
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Trust Division/National Bank of Detroit

FRIDAY, JULY 21

PRESERVATION HALL JAZZ BAND

The Preservation Hall Jazz Band has its home in legendary New Orleans, where its members took part in the birth of our most American art form, jazz, at the turn of the century. Jazz in those days was taking form and shape and becoming a separate kind of music.

Some of the musicians were in the bands that marched to and from the cemetery for funerals or in the wagons that drove up and down French Quarter streets and battled it out on street corners. They were on the river boats, in the saloons and the "sporting houses." Those were the days when a musician played several hours each night after working at another job on the docks or in the fields, just because he loved his horn.

These are the people who actually created the music — who were there when marches and quadrilles and blues and spirituals and ragtime all were merged into "jazz".

Billie and De De Pierce head the Preservation Hall Jazz Band. Billie, a protege of the legendary Bessie Smith, is considered one of the world's greatest blues singers; and her husband, De De, who is Cajun by descent, answers on his wailing trumpet. Together with drummer "Cie" Frazier, clarinetist Willie Humphrey, trombonist Jim Robinson, and Allan Jaffe, tuba, a group of musicians who are mostly in their 60s and 70s, they create the authentic sweet and melodic Bourbon Street jazz.

New Orleans jazz is a simple and direct form of communication, expressing heartfelt emotions eloquently and passionately.



De De Pierce, trumpet, and his wife, Billie, piano.



Jim Robinson, trombone; De De Pierce, and Willie Humphrey, clarinet.

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OVERTURE TO "THE WASPS" Ralph Vaughan Williams (1872-1958)

The incidental music for "The Wasps" of Aristophanes was composed for performance at Cambridge in 1909. The set included vocal solos, choruses, and orchestral interludes in addition to the Overture, but only the Overture has survived. As with all music composed for such purposes in that time and place, no effort was made to take ancient Greek musical practice into consideration, even to the limited extent that such practice was known. Vaughan Williams's music is valuable historically in that it shows the influence of English folk-song having secured a firm footing in his personal style.

Even so enthusiastic a Vaughan Williams booster as Hubert Foss could find little else of a positive nature to say about the piece:

"The wasps may buzz, but they are rather heavy-footed. An engaging, amateurish piece, full of jolly sounds and entertainment, with good tunes, . . . it does not rise from the ground, and one seems to hear the clumping steps of the adolescent actors. As a theatre-piece "The Wasps" Overture is successful, for it is a good prelude to other music, and is designed to be listened to with only one ear."

CONCERTO FOR TWO PIANOS AND ORCHESTRA Ralph Vaughan Williams

The Concerto for Two Pianos is a reworking by the composer of his own Piano Concerto. Many observers have expressed the opinion that the addition of the second piano was an improvement because of the percussive nature of the outer movements of the Concerto. Frank Howes writes glowingly of the composition:

"This is the 20th-century style of pianoforte writing . . . Vaughan Williams expresses his own idiom in it, and in this, to superficial appearance, most unpianistic concerto, which nevertheless demands the element of virtuosity essential to any concerto, he has in his own terms seemed to review the whole history of pianism. In the Toccata he looks back to the jangle of the harpsichord; in the Romanza he reverts to something like the melody and passage-work of the romantics; and in the finale he opens out the dynamic possibilities of the pianoforte. But the work as a whole looks forward and not backwards, and is addressed to us now living in the language of today."

The first movement begins aggressively but eventually broadens and becomes less daring. In strange contrast is the ruminative mood of the Romanza; the beautiful opening melody is stated with utmost simplicity. The figure that becomes the principal subject of the chromatic Fugue grows out of the tender middle section of the slow movement. The pianos really come into their own in the Finale alla Tedesca, which is almost rhapsodic in character.

SYMPHONY NO. 1 IN D MAJOR Gustav Mahler (1860-1911)

Throughout his career, Mahler was constantly being asked by critics and music lovers what his music was meant to describe, and the question annoyed him greatly. He also saw no value in program notes. He once observed, somewhat caustically, "The audience should be left to its own thoughts about the work that is being played." On another occasion, he replied to a writer who had asked about his use of the words

257th Performance

SATURDAY, JULY 22

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

WHITEMORE AND LOWE, duo pianists

* VAUGHAN WILLIAMS, Overture to "The Wasps"

* VAUGHAN WILLIAMS, Concerto for Two Pianos and Orchestra

Toccata (Allegro moderato)
Romanza (Lento)
Fugue; Finale alla Tedesca
(Played without interruption)

MESSRS. WHITEMORE AND LOWE

INTERMISSION

MAHLER, Symphony No. 1 in D major

Langsam, schleppend wie ein Naturlaut
Kräftig bewegt, doch nicht zu schnell
Feierlich und gemessen, ohne zu schleppen
Stürmisch bewegt

* First performance at these concerts

*The Steinway is the official piano of the
Meadow Brook Music Festival.*

Messrs. Whittemore and Lowe play Baldwin pianos.

"like a sound of nature" in the title of the first movement of the present symphony:

"That nature embraces everything that is at once awesome, magnificent, and lovable, nobody seems to grasp. It seems so strange to me that most people, when they mention the word Nature in connection with art, imply only flowers, birds, the fragrance of the woods, etc. No one seems to think of the mighty underlying mystery, the god Dionysius, the great Pan; and just that mystery is the burden of my composition. My music is always the voice of Nature sounding in tone, an idea in reality synonymous with the concept described by Bülow as 'the symphonic problem.' The validity of any other sort of 'program' I do not recognize, at any rate, not for my work. If I have now and then affixed titles to some movements of my symphonies, I intended them only to assist the listener along some general path of fruitful reaction."

Nevertheless, a symphony of such awesome and imposing dimensions as the Mahler First seems to demand some word of introduction. One would expect it to have been the creation of a composer with many years of experience, not one still in his twenties. Already we hear the dramatic contrasts, the breathless and tortured search for tranquility, the pitiless irony, the



Sounds good • Meadow Brook '72

Meadow Brook Music Festival, in just the few years since it began, has become a prized part of our community's cultural heritage, an annual event eagerly awaited by persons of widely ranging musical tastes from symphonic to jazz. As a non-profit, University-sponsored series, it enjoys the patronage of dynamic "Detroiters" from all the tri-county area and beyond—bringing people together in a shared bond of enjoyment.



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challenge and defiance that were to characterize most of his later works. As Louis Biancolli wrote, "He has given the world a new vision in music—Dante-like in its climb to final apotheosis. Firmly rooted in tradition, Mahler with one bold stroke had enlarged inherited patterns to accommodate a romantic subjectivism and realism."

Mahler as orchestrator was almost without peer.

There is a certain, uncanny rightness in the way he assigns his instruments to their respective roles, and although he uses forces much larger than was customary prior to his time, there is no useless doubling of parts of filling in of harmonies just to keep the players busy. His symphonies are exciting for the musicians, which probably has something to do with the intense reaction felt by audiences at Mahler performances.

258th Performance

SUNDAY, JULY 23

DETROIT SYMPHONY ORCHESTRA

PAUL FREEMAN, conducting

PHYLLIS DILLER, pianist

TCHAIKOVSKY, Overture Fantasy, "Romeo and Juliet"

*WALKER, Lament for Strings

*KHACHATURIAN, Suite from the Ballet "Gayne"

INTERMISSION

BEETHOVEN, Concerto for Piano and Orchestra, No. 1 in C major, Opus 15, first movement

Allegro con brio

*SONDHEIM, Excerpt from "Company"

"Ladies Who Lunch"

*J. S. BACH, Praeludio No. 1

*J. S. BACH, Two-part Invention No. 8

*HERMAN, Excerpt from "Hello, Dolly!"

"Before the Parade Passes By"

MISS DILLER

*First performance at these concerts



Phyllis Diller

Zany Phyllis Diller is perhaps the most famous comedienne of our time. She has a creative, natural wit, and a lively delivery; her famous laugh and her dizzy costumes have become a trademark.

Interestingly, music has had a strong influence on her life. She started studying piano at the age of 6 and continued with her studies for 17 years, majoring in music at Bluffton College, Ohio. She often plays the harpsichord she keeps in her bedroom. She owns eight pianos and three pipe organs in addition to the harpsichord.

Phyllis, who convulsed her housewife friends at PTA meetings and at the laundromat with her comedy routines, was 37 years old and the mother of five children when she walked onstage for her first professional engagement in 1955 at San Francisco's Purple Onion. She polished her act and developed the housewife, self-deprecation routine that is uniquely her own. In 1957 she opened in New York at the Blue Angel.

Today, she has headlined at virtually every major night club in the United States and Canada, from the Fairmont in San Francisco to the Americana in New York. Phyllis writes a lot of her own material, and buys much more from housewives, with whom she has a natural rapport. Her books include "Phyllis Diller's Housekeeping Hints," "Phyllis Diller's Marriage Manual," and "The Compleat Mother."

Phyllis has made many movies and starred in both situation comedy and variety shows on television over the past eleven years. One of her most cherished awards is the Bad Housekeeping Seal of Disapproval, awarded at the Pittsburgh Home Show in 1965.

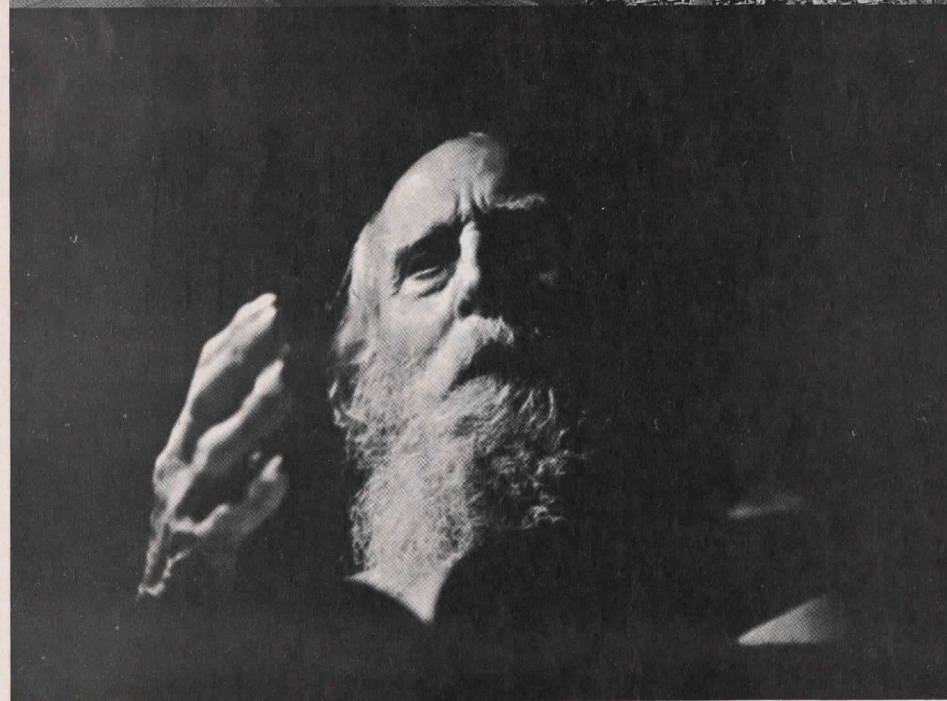


Paul Freeman

Paul Freeman is conductor-in-residence with the Detroit Symphony Orchestra. A native of Richmond, Virginia, Mr. Freeman received his principal musical training at the Eastman School of Music, and with the late French conductor, Pierre Monteux. From 1957 to 1959, he studied at the Hochschule für Musik in Berlin on a Fulbright grant.

Mr. Freeman was music director of the Opera Theatre of Rochester, New York, and from 1960 to 1966 was music director of the San Francisco Little Symphony. He has conducted at the Festival of Two Worlds in Spoleto, Italy, and prior to his engagement by the Detroit Symphony was associate conductor of the Dallas Symphony.

The Steinway is the official piano of the Meadow Brook Music Festival.



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A symbol is an image of a company, an institution or an idea that should convey with a clear statement or by suggestion the activity it represents. The scope of industry has grown so international in this century, that an image which is based upon geometry or letter forms, rather than a treatment of the company name, is more useful and universal as an identification. The symbol, besides being memorable and legible, must be designed so that it can be used in many sizes and situations without losing its identity. The designer must distort, unify, and create a new form for the letter, so that it is unique, and yet has the necessary attributes of the letter for recognition. There is no part of a symbol that can be eliminated without destroying the image it creates. It is a true gestalt, in which the psychological effect of the total image is greater than the sum of its parts would indicate.

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WEDNESDAY, JULY 26

MARY TRAVERS



Mary Travers

Mary Travers has been known for over ten years as the "Mary" of one of the most successful trios of the past decade, Peter, Paul and Mary. Mary was the first of the trio to step out on her own.

Born in Louisville, Kentucky, Mary has been singing since kindergarten days. Her writer parents moved to Greenwich Village when she was a child, and singers, writers, artists, and creative people were an accepted part of her life.

Her talents are many—music, writing, and art all occupy her time and interest—and her

personal convictions have long included civil and human rights.

Appearing first in a folk-singing group called "The Songswappers," Mary was later a follower of Pete Seeger, singing with him at many benefits in the 50s. In 1961 she teamed with Peter Yarrow and Paul Stookey, and the trio eventually appeared in concert before seven million people, and sold recordings in the many millions. One of the highlights of their career was an appearance at the White House for President Kennedy.

Mary Travers' first solo LP, entitled simply "Mary," was released in February.

The Steinway is the official piano of the Meadow Brook Music Festival.

THURSDAY, JULY 27



Alfred Brendel

Brilliant Austrian pianist Alfred Brendel's fame and following in the United States grow with each successive tour. One of the most accomplished musicians of this era, his reputation rests on his almost uncanny ability to interpret the works of Beethoven and other masters as they were written—an evening with Brendel is, in a sense, a sort of spiritual communion with the composer.

In addition to tonight's appearance at the Meadow Brook Music Festival, Brendel's American tour will include the Ravinia and Stratford Festivals, New York's Lincoln Center, the Hollywood Bowl, and the Festival Casals in Puerto Rico.

Brendel was amazingly gifted as a child. A pianist from the age of 6, he composed music, and was a skillful painter. He studied piano, conducting, and composition in Graz. He made his professional debut at the age of 17, and at 18 won the Concorso Busoni prize.

Besides his regular tours of Europe, he is invited to all the great summer festivals there, including Edinburgh, Athens, Vienna, Warsaw, and Salzburg.

Although Brendel's performances of Beethoven in concert and on recordings have gained him distinction throughout the world, he is equally praised for his interpretations of Mozart, Schubert, Liszt, Schoenberg, and Bartok.

Brendel and his beautiful Argentine-born wife, Iris, also an artist, live in Vienna with their daughter, Doris.

The Steinway is the official piano of the Meadow Brook Music Festival.

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conducting ALFRED BRENDEL, pianist

*BEETHOVEN, Overture to "Coriolan," Opus 62

BEETHOVEN, Concerto for Piano and Orchestra,
No. 3 in C minor, Opus 37
Allegro con brio
Largo
Rondo: Allegro

MR. BRENDEL

INTERMISSION

*TCHAIKOVSKY, Serenade for Strings in C major,
Opus 48

Pezzo in forma di Sonatina (Andante non troppo; Allegro molto)
Walzer (Moderato: Tempo di Valse)
Elégie (Larghetto elegiaco)
Finale (Tema Russo) (Andante; Allegro con spirito)

*TCHAIKOVSKY, Overture, 1812, Opus 49

*First performance at these concerts

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An address by Tom Dillon
President, Batten, Barton, Durstine & Osborn, Inc.

OVERTURE TO "CORIOLAN," Opus 62 Ludwig van Beethoven (1770-1827)

The Coriolanus of this work is the hero not of the Shakespeare play but of a tragedy by Heinrich von Collin that was presented in Vienna in 1802.

A proud patrician general of the Roman republic, Coriolanus was banished from the city for his haughty contempt for the plebeians. Seeking vengeance, he joined the enemy, the Volscians, and planned an attack on the Romans. Encamped before the city, he rejected every entreaty to spare his people. In despair, his wife and mother went to him, and finally he yielded to their pleas, bringing down upon his head the wrath of the Volscians. In Shakespeare's play he is killed by them; in Collin's he commits suicide.

Richard Wagner wrote a splendid essay about the overture, in which he describes the music thus:

"We shall see one solitary shape loom forth, the defiant Coriolanus in conflict with his inmost voice, that voice which only speaks the more unsilenceably when issuing from his mother's mouth. And of the dramatic development there will remain but that voice's victory over pride, the breaking of the stubbornness of a nature strong beyond all bonds."

PIANO CONCERTO NO. 3 IN C MINOR, Opus 37 Ludwig van Beethoven

The stylistic differences between the Third Piano Concerto and the first two are striking, especially when one takes into consideration the short span of time that separated their composition. No longer does Beethoven look back to the rococo era of Mozart and Haydn; in the C-minor Concerto he stands four-square in the 19th Century with a power, breadth and sweep that would culminate years later in such supreme musical utterances as the Ninth Symphony, the "Missa Solemnis" and the late String Quartets.

Both orchestra and piano take on a new dimension in this work. The opening subject is presented by the strings. Upon a **C minor** cadence, the soloist enters with three furious **C major** scales, which certainly must have jarred the ears of Beethoven's original audience. Though the succeeding themes are more lyrical, the pervading atmosphere of the movement is stern and contentious. The "Largo" is much milder in spirit, but the final movement builds up to a "Presto" coda that rushes the Concerto to a brilliant close.

SERENADE FOR STRINGS IN C MAJOR, Opus 48 P. I. Tchaikovsky (1840-1893)

As with so much of Tchaikovsky's music, the Serenade

for Strings can be appreciated on more than one level. The casual listener hears uncomplicated light music, filled with graceful melodies and lush harmonies. But the more intent one is as the work unfolds, the more he becomes aware of its impassioned expression, its strength and its stature as a truly major artistic creation.

As in the case of the Fifth Symphony, Tchaikovsky establishes a relationship of purpose between the first and last movements. The vital Tema Russo of the Finale, a movement in free sonata form, is unmistakably developed from the basic theme of the Introduction. The second movement conjures up with its theme and moments of silence the world of the 19th-century salon, whose superficial gaiety was tinged with melancholy. The third movement, Elegy, with the tension of clashing tones in its opening chords, reveals the harmonic riches at its composer's command, and points forward in mood, with its emphatic singing theme, to the principal subject of the second movement of the Pathétique Symphony.

The Serenade was composed in 1880, the same year as the more famous 1812 Overture.

OVERTURE, 1812, Opus 49 P. I. Tchaikovsky

Though there seems to be some doubt about its origins, Tchaikovsky was apparently commissioned to write a patriotic piece to coincide with the consecration in 1881 of Moscow's Cathedral of the Savior, built to commemorate the Russian repulse of Napoleon in 1812. It was planned to be performed in the open air in the great Kremlin Square, with cannons fired by electrical signal, the new Cathedral's bells and those of all the other Kremlin churches and towers adding their pealing to the uproar. At the last moment, however, this scheme proved too ambitious to bring off. The dedication took place without Tchaikovsky's music, and the premiere was given a year later at the Art and Industrial Exhibition in Moscow, played by a conventional symphony orchestra.

The work begins with a solemn intonation of the old Russian hymn "God Preserve Thy People." The main body of the overture is a musical conflict of this and other Russian folk melodies (plus some that were original with Tchaikovsky) with the French "La Marseillaise." It is easy to follow the course of the brutal battle for Moscow in which the French succeed at first, but a long string passage leads into the turning of the tide when "God Preserve Thy People" returns in triumph as the French are driven from the city and begin their disastrous retreat.

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change
occurs . . .

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261st Performance

FRIDAY, JULY 28

PETER NERO



Peter Nero

Versatile. Peter Nero is an accomplished pianist, a noteworthy composer, and a colorful actor and television personality.

He plays jazz, the classics, or pops with equal finesse. Born in Brooklyn, Peter began piano lessons at the age of 7, and showed such promise that within a few years it became evident he was headed for a concert career. By the age of 14 he had won significant piano awards, had appeared with symphony orchestras, and won a scholarship to Juilliard.

Peter graduated from Brooklyn College with an arts degree, at the same time studying piano privately with out-

standing teachers. The world of jazz beckoned, and he made the transition from the concert hall to the supper club circuit.

Six years later he formed a trio with bass and drums in Las Vegas, and was invited to play Jilly's in New York. In 1960 he signed a recording contract, and 26 albums later is still a consistently successful artist. His latest hit was his sensitive arrangement of the theme from "The Summer of '42," following "Theme From Love Story" the year before.

He has performed his own concerto, "Fantasy and Improvisations" (often called the "Blue Fantasy"), with some of the world's great orchestras and symphonies in the United States and England, including the Royal Philharmonic, the Philadelphia Orchestra and the Boston Symphony, and he recorded "Blue Fantasy" with the Boston Pops.

He composed an original musical score combining both the symphonic and rock idioms entitled "Anne Frank: The Diary of a Young Girl" which premiered in 1970 to critical acclaim.

The Steinway is the official piano of the Meadow Brook Music Festival.

SYMPHONY NO. 1 IN D MAJOR, Opus 25 ("Classical")
Serge Prokofiev (1891-1953)

It used to be said that in the "Classical" Symphony Prokofiev was simply trying to write a symphony as Mozart might have written it had he been a contemporary of his. Many question this today. In his early days, Prokofiev was a musical satirist whose pen could cut as sharply as any sword, and this work, premiered in 1918, is now felt to be in that vein.

Though it is in four strictly formal movements and uses an orchestra of severe classic limitations, the effect is a not altogether admiring look at classical symphonic procedures. As Irving Kolodin points out:

"The essence of the joke in the first movement is great sobriety of manner with the utmost levity of matter. It is the type of humor familiar from the music-hall stage in which a man in impeccable evening clothes proceeds to perform all manner of outlandish capers and acrobatics without disarranging the surface order in the least."

The satirical cutting edge is also in evidence in each of the other three movements, even the lyric and expressive Larghetto. The Gavotte, which supplants the usual classical minuet, ironically mixes implacable dignity with a most irreverent kind of orchestral writing.

PIANO CONCERTO NO. 25 IN C MAJOR
(K. 503) Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote four piano concertos in the key of C major of which this one was the last (the third, K. 467, will be performed here this summer on August 20). It is a key that this composer reserved to certain kinds of music, that which might be said to possess Olympian qualities. Mozart scholar Cuthbert Girdlestone feels so strongly that this particular concerto is one of the master's

262nd Performance

SATURDAY, JULY 29

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conducting
ALFRED BRENDEL, pianist

*PROKOFIEV, Symphony No. 1 in D major, Opus 25
("Classical")

Allegro
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

*MOZART, Concerto for Piano and Orchestra, No. 25
in C major, K. 503

Allegro maestoso
Andante
Allegretto

MR. BRENDEL

INTERMISSION

*PROKOFIEV, Symphony No. 5, Opus 100

Andante
Allegro marcato
Adagio
Allegro giocoso

*First performance at these concerts

The Steinway is the official piano of the Meadow Brook Music Festival.



A woodcut illustration, drawn by Leonardo da Vinci, for Pacioli's book on perspective, *The Divine Proportion*, published in Venice in 1509.

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most Olympian works, he even takes issue with the unknown romantic who called the 41st Symphony, also in C major, "Jupiter."

"Of the two works," writes Girdlestone, "it is certainly the concerto that deserves the title best; its first movement is permeated throughout by the heroic inspiration we associate with the ruler of Olympus; or, if one prefers, the same idea can be expressed by calling it Mozart's 'Eroica,' or his 'Emperor' concerto."

K. 503 combines all the best aspects of Mozart's concerto-writing genius. Its orchestra is among the largest; its first movement is the longest in all Mozart; its themes the broadest; its developments the most sustained; its modulations the freest. The level of musical expression is, even for Mozart, lofty beyond description.

And yet this most prolific creator was writing his "Prague" Symphony, K. 504, all the while he was working on the concerto, completing the latter just two days before the former. And most incredible of all, the two works together took less than a month to compose!

SYMPHONY NO. 5, Opus 100 Serge Prokofiev

The Fifth Prokofiev would be on most lists of favorite 20th-century symphonies. It was first performed in

1945 and was an immediate success both in the Soviet Union and the United States. Obviously the work of a contented man, it is congenial and colorful, though never superficial or banal.

Official Soviet critics suggested various political messages that they felt the composer had meant to convey in the work, but Prokofiev insisted that there was none, unless a hymn to the freedom of the human spirit could be considered such a message. "I didn't choose this theme deliberately," he said, "it just came into my head and insisted on being expressed."

The first movement exploits two principal themes developed quite fully, making much use of rhythmic contrast. The scherzo-like second movement is followed by a slow movement that comes closer to sounding tragic than anything else in the symphony. A curiosity of this movement is what sounds like a reminder of the left-hand opening of Beethoven's "Moonlight Sonata." The final Allegro is preceded by a transitional passage in the mood of the previous movement which leads us into a piece whose excitement becomes more and more breathless until its blazing coda brings the symphony to a close.

263rd Performance

SUNDAY, JULY 30



Skitch Henderson

Skitch Henderson is truly a man of the 20th Century, versatile and gifted. He is equally at home conducting the London Philharmonic Orchestra and exchanging quips on a television special.

Born in England, Lyle Russell Cedric Henderson spent most of his boyhood in the American West—Minnesota, Kansas, and Oklahoma. Showing an early aptitude for the piano, he began his professional career while attending U.C.L.A. in Los Angeles, as a rehearsal pianist and orchestrator for motion pictures.

Working with Bing Crosby's radio series first, he later became associated with Frank Sinatra and Dorothy Kirsten on the Lucky Strike shows, then became a member of the NBC musical staff. His ability as a composer, pianist, and conductor led to an appearance with the NBC Symphony at the invitation of Mr. Toscanini, followed by a debut with the New York Philharmonic at Carnegie Hall.

As musical director and talent coordinator of the Tonight Show, Skitch Henderson introduced many promising young musicians to the American scene, among them Van Cliburn. He composed outstanding scores for a number of documentaries and television specials, and produced award-winning records such as "Porgy and Bess" with Leontyne Price, Prokofiev's "Peter and the Wolf," and Saint Saëns' "Carnival of the Animals."

He has appeared at the helm of such orchestras as the Royal Philharmonic, London; the BBC Orchestra, the Chicago Symphony, and the Pittsburgh Orchestra, as well as guest appearances with the Boston Pops, the Hollywood Bowl, and the City Center Opera Company in New York. He recently assumed the directorship of the Tulsa Philharmonic in Oklahoma.

The Steinway is the official piano of the Meadow Brook Music Festival.

DETROIT SYMPHONY ORCHESTRA

SKITCH HENDERSON, conductor and pianist

"THE SOUND OF AMERICAN NAMES"

- *GROFE, Mississippi Suite
- *HANSON, Symphony No. 2 ("Romantic")
Adagio; Allegro moderato
Andante con tenerezza
Allegro con brio

INTERMISSION

- *THOMSON, The Plow That Broke the Plains
- *arr. HENDERSON, Summer of '42: including music by Noel Coward, Cole Porter and Rogers and Hart

MR. HENDERSON AT THE PIANO

*First performance at these concerts

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**The more you know,
the more you'll want Delco.**



**If you don't like our shocks,
you'll get your old ride back.**



WEDNESDAY, AUGUST 2

JOHN DENVER



John Denver

John Denver's first album "Rhymes and Reasons" made him one of the most important talent discoveries of 1969. Singer, guitarist, and composer, John Denver is considered by many to be the spokesman for his under 30 generation. His philosophy is that "Music is not so much a form of entertainment, but a life style of people . . ."

John was a member of The Mitchell Trio for four years, having been selected from over 250 applicants to fill the position vacated by Chad Mitchell. "Rhymes and Reasons," which included his haunting composition "Leaving on a Jet Plane," catapulted him to stardom, and he has since then been one of the most sought

after entertainers on the college circuit.

John, the son of an Air Force pilot holding three records in military aviation, had considered aviation as a career until his college years, when he became influenced by the folk music enthusiasm sweeping the country. While at Texas Tech, he began taking guitar lessons on a 1910 Gibson given him by his grandmother years before, and became proficient on both six and twelve string guitar.

He played a number of small spots and then was hired by Randy Sparks, the folk impresario, finally landing a job with The Mitchell Trio. Then came "Rhymes and Reasons," followed in 1970 by "Take Me to Tomorrow," which contains six Denver originals as well as material by Tom Paxton, Jacques Brel, Jimmy Taylor and Biff Rose.

Of his work as performer, John maintains: "I don't want to entertain people, I want to touch them."

265th and 267th Performances

THURSDAY, AUGUST 3 SATURDAY, AUGUST 5

DETROIT SYMPHONY ORCHESTRA

SIXTEN EHRLING, conducting

*VERDI, "Aida," an opera in four acts, in concert form

THE CAST

Aida, an Ethiopian princess	MARTINA ARROYO
Amneris, daughter of the King of Egypt	MIGNON DUNN
Rhadames, captain of the guard	CHARLES HINDSLEY
Amonasro, King of Ethiopia	MORLEY MEREDITH
Ramfis, high priest	ARA BERBERIAN
The King of Egypt	GABRIEL BALASSONE†
A Messenger	EDWARD KINGINS†
Priestess	JAN ALBRIGHT†

THE MEADOW BROOK FESTIVAL CHORUS AND
THE OVERTURE TO OPERA CHORUS

DR. RAYNOLD L. ALLVIN, Director

Prelude

INTERMISSION

Act I: Scene 1, A Hall in the Palace of the King of Egypt

Act III: The Banks of the Nile

Scene 2, The Temple of Phtha

Act IV: Scene 1, A Room in the Palace

Act II: Scene 1, A Hall in the Apartments of Amneris

Scene 2, The Interior of the Temple of Phtha

Scene 2, Outside the City Walls

*First performance at these concerts

†Members of the Overture to Opera Company, Dr.
David DiChiera, general director

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"AIDA" Giuseppe Verdi (1813-1901)

The score of "Aida" credits Antonio Ghislanzoni with producing the libretto, whereas in reality the opera is Giuseppe Verdi's creation virtually in its entirety. He began working on this grandest of operatic spectacles almost immediately after he was sent, early in 1870, an "Egyptian sketch" of four pages by Camille Du Locle. "It is well done," he wrote, "with a magnificent 'mise en scene,' and two or three situations which, if not the most original, are very good indeed."

Verdi undertook the project because he liked the idea. The old story that he was commissioned to write "Aida" by the Khedive Ismail Pasha of Egypt to celebrate the opening of the Suez Canal and the new Italian opera house in Cairo has long since been disproven. Nevertheless, once the opera was under way, the Khedive did secure the right to have the world premiere in Cairo, though by the time this was accomplished, both canal and theatre had been in operation for some time. The composer seemed much more concerned about the European premiere scheduled later for Milan; he didn't even attend the performance in Cairo.

Biographer George Martin tells how Verdi took almost complete charge of all phases of the opera's composition:

"His letters to Ghislanzoni show Verdi all but writing the libretto. He requested this or that meter, here and there so many lines, and on occasion he demanded a specific word. Ghislanzoni made some good suggestions, but the spirit and often the letter of the line was, in the end, Verdi's. More than any of his other operas 'Aida' is the result of his mind alone, his discipline and his imagination."

Olin Downes, too, subscribed to the position that Verdi operated almost alone in this case:

"One reason for 'Aida's' power and glory lies in the fact that Verdi was able, as never before in his career, to build his musico-dramatic structure from the ground up . . . Only after he had masterfully laid his foundation, in mass and detail, did Verdi call in an accomplished librettist and versifier of the text for the singers. To all intents and purposes he was his own librettist, dramatist and composer in one; and the only composer of that period except Richard Wagner capable of constructing a libretto on the grandest dramatic lines and clothing it with music of unflagging virility."

The Milan premier of "Aida" was so eagerly awaited by the opera-loving public that its tremendous success was almost inevitable. He was Italy's best known composer before "Aida," but after it he became nothing less than a national hero. And with good reason. That success was followed by triumph after triumph as "Aida" was introduced to every other country where opera is performed.

THE STORY

ACT I

Scene 1. A Hall in the Palace of the King (or Pharaoh) of Egypt. After the gentle prelude, the high priest, Ramfis, tells Rhadames that the Ethiopian enemy is threatening Thebes and the Nile Valley. He adds that Isis has chosen a leader for the Egyptian army to help defend their country. Rhadames, left alone, expresses hope that he himself will be that leader. Then he shifts his thoughts to Aida, a captive Ethiopian girl, whom he loves, and sings the famous aria "Celeste Aida."

Please, no photographic flashes or tape recordings during performance.

Amneris, daughter of the king, interrupts Rhadames's reverie. She does not know that her slave Aida is the daughter of Amonasro, the Ethiopian king. She questions Rhadames about his love song, hoping that she is the object of his affection. Rhadames answers, without much conviction, that he was simply expressing his desire to be at the head of the Egyptian armies in the coming battle. Aida appears. Amneris notices the glance exchanged between Rhadames and Aida and recognizes its meaning. She talks quietly with Aida, feigning friendship, and asks her why she seems anxious. Aida replies that she fears the imminent war. Rhadames, rounding out the dramatic trio, suspects that Amneris has guessed his love for Aida.

The king enters with his court. A messenger arrives with the news that the Ethiopians are close to the city under their king, Amonasro. "Mio padre!" ("My father!") exclaims Aida in an aside when she hears her father's name. The king names Rhadames general of the army. The Egyptians depart shouting "Guerra! guerra!" (War! War!).

Aida cries with the others, "Ritorna vincitor" ("Return victorious"). But when she is alone, it occurs to her that her words spell death to her father and brothers. The aria she then sings expresses her confusion and her wish for death to relieve her mental anguish.

Scene 2. The Temple of Phtha. Ramfis stands at the altar conducting a ceremony of prayer and dedication. Outside, priestesses sing. They ask that the gods favor the Egyptian military expedition. A sacred dance is performed by the priestesses. Rhadames receives the consecrated veil, sword and armor. All turn to the altar and Rhadames asks Phtha to protect Egypt.

ACT II

Scene 1. A Hall in the Apartments of Amneris. Amneris is surrounded by her slaves, who are singing a song to her beloved. Then the Moorish slave boys perform a sprightly dance for her entertainment.

Aida enters, and Amneris dismisses her other slaves. Amneris gradually gains Aida's trust, then leads her to believe that Rhadames has been slain. Aida cries out, giving herself away. Amneris then announces that Rhadames is alive and that she herself is Aida's rival.

Aida asks mercy, but Amneris threatens her with death. The sound of trumpets outside announces the return of the victorious Egyptian army. Amneris tells Aida that she will have to watch as Rhadames bows before her as she sits beside her father on the throne.

Scene 2. Outside the City Walls. The King and his entourage, the priests and the people are all assembled. The grand triumphal scene begins. The troops enter, then follow the dancing girls. A colorful ballet is performed as the music increases in excitement.

Finally, at the climax, Rhadames enters, and is greeted with great jubilation. The king descends and embraces him, pronouncing him "Savior of the country!" Rhadames kneels before Amneris, who places a crown upon his head. The king offers Rhadames anything he wishes. Rhadames asks that the prisoners be brought in. Among them is Amonasro, in disguise. Aida rushes to him, but he pleads with her not to reveal his identity. He admits to the king that Aida is his daughter. He also acknowledges the defeat of the Ethiopians and cunningly describes how Amonasro was killed at his feet. He then asks that the prisoners be released and the populace, moved to compassion, joins in the plea. Rhadames then tells the king that he wants the captives' liberty as the favor

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the king promised him. Despite the objections of the priests, the king agrees, but with the stipulation that Amonasro and Aida be kept as hostages. He then declares that Rhadames shall have Amneris for his wife as an additional reward.

The finale combines several different sentiments: Amonasro swears revenge; Amneris is overjoyed; Aida is heartbroken; Rhadames wishes for Aida and would gladly give up his new throne for her; the king and the priests join the people in singing the glory of Egypt and Isis, producing a climax of unmatched grandeur.

ACT III

The Banks of the Nile: Moonlight. Sounds of chanting voices can be heard within the temple. Amneris and Ramfis proceed to the temple, to ask the gods' blessing upon Amneris's forthcoming marriage to Rhadames. As they leave, Aida enters for a secret meeting with Rhadames. She wonders if this will be the last time she will see her beloved. She will throw herself into the Nile, she says, if this be so. Then she sings of her childhood and her longing for her homeland in the aria "Oh patria mia" ("O my native land").

She is interrupted by her father, Amonasro, who begins to manipulate Aida's love for Rhadames into the vehicle for his vengeance. He tries to persuade her to obtain military secrets from Rhadames. At first, she refuses, but later agrees after Amonasro disclaims her as his daughter and accuses her of being a "slave of the Pharaohs." Amonasro hides as Rhadames approaches. The lovers embrace. Aida asks that Rhadames prove his love for her by fleeing with her. Reluctant at first, he is gradually won over. They even begin to plan their life together in some distant land. Then Aida asks how they should escape without encountering the Egyptian army. He answers carelessly that a certain path will be safe until tomorrow, whereupon Amonasro appears and, with a fierce joy, identifies himself for the first time as the Ethiopian king.

Rhadames is thunderstruck and repents the dishonor

he has brought upon himself. Amneris, coming out of the temple, has overheard. She rushes out in a jealous rage and denounces the three. Amonasro and Aida escape, but the remorseful Rhadames remains behind and surrenders himself to the high priest.

ACT IV

Scene 1. A Room in the Palace. Amneris is desperate. Her rival is nowhere to be found and her beloved is about to go on trial as a traitor. She decides to try to save Rhadames and has him brought before her. She tries to persuade him to give up Aida, but he refuses, and declares that death for Aida's sake is a blessing. Amneris's love is turned once again into hate and she asks the gods for revenge.

Rhadames is taken before the priests for judgment. Amneris, alone, listens as Ramfis and the priests interrogate Rhadames sternly. Rhadames remains silent throughout the trial and the priests pronounce him a traitor. They sentence him to death by burial alive. The priests file out of the judgment room past the despairing eyes of Amneris.

Scene 2. The Interior of the Temple of Phtha. Rhadames believes he is alone in the tomb as he sings the aria "La fatal pietra sovra me si chiuse" ("The fatal stone upon me now is closing").

His thoughts turn to Aida and he prays that she will find happiness. A shadow startles him and he realizes that Aida has found her way into the tomb with him. She tells him her father is slain and his troops scattered. Overwhelmed by the enormity of the situation, Rhadames tries vainly to move away the huge stone that seals the tomb.

The priests can be heard chanting a hymn to Phtha in the temple above. Aida and Rhadames sing the magnificent duet "O terra, addio" ("Farewell, O earth"). Amneris, profoundly unhappy and contrite, enters the temple above to weep over the tomb while the lovers await death below.

(For notes on the "Aida" cast, see pages 97 and 99.)

266th Performance

FRIDAY, AUGUST 4

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Martina Arroyo

The daughter of a mechanical engineer in Harlem, Miss Arroyo's early life in a loving family included lessons in piano and ballet. After graduation from Hunter College, she worked as both a teacher and social worker before coming

Martina Arroyo is a leading soprano of the Metropolitan Opera Company. She opened the Met last year for the second consecutive season—only the sixth soprano since 1883 to be invited to do so.

The powerful yet sweet voice of Martina Arroyo has conquered one major opera house after another in the past decade; she has received enthusiastic acclaim from the stages of the Metropolitan, La Scala, Covent Garden and the Teatro Colon to the concert halls of Salzburg, Berlin, Rome and Stockholm.



Ara Berberian

Distinguished operatic basso Ara Berberian returns to the Meadow Brook Festival for a second time, following last season's outstanding performance as Rocco in Beethoven's "Fidelio."

Born in Detroit, Berberian has sung leading roles in more than 75 operas with companies across the country, including the New York City Opera, the New Orleans Opera, the San Francisco Opera, and the Philadelphia Grand Opera.

His vast oratorio repertoire has brought invitations from more than 45 symphony orchestras in the nation, among them Boston, Cleveland, Chicago, Detroit, Toronto, Philadelphia, and the National Symphony of Washington, D.C.

He has performed for television, including an hour long recital on NBC and a 90-minute special of Laderman's "Galileo," which starred him in the title role. He was featured with Erich Leinsdorf and the Boston Symphony on the NET network from Tanglewood.

His other festival credits include the Lincoln Center Music Festival, Aspen, Casals and Ravinia.



Charles Hindsley

Young American tenor Charles Hindsley debuted with the Philadelphia Grand Opera in 1969, singing the role of Lt. Pinkerton in "Madama Butterfly."

He attended the University of Delaware, the Peabody Conservatory, and the Juilliard School. While at Juilliard he auditioned for the New York City Opera and was signed immediately to sing the leading tenor role of Lysander in Britten's "A Midsummer Night's Dream."

In the following seasons he sang the leading tenor roles in "La Traviata," "The Love for Three Oranges," and "La Boheme," as well as the world premiere of Gianini's "The Servant of Two Masters."

Other credits include the world premiere of "Jericho Road" in Philadelphia, and appearances at the Lake George Opera Festival, the Seattle Opera, the Kentucky Opera, and Gilbert and Sullivan tenor roles in both New York and Philadelphia. This fall he will sing the role of Cavaradossi in Detroit performances of "Tosca," presented by the Overture to Opera Company.

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to the attention of the music world with her Carnegie Hall debut in the American premiere of Pizzetti's opera, "Murder in the Cathedral."

She was then offered minor roles at the Met, but soon Europe's opera houses, including the Vienna State Opera and the Deutsche Oper Berlin, offered major roles to the young artist, and she quickly established herself in the front rank of Europe's sopranos.

On two days' notice she substituted for Birgit Nilsson in the title role of "Aida" at the Met in 1965, and from then on acclaim was phenomenal, resulting in star contracts for the coveted roles of Leonora in "Il Trovatore," Elisabetta in "Don Carlo," as well as title roles of "Madama Butterfly" and "Aida."

Miss Arroyo's personal charm and warmth have endeared her to audiences almost as much as her superb artistry. In private life, she is the wife of the noted Italian violinist Emilio Poggioni.



Mignon Dunn

Opera star Mignon Dunn was always singing as a child in Memphis: the blues, church hymns, popular songs. She was discovered by Metropolitan Opera scouts in her late teens, and several years of study with Karin Branzell followed.

A leading mezzo-soprano with the Met for over a decade, Miss Dunn performed the provocative role of "Die Frau ohne Schatten" this past season and the acclaim matched the praise of the Berlin press when "Die Frau" was presented there in 1969.

In the same season in Berlin she also sang "Aida," "Salome," and "Götterdämmerung" appearing later that year with the Toronto Opera Company in "La forza del destino" and "Elektra."

Last summer she was soloist in "Das Rheingold" with the Chicago Symphony, and she will tour Europe again this summer, notably performing in "Don Carlo" in Düsseldorf and "The Ring" in Hamburg.

The role of Carmen is one which she has portrayed to the widest critical acclaim, in Europe, South America, and the United States.



Morley Meredith

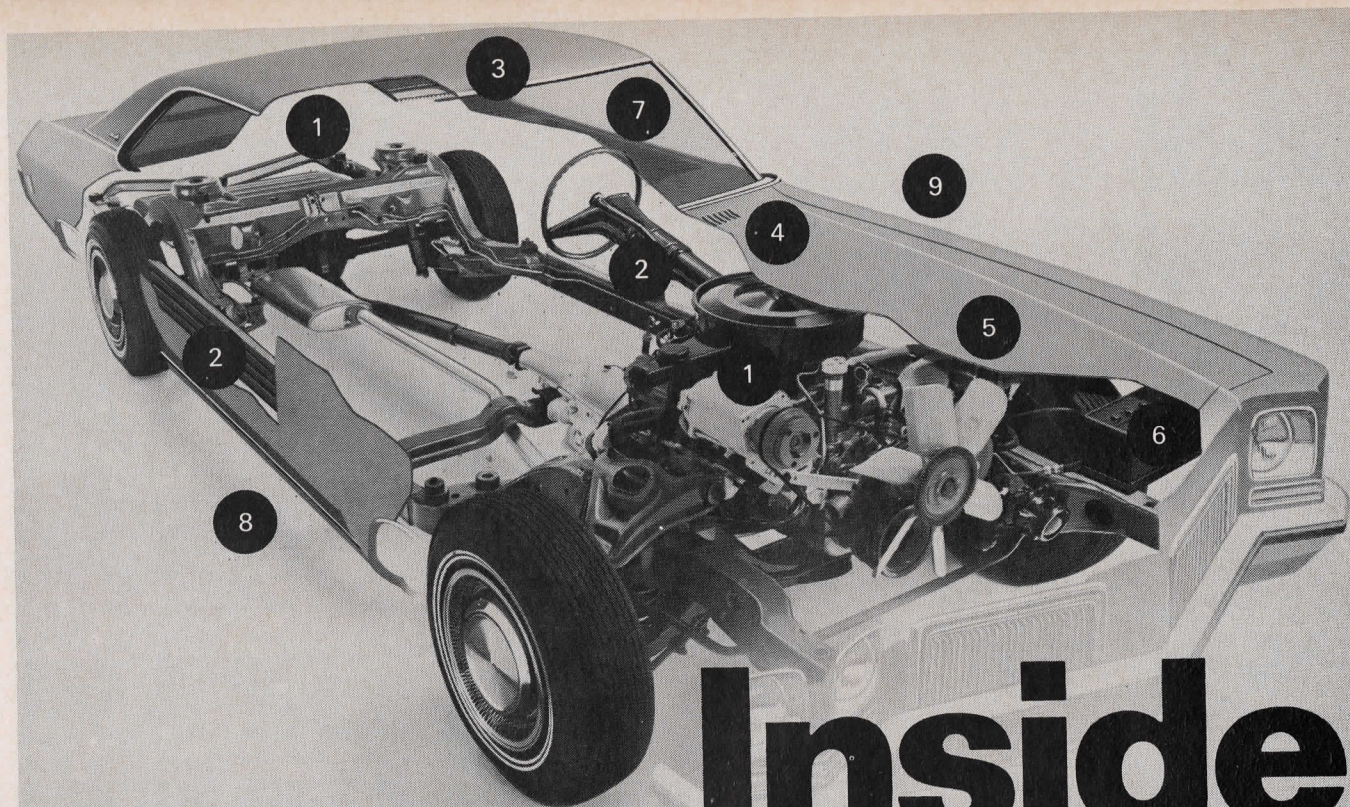
Morley Meredith, baritone star of the Metropolitan Opera Company, has emerged as one of the leading singers of our time.

He triumphed at the Met in his debut in 1962, singing the four baritone roles in "The Tales of Hoffman." Since then he has received international praise for his appearances with the Grand Theatre de Genève, the Chicago Lyric Opera, the San Francisco Opera, and other major companies in Canada and Europe.

His dynamic interpretations of Baron Scarpia in "Tosca," Iago in "Otello," and Amonasro in "Aida" have elicited the highest praise from critics. Last summer he sang the role of Don Pizarro in the Meadow Brook Festival production of "Fidelio."

Mr. Meredith has been soloist with many of the nation's leading symphony orchestras and has performed under such famous conductors as Leonard Bernstein, Josef Krips, Erich Leinsdorf, and Eugene Ormandy.

He is now in his eighth season with the Metropolitan Opera Company.



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Jan Albright

Jan Albright did her undergraduate work in music at Indiana University and then returned there later for opera study with Vera Scammon. Miss Albright made her debut at Indiana as Lauretta in "Gianni Schicchi" and performed extensively in Germany, before coming to Detroit recently. She made her Overture to Opera debut last fall as Yvette in "La Rondine."



Gabriel Balassone

Gabriel Balassone is a Franciscan Brother presently on the faculty of Duns Scotus College in Southfield. Brother Gabriel is a graduate of Fredonia State College in Fredonia, N.Y., and is currently pursuing graduate studies in music at Wayne State University. He has appeared with the Overture to Opera Company as Dr. Turlespit in "Help! Help! The Globolinks" and as Balthazar in "Amahl and the Night Visitors."



Edward Kingins

Edward Kingins has been a leading tenor with the Overture to Opera Company since 1962 singing such roles as Rodolfo in "La Boheme" and the title role in "Faust." Mr. Kingins received his musical education at the American Conservatory of Music, Heidelberg College and Wayne State University. Recently, he was the recipient of a Martha Baird Rockefeller Award which enabled him to study with Boris Goldovsky. Mr. Kingins has appeared with the Des Moines Civic Opera and has performed widely in musical comedy.

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SUNDAY, AUGUST 6

DETROIT SYMPHONY ORCHESTRA
MICHAEL MOORES, conducting
THE WORLD OF GILBERT AND SULLIVAN

DONALD ADAMS, bass
THOMAS ROUND, tenor
ANGELA JENKINS, soprano
JEAN TEMPERLEY, contralto
JOHN CARTIER, baritone

Music by ARTHUR SULLIVAN
Words by WILLIAM S. GILBERT

INTERVAL

- | | |
|---|---|
| 1. Overture to "Yeomen of the Guard" | 12. Overture to "HMS Pinafore" |
| 2. We're called gondolieri
Thank you gallant gondolieri, from "The Gondoliers"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Adams) | 13. Strange adventure, from "Yeomen of the Guard"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Adams) |
| 3. I am the very model of a modern Major-General, from "Pirates of Penzance"
(Mr. Cartier) | 14. Alone and yet alive, from "The Mikado"
(Miss Temperley) |
| 4. Long years ago, from "Patience"
(Miss Jenkins, Miss Temperley) | 15. Buttercup's Song, from "HMS Pinafore"
(Miss Temperley) |
| 5. Now for the pirates' lair (Scene from Act 2), from "Pirates of Penzance"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Adams) | 16. Scene from Act 2, from "Yeomen of the Guard"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Cartier) |
| 6. The Sentry's Song, from "Iolanthe"
(Mr. Adams) | 17. The Mikado's Song, from "The Mikado"
(Mr. Adams) |
| 7. Sing hey to you, from "Patience"
(Miss Temperley, Mr. Cartier) | 18. The battle's roar is over, from "Ruddigore"
(Miss Jenkins, Mr. Round) |
| 8. 'Tis done, I am a bride, from "Yeomen of the Guard"
(Miss Jenkins) | 19. Things are seldom what they seem, from "HMS Pinafore"
(Miss Temperley, Mr. Adams, Miss Jenkins, Mr. Cartier) |
| 9. Would you know the kind of maid?, from "Princess Ida"
(Mr. Round) | 20. Take a pair of sparkling eyes, from "The Gondoliers"
(Mr. Round) |
| 10. Were you not to Ko-Ko plighted, from "The Mikado"
(Miss Jenkins, Mr. Round) | 21. Poor wandering one, from "Pirates of Penzance"
(Miss Jenkins) |
| 11. It's clear that medieval art (Scene from Act 2), from "Patience"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Cartier, Mr. Adams) | 22. The Nightmare Song
If you go in, from "Iolanthe"
(Mr. Round, Mr. Cartier, Mr. Adams) |
| | 23. Finale Act 2, from "The Gondoliers"
(Miss Jenkins, Miss Temperley, Mr. Round, Mr. Cartier, Mr. Adams) |

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Direct from London, the company presents a charming anthology of Gilbert and Sullivan tunes and patter. Six repertory artists give their delightful versions of excerpts from "The Mikado," "The Pirates of Penzance," "Patience," "HMS Pinafore," "Yeomen of the Guard," and "Iolanthe," all in one evening.

The songs and scenes from the Savoy Operas are presented informally, in modern dress, without props or scenery. The artists are past or present stars of the famous D'Oyly Carte Opera Company, and they switch with facility from one work to another because of their extensive repertory work with the D'Oyly Carte.

The memorable works of Gilbert and Sullivan, all written between 1875 and 1900, are classics of simplicity and good taste, and their immortality seems assured as they continue to be performed in theatres, village halls, schools, and on television both in the British Isles and in the United States.

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THURSDAY, AUGUST 10



Aaron Copland

Aaron Copland is America's best known and most revered living composer. His great achievement in music is a distinctive characterization of American subjects in an expressive, modern style.

Born in Brooklyn in 1900, Copland attended public schools and was graduated from Boys' High School there in 1918. He studied harmony and counterpoint in New York with Rubin Goldmark, then studied composition and orchestration for three years in Paris with Nadia Boulanger.

Returning to the United States, he was the first composer to win a Guggenheim Fellowship.

In 1927 he was the soloist in his own piano concerto with the Boston Symphony Orchestra under Serge Koussevitsky. Some of his best loved American themes are contained in his composition for speaker and orchestra, "Lincoln Portrait" (1942), and several notable ballets, "Appalachian Spring," "Billy the Kid," and "Rodeo."

Some of his more recent serious works include "Twelve Poems by Emily Dickinson" (1950), "Piano Fantasy" (1957), and his symphonic suite, "Music for a Great City," written in 1964.

The author of several books on music, Mr. Copland has received honorary degrees from many of America's leading universities and colleges. He has conducted many of the world's leading orchestras, such as the Berlin Philharmonic, London Symphony, Moscow State Symphony, BBC Symphony, as well as the major orchestras in this country.

The 1970-71 music season was highlighted by tributes from around the world in honor of Aaron Copland's 70th birthday.

The Steinway is the official piano of the Meadow Brook Music Festival.

DETROIT SYMPHONY ORCHESTRA AARON COPLAND, conducting

*SCHUBERT, Symphony No. 5 in B flat major
Allegro
Andante con moto
Menuetto: Allegro molto; Trio
Finale: Allegro vivace

*ROUSSEL, Suite in F, Opus 33
Prelude
Sarabande
Gigue

INTERMISSION

*PROKOFIEV, "Lieutenant Kije," Orchestral Suite, Opus 60
The Birth of Kije (Allegro)
Romance (Andante)
Kije's Wedding (Allegro)
Troika (Moderato)
Burial of Kije (Andante assai)

*IVES, The Unanswered Question

RAVEL, Bolero

*First performance at these concerts

SYMPHONY NO. 5 IN B FLAT MAJOR Franz Schubert (1797-1828)

First the score was lost for decades and after it was found in 1867 it was ignored. The Schubert Fifth was first performed in the United States by the Boston Symphony in 1883. There is no record of it being given again until the American Symphony played it in New York in 1902. The august New York Philharmonic did not program it until 1928. There is no way of really understanding why the early symphonies of Schubert were so neglected. There seems to have been the feeling that Schubert's genius was restricted to the shorter forms and that his larger works were of poor quality. During all those years the only symphony that was consistently performed was the "Unfinished" and it was considered to be something of an exception to the above rule.

Anyone who listens seriously to the present work will be perplexed by the fact that it was heard so seldom in earlier years. It is absolutely enchanting music and though it was composed in just four weeks when Schubert was only 19 years old, it is exquisitely crafted.

The first movement has a playful first theme and a second theme that sounds as though it might have been written by Mozart. The lyrical theme of the second move-

ment bears an even greater resemblance to Mozart, as a comparison with the rondo of his F-major Violin Sonata (K. 377) will prove.

The third movement, though marked Menuetto, is more like a scherzo. Its trio section has the flavor of a rustic dance. The finale combines a frolicsome first theme with a more wistful second, both of them deliciously Mozartean.

SUITE IN F, Opus 33 Albert Roussel (1869-1937)

With this work, written in 1926, Roussel completed the process of establishing himself as a neo-classical composer. The Suite is an ingenious exploration of an 18th-century form in the light of all the harmonic and orchestral resources of the 20th century, and is free of the charming but unoriginal exoticisms of such earlier works as "The Spider's Feast." Roussel's biographer, Basil Deane, gives us the following description of the Suite:

"The impetus of the rhythm, the formal clarity and the vivid coloring—in particular the brilliantly aggressive use of the brass section—all these make the Prelude one of Roussel's most extroverted and powerful movements.

"The Sarabande's poise, breadth and passionate



... libretto

Verdi, Mozart, Delibes, Wagner... a libretto helps you follow the action on stage. And on the fields of sport (where the plot often contains more thrills than a Rossini creation) there's no livelier libretto than *Sports Illustrated*. So, to enjoy the *meisterwerke* of sports, don't forget your SI. Be the *cognoscente* of your circle.

SPORTS ILLUSTRATED...
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intensity recall the spirit of the ancient dance, and establish its claim to kinship with the finest classical examples.

"The Gigue is in free rondo form. It has some good features, especially as a finale, but it does not carry the complete conviction of the other two. The thematic treatment is disjointed, and the tonal layout has not the inevitability inherent in the two previous movements."

LIEUTENANT KIJÉ SUITE, Opus 60
Serge Prokofiev (1891-1953)

The Soviet motion picture "Lieutenant Kije" appeared in the year 1933. It told of a typographical error on a military report during the reign of Czar Nicholas I which brought about the existence, statistically at least, of a Russian Army officer, Lieutenant Kije. When the mistake was discovered, the underlings responsible did not wish to inform their ruler of their carelessness, so they perpetuated Kije's "existence" by creating an entire file on him covering all phases of his life and, of course, his death. The film offers numerous amusing situations and adventures, all designed to make the former Russian aristocracy look silly. Prokofiev wrote the score for the movie, and from this incidental music he later fashioned a suite that has become one of his most consistently popular works.

Robert Bagar wrote the following description of the suite's five movements:

"I. (The Birth of Kije.) An off-stage cornet fanfare, the tattoo of a military drum and some high fife passages announce the birth of the officer in the Czar's brain. Other instruments join the parade. There is a brief andante with a consequent return to the original tempo, fanfare, tattoo, fife music, and all.

"II. (Romance.) A song, intended for baritone solo, is incorporated in this section, though its music, according to alternative versions, is given to the tenor saxophone and, sometimes, other instruments.

"III. (Kije's Wedding.) The Lieutenant is a soldier, but, as the melodic quality of this section reveals, he is also a gallant and sentimental lover.

"IV. (Troika.) Another song appears, this time a Russian tavern song. Again the melody is given an instrumental alternative, and its accompaniment suggests the motion of a three-horse sleigh.

"V. (Burial of Kije.) The Lieutenant's career is briefly reviewed in this section. The off-stage fanfare, the love and the wedding themes come through anew. The Suite ends with the muted cornet's phrase fading into silence."

THE UNANSWERED QUESTION
Charles Ives (1874-1954)

Charles Ives was an extremely successful insurance executive who retired a millionaire in 1929. Yet all through his business years he was an active musical creator, and it has been the judgment of most thinking

musicians and scholars that he was one of the truly great innovators of music history. Ives anticipated by several years compositional techniques that were made famous later in Europe, but Americans were not ready for such things as polytonality and Ives's most unorthodox style of orchestration.

It was not until late in his life that he began to receive any recognition at all, and when it did come he viewed it with characteristic unconcern: his comment upon being awarded the Pulitzer Prize for his Third Symphony (then 36 years old) was "prizes are the badges of mediocrity," and he gave the money away.

His own words inscribed at the head of the score to "The Unanswered Question" are typical of his originality of expression:

"The strings play ppp throughout with no change in tempo. They are to represent 'The Silences of the Druids—Who Know, See, and Hear Nothing.' The trumpet intones 'The Perennial Question of Existence,' and states it in the same tone of voice each time. But the hunt for 'The Invisible Answer' becomes gradually more active, faster and louder through an animando to a con fuoco . . . 'The Fighting Answers,' as the time goes on, and after a 'secret conference,' seem to realize a futility, and begin to mock 'The Question'—the strife is over for the moment. After they disappear, 'The Question' is asked for the last time, and 'The Silences' are heard beyond in 'Undisturbed Solitude.'"

BOLERO Maurice Ravel (1875-1937)

How often it has been written that Ravel disliked his "Bolero"! It might have irritated him somewhat that a piece he had meant to be only an experiment should become his most popular creation, but there is no real evidence that he hated it. Of course he did write to the critic Calvocoressi:

"Before its first performance I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music'—of one long, very gradual crescendo. There are no contrasts, there is practically no invention except the plan and the manner of the execution . . . I have carried out exactly what I intended, and it is for listeners to take it or leave it."

Apparently Ravel felt he succeeded within the limits of the scope he allowed himself and audiences everywhere agree wholeheartedly. Pitts Sanborn, who was present at the American premiere under Toscanini in 1929, wrote afterward:

"... the prime object of 'Bolero' musically is the creation of nervous tension. A two-limbed melody of Spanish character, uttered first by the flute, after the drum has given out the rhythm, is reiterated by solo instruments and instruments in groups while the volume of sound increases steadily, inexorably. When it seems that human nerves can endure no more, the key shift comes with the impact of dynamite."

Let's Do Something Different



This summer the Oakland University campus is the site of a "let's do something different" experience. Music lovers can tour magnificent Meadow Brook Hall, and even have dinner in the 100 room baronial mansion, before attending the Meadow Brook Music Festival concert of their choice.

Meadow Brook Hall, located just southeast of the Festival grounds, was the home of the university's benefactors, the late Mr. and Mrs. Alfred G. Wilson. Complete with its fine furnishings and art objects, the hall is open for public tours during the Festival season, June 29-August 27; every Thursday and Friday, 2:30-5:30 p.m.; and Sunday, 1-5:30 p.m. Reservations for tours are not necessary. Admission is \$3.50 for adults, \$2 for children under 12.

A group of 30 or more Festival goers may make advance arrangement for dinner in the magnificent dining room and a tour of the hall by calling 377-3140.

The personal wealth of Matilda and Alfred Wilson founded Oakland University. They gave their home, the 1600 acres of farmland surrounding that home and an initial \$2 million in the interest of public higher education. This is the largest personal and private gift (excluding tax-exempt organizations) ever given to public education.

Today Meadow Brook Hall stands as a conference and cultural center available to business, professional and community organizations. In an ecology-conscious society the very nature of this gift suggests a responsibility for cultural preserving as well. The hall is indeed a

benchmark of the past. Its new role recycles the grandeur of a bygone lifestyle into a center for public benefit.

Meadow Brook Hall provides a living monument to the memory of Matilda Wilson who recognized the need for self-improvement and responsible citizenship. The hall, too, is a gracious extension for the performing arts endeavors affiliated with the university.

Meadow Brook Hall was built between 1926 and 1929 at a cost of \$3,500,000 and is considered one of the great homes in America. It is 410 feet long and 150 feet at its widest point. It has two dozen fireplaces with 13 sets of chimneys. Of particular architectural interest are the custom brick and stone work, the superb paneling and carved oak beams. Its rooms and details were adapted from England's great manor houses of the Tudor and Jacobean periods.

Although in superb condition when turned over to the university in September, 1971, the hall has been renovated and remodeled for its new role through a grant of \$275,000 from the trustees of the Matilda R. Wilson Fund.

Since the hall receives no state monies for its operations, a group of 200 volunteers was organized to aid in its preservation. The Meadow Brook Hall Guild, chaired by Mrs. William L. (Marion) Mitchell, has undertaken to keep the hall open for public viewing and enjoyment while at the same time raising money for its maintenance. Guild members are following the example set by Matilda Wilson, who until her death, took an active part in the development of Oakland University.

FRIDAY, AUGUST 11

COUNT BASIE and his ORCHESTRA



Count Basie

John Hammond, who helped him get his band first to Chicago and then to New York. By 1938 the band was internationally

William "Count" Basie is one of the jazz immortals. From 1937 when his band made its first recordings through his successful world tours of the 1970s, the Count Basie sound has had an electrifying impact on the world of music.

The Count was born in Red Bank, New Jersey, in 1904. He has played the piano since childhood, studying first with his mother. In the summer of 1937, Basie and his band, the former Benny Moten group, were heard in Kansas City by music critic

known for his new kind of music, "jump rhythm."

In 1939 Count Basie performed successfully at New York's Carnegie Hall, marking the start of a trend to jazz concerts that has grown with each decade. "One o'Clock Jump" swept the country, and Basie rocketed into the musical limelight.

Basie has never left the limelight. He has led a big band for over three decades, gaining a global reputation for his undying allegiance to the beat. The qualities that have always distinguished Basie are a simple, swinging piano style and the driving impetus of a great rhythm section.

In the ensuing years, Basie has accumulated every honor bestowed on a jazz performer, has played command performances for the Queen of England and headlined the International Jazz Festival on the French Riviera. But the highlight of his life was the invitation to play at the inaugural ball for the president-elect, John F. Kennedy.

The Steinway is the official piano of the Meadow Brook Music Festival.

SATURDAY, AUGUST 12



William Justus

Young American baritone William Justus returns to Meadow Brook for the third time. A native of Kansas City, Missouri, Mr. Justus made his professional debut in 1962 as Figaro in "The Barber of Seville" and as Gerard in "Andrea Chenier" with the Kansas City Lyric Theater.

He won the American Opera Auditions in 1963 and was awarded a debut at the Teatro Nuovo, Milan, as Scarpia in "Tosca," and at the Teatro Piccolo, Florence, as Enrico in "Lucia di Lammermoor."

The opera house in Zürich engaged Mr. Justus as leading baritone for the 1964 season, and he remained there until 1968, when he became the leading baritone of the Deutsche Oper am Rhein, Düsseldorf. During the summers Mr. Justus was engaged by the Santa Fe Opera, where his roles included Germont in "La Traviata," the Count in "The Marriage of Figaro," and Sharpless in "Madama Butterfly."

The turning point in his career was his creation of the solo role of Christ in Dave Brubeck's first oratorio, "The Light in the Wilderness," premiered in 1968 by the Cincinnati Symphony Orchestra, and shortly afterward recorded. Mr. Justus won acclaim from critics everywhere for his interpretation of the demanding 12-tone role, one of the longest and most difficult ever written for a baritone.

William Justus was engaged for the United States premiere and the recording of Kurt Weill's "Berliner Requiem" with the Cincinnati Orchestra in April, 1970.

DETROIT SYMPHONY ORCHESTRA
AARON COPLAND, conducting
WILLIAM JUSTUS, baritone

*COPLAND, An Outdoor Overture

*COPLAND, Orchestral Suite from the Ballet "Appalachian Spring"

*COPLAND, Danzon Cubano

INTERMISSION

*COPLAND, Old American Songs

Set I — The Boatmen's Dance
The Dodger
Long Time Ago
I Bought Me a Cat

Set II — The Little Horses
Zion's Walls
At the River
Ching-a-ring Chaw

MR. JUSTUS

*COPLAND, Suite from the Opera "The Tender Land"

*First performance at these concerts

The Steinway is the official piano of the Meadow Brook Music Festival.

*Never misses a beat**

**And if you want the same rhythm in your car, you'll automatically choose AC Fire-Ring Spark Plugs. They never miss a beat.*



(The following notes for this all-Copland concert are drawn from materials supplied by Mr. Copland's publisher, Boosey and Hawkes, Inc., of New York.)

AN OUTDOOR OVERTURE . . . Aaron Copland (1900-)

Mr. Copland himself has written:

"'An Outdoor Overture' was composed especially for the 1938 mid-winter concert given by the school orchestra of the High School of Music and Art in New York City. The first performances took place in the school auditorium on December 16 and 17, 1938, under the direction of Alexander Richter. . . .

"The extraordinary development in recent years of the school orchestra in our country, particularly in the public high schools, had convinced me that our composers could and should supply these enthusiastic young people with a music commensurate with their emotional and technical capacities. It was clear, moreover, that by so doing, the composer would be building future audiences for his music. . . .

"'An Outdoor Overture' is scored for the usual symphony orchestra, with the omission of the tuba . . . The following analysis of the formal structure may be of some help to the listener:

"The piece starts in a large and grandiose manner with a theme that is immediately developed as a long solo for the trumpet with a string pizzicato accompaniment. A short bridge passage in the woodwinds leads imperceptibly to the first theme of the Allegro section, characterized by repeated notes. Shortly afterwards, these same repeated notes played broadly, give us a second, snappy march-like theme, developed in canon form. There is an abrupt pause, a sudden decrescendo, and the third, lyric theme appears, first in the flute, then the clarinet, and finally, high up in the strings.

"Repeated notes on the bassoon seem to lead the piece in the direction of the opening Allegro. Instead a fourth and final theme evolves—another march theme, but this time less snappy, and with more serious implications. There is a build-up to the opening grandiose introduction again, continuing with the trumpet solo melody, this time sung by all the strings in a somewhat smoother version. A short bridge section based on a steady rhythm brings a condensed recapitulation of the Allegro section. As a climactic moment all the themes are combined. A brief coda ends the work on the grandiose note of the beginning."

SUITE FROM "APPALACHIAN SPRING" Aaron Copland

"Appalachian Spring" was composed in 1943-44 as a ballet for Miss Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. It was first performed by Miss Graham and her company at the Coolidge Festival in the Library of Congress in Washington on October 30, 1944. The original scoring called for a chamber ensemble of thirteen instruments. The present arrangement for symphony orchestra was made by the composer in 1945. It is a condensed version of the ballet, retaining all essential features, but omitting those sections in which the interest is primarily choreographic.

The action of the ballet, as described by Edwin Denby, concerns "a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky con-

fidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house."

DANZÓN CUBANO Aaron Copland

"Danzón Cubano" was composed during the autumn of 1942. It was originally written for two pianos, and in this form was first played by Leonard Bernstein together with the composer in Town Hall, New York, December, 1942, as a "Salute to the League of Composers." The Dance in its orchestral form was first performed by the Baltimore Symphony in 1946.

Information about the "Danzón Cubano" was furnished by George Schaun for the program notes of the Baltimore Symphony:

"Unlike 'El Salón México' (another of Aaron Copland's works which is woven around exotic folk tunes), 'Danzón Cubano' has been constructed from melodies and rhythmic fragments heard and recorded by the composer during several visits to Cuba. 'El Salón México,' on the other hand, while representative of impressions gained by him during a visit to Mexico City, actually employs thematic material taken from several printed collections of folk-song.

"The danzón, which is one of Cuba's best-known dance forms, normally is in two main contrasting sections which are thematically independent. It is a fast dance, and therefore cannot be confused with the slower rhumbas and congas which have become familiar to North American dancers during recent years.

"The composer of 'Danzón Cubano,' however, has been at pains to make it clear that 'this is in no sense intended to be an authentic danzón, but only an American tourist's impression' of a dance form which is current in several other Latin American countries besides Cuba."

OLD AMERICAN SONGS Aaron Copland

Mr. Copland's first set of arrangements of old American songs was completed in 1950, the second set in 1952. The following remarks on the backgrounds of the songs are taken from the published versions:

SET I

1. The Boatmen's Dance. Published in Boston in 1843 as an "original banjo melody" by Old Dan D. Emmett, who later composed "Dixie." From the Harris Collection of American Poetry and Plays in Brown University.

2. The Dodger. As sung by Mrs. Emma Dusenberry of Mena, Arkansas, who learned it in the 1880s. Supposedly used in the Cleveland-Blaine Presidential campaign. Published by John A. and Alan Lomax in "Our Singing Country."

3. Long Time Ago. Issued in 1837 by George Pope Morris, who adapted the words, and Charles Edward Horn, who arranged the music from an anonymous, original "black-face" tune. Also from the Harris Collection.

4. Simple Gifts. Omitted from tonight's performance.

5. I Bought Me a Cat. A children's nonsense song. This version was sung to the composer by the American playwright Lynn Riggs, who learned it during his boyhood in Oklahoma. (The text of the Rodgers and Hammerstein "Oklahoma!" was based on Riggs's play "Green Grow the Lilacs.")

Please, no photographic flashes or tape recordings during performance.

Meadow Brook Theatre

1971-72 MEADOW BROOK
THEATRE SEASON

THE FRONT PAGE

By Ben Hecht and Charles MacArthur
Opens October 12

INHERIT THE WIND

by Lawrence and Robert E. Lee
Opens November 9

THE TORCH BEARERS

by George Kelly
Opens December 7

THE MIRACLE WORKER

by William Gibson
Opens January 4

RIGHT YOU ARE! (If You Think You Are)

by Luigi Pirandello
Opens February 1

THE COUNTRY GIRL

by Clifford Odets
Opens March 1

A DOCTOR IN SPITE OF HIMSELF

by Moliere
&

BEDTIME STORY

by Sean O'Casey
Opens March 29

DRACULA

A new adaptation
Opens April 26

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SET II

1. The Little Horses. A children's lullaby song originating in the Southern States—date unknown. This adaptation founded in part on John A. and Alan Lomax's version in "Folk Song U. S. A."

2. Zion's Walls. A revivalist song. Original melody and words credited to John G. McCurry, compiler of the "Social Harp." Published by George P. Jackson in "Down East Spirituals."

3. The Golden Willow Tree. Omitted from tonight's performance.

4. At the River. Hymn tune. Words and melody are by Rev. Robert Lowry, 1865.

5. Ching-a-ring Chaw. Minstrel song. The words have been adapted from the original in the Harris Collection.

SUITE FROM THE OPERA "THE TENDER LAND" ...
Aaron Copland

"The Tender Land" is based on a libretto by Horace Everett. It was commissioned by Richard Rodgers and Oscar Hammerstein II to honor the 30th anniversary of the League of Composers. The opera was twice revised by the composer after its 1954 premiere. The Suite to be heard tonight was completed in 1958.

The scene of "The Tender Land" is laid on a farm in

the Middle West. The time is in the early thirties. It is late spring, which means for one rural family, also the time of graduation of their eldest daughter. She feels insecure of her place in the world and dreams of a life beyond the old farm. At a party before graduation, a young man, hired as a harvester, falls in love with the girl. Their romance is discovered by grandpa, and the lovers plan an elopement at daybreak.

Afraid of marriage, the boy runs away and leaves the girl in utter disillusionment. Her family consoles her. Graduation is near, and with it new duties on the farm. But the daughter feels that the time has come to break the pattern of family rule, and to assert her own wishes. As she goes to find her own life, the mother sadly turns to the youngest daughter, knowing that even if one responsibility has ended, another has begun.

The Suite consists of the following three movements:

I Introduction and Love Music

II Party Scene

III Finale: The Promise of Living

The Suite communicates in symphonic form the familiar style of Copland's "American" scores. Scenes such as the Love Music and the Promise of Living display his lyricism and delicate tracery of textures. In the Party Scene, there is much of the vigorous, native roughness of the West.

272nd Performance

SUNDAY, AUGUST 13

DETROIT SYMPHONY ORCHESTRA
MEREDITH WILLSON, conducting



Meredith Willson

Meredith Willson's appearance at the Meadow Brook Music Festival is always a highlight; he has conducted before some of the largest audiences ever assembled on the Festival grounds. His continuing popularity across the country rests not only on his musical composition and conducting ability, but also on his refreshing humor and genial philosophy.

Meredith, as a boy in his native Mason City, Iowa, was the proud owner of the first mail-order flute in town. At 14 he enrolled in the Damrosch Institute of Musical Arts in New York for the start of what was to become a brilliant career as a performer, composer, conductor, humorist, writer, and philosopher.

At the age of 17 he was signed by John Philip Sousa himself to tour with his band, and at 21 Willson was seated with the New York Philharmonic. In 1932 he headed NBC's Western Division as musical director, later starring in many radio shows.

Three of his musicals, "The Music Man," "The Unsinkable Molly Brown," and "Here's Love," were Broadway hits, and his prolific pen turned out many successful popular songs, such as "You and I," "Two in Love," "Till There Was You," "May the Good Lord Bless and Keep You," and "76 Trombones."

Among his serious compositions are the "San Francisco Symphony," the "Missions of California," "Jervis Day," and the "C.C. McIntyre Suite."

*GOLDMARK, Overture to "Sakuntala"

*GRAINGER, Irish Tune from "County Derry"

*GRAINGER, Molly on the Shore

*GRIEG, Suite No. 1 from "Peer Gynt," Opus 46

I. Morning Mood

II. Ase's Death

III. Anitra's Dance

IV. In the Hall of the Mountain King

WILLSON, Highlights from "The Unsinkable Molly Brown"

INTERMISSION

RIMSKY-KORSAKOV, Scheherazade, Opus 35

The Sea and Sinbad's Ship

The Story of the Kalandar Prince

The Young Prince and the Young Princess

Festival at Bagdad

*STRAUSS, Wine, Women and Song

WILLSON, "The Music Man," Symphonic Impressions

WILLSON, The American Legion March

*HERBERT, American Fantasia

*First performance at these concerts

The Steinway is the official piano of the Meadow Brook Music Festival.



Beautiful things to wear
for the woman you are—
or would like to be

Woodward Shops—Hudson's

THURSDAY, AUGUST 17

DETROIT SYMPHONY ORCHESTRA
BRUNO MADERNA, conducting
JEROME HINES, bass



Bruno Maderna

Bruno Maderna, presently the Music Director of the Italian Radio Orchestra in Milan, is a member of the Italian avant-garde, concerned with the exploration of musical sound and its realization in time.

Maderna has built a distinguished reputation as both composer and conductor, specializing in new music and pre-classical works. Born in Venice, the 51-year-old Maderna has conducted many major European orchestras, such as the Berlin and Vienna Philharmonics, the La Scala Orchestra, and the Orchestre National in Paris.

He attended the Conservatories of Venice, Milan, and Siena, receiving his degree in composition in Rome in 1941. He was co-founder of the Studio di Fonologia Musicale for electronic music at Milan Radio, and during the 1971 season he taught conducting and composition at Tanglewood in Massachusetts.

Also in this country, Mr. Maderna has conducted the Chicago, Boston, and Philadelphia Orchestras, and in January of this year made his debut with the New York Philharmonic. He premiered Jacob Druckman's "Windows" with the Chicago Symphony last March to enthusiastic acclaim. This work was just awarded the Pulitzer Prize in music.

Maderna is premiering four of his new works this season. In March, he presented his "Journal for Voice, Instruments, and Tape" in New York's Alice Tully Hall, and conducted his "Aura" with the Chicago Symphony. In April he presented his "Biogramma" at the Eastman School of Music, and he will present another new work, as yet untitled, at the Tanglewood Festival this summer.



Jerome Hines

Jerome Hines' remarkable basso voice and his musical artistry have established him as a favorite with audiences and critics throughout the world. Tall and distinguished in appearance, Hines' "... noble voice equips him for the great roles," according to the late Olin Downes, critic for the New York Times.

Well known for the depth and power of his operatic portrayals, Hines is at the peak of his profession. Winner in 1946 of the Metropolitan Opera Caruso Award, he made his debut with that company in "Boris Godunov" the same year, and has since appeared at the Met in more than thirty leading roles. These include the title roles of Boris and Don Giovanni, King Marke in "Tristan and Isolde," Ramfis in "Aida," Mephistopheles in "Faust," and Sarastro in "The Magic Flute."

MOZART, "The Marriage of Figaro," Act I:
Non più andrai

*VERDI, "Don Carlo," Act III, Monologue:
Ella giammai m'amò

MR. HINES

BARTOK, Dance Suite
Moderato
Allegro molto
Allegro vivace
Molto tranquillo
Comodo
Finale: Allegro

*BERLIOZ, "The Damnation of Faust," Scene XII,
Serenade:
Devant la maison

*GOUNOD, "Faust," Act IV, Serenade:
Vous qui faites l'endormie

*BOITO, "Mefistofele," Act II, Scene 2:
Ecco il mondo

MR. HINES

INTERMISSION

SCHUBERT, Symphony No. 9 in C major
Andante; Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Finale: Allegro vivace

*First performance at these concerts

Hines has sung as soloist with all the major orchestras of the United States, Europe, and South America. He has sung leading roles at operatic theatres and at international festivals in both hemispheres. Hines has repeatedly triumphed in tours of the Soviet Union where he became the first American-born interpreter of the Mussorgsky masterpiece, "Boris Godunov."

His own religious opera called "I Am the Way" was given a Palm Sunday performance at the Met in 1968, and has been performed 68 times since.

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ARIA FROM ACT 1, "NON PIÙ ANDRAI," FROM
"THE MARRIAGE OF FIGARO"
Wolfgang Amadeus Mozart (1756-1791)

Figaro is furious at Count Almaviva for the advances he has made toward Figaro's bride, Susanna. But the erstwhile barber is also a bit suspicious of young

Cherubino, who has the reputation of being quite a flirt, so Figaro is not at all sorry when the Count decides to send Cherubino to the fighting front.

In this sprightly aria, which concludes the first act of the opera, Figaro pokes fun at Cherubino, telling him how much he will enjoy military life despite its meager pay and the absence of pretty girls to chase.

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MONOLOGUE FROM ACT III, "DON CARLO"
Giuseppe Verdi (1813-1901)

It is nearly dawn. King Philip II of Spain has spent the entire night in his study in melancholy reverie. He realizes that his young Queen, Elisabeth de Valois, has never loved him, and that his son, Don Carlo, is in love with Elisabeth. He is also deeply concerned about the events of the previous day in which Carlo openly defied his father's tyranny. The touching monologue Philip sings at this point is Verdi at his greatest.

DANCE SUITE Béla Bartók (1881-1945)

Bartók composed the Dance Suite in 1923 for the celebration marking the 50th anniversary of the amalgamation of the towns of Buda and Pesth into the city of Budapest. Unlike his fellow Hungarian composers who also were called upon to contribute music for the festivities, Bartók did not use actual Magyar folk melodies in the work, although its motifs often clearly resemble the style of such tunes.

In a letter he wrote many years later to the American composer, Halsey Stevens, he emphasized that he had a much wider range of folkloric interests than such colleagues as Kodály, pointing out that the first and fourth dances of the suite resembled Arabic music in certain respects, the second, the third, and the recurring interlude were Magyar in spirit, and the fifth had a "peculiarly primitive" Romanian cast, while the Finale synthesized all the various characteristics.

SERENADE FROM SCENE XII, "THE DAMNATION OF FAUST" Hector Berlioz (1803-1869)

Mephistopheles summons his will-o'-the-wisps to put a charm upon the mind and heart of the guileless Marguerite with a vision of Faust. Then Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity.

SERENADE FROM ACT IV, "Faust"
Charles Gounod (1818-1893)

Beneath Marguerite's window, Mephistopheles sings an offensive ditty, aimed at the poor betrayed girl who has been deserted by Faust.

ARIA FROM ACT II, SCENE 2, "MEFISTOFELE" . . .
Arrigo Boito (1842-1918)

Satan takes Faust to the top of the Brocken where the philosopher witnesses the revelry of the underworld. All Hell proclaims Mephistopheles its master, and he is given a crystal ball that represents the Earth.

SYMPHONY NO. 9 IN C MAJOR
Franz Schubert (1797-1828)

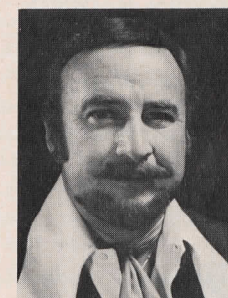
The Symphony of "heavenly" length, as the Schubert Great C major has come to be known, was so dubbed by no less than Robert Schumann, who discovered the manuscript and was responsible for arranging its premiere in 1839, eleven years after its composer's death. After hearing it played, Schumann wrote:

"Here we have, besides masterly power over the musical technicalities of composition, life in all its phases, color in exquisite gradations, the minutest accuracy and fitness of expression, and, permeating the whole work, a spirit of romance such as we recognize in other works of Franz Schubert. And this heavenly, long-drawn-out symphony is like some thick romance of Jean Paul's in four volumes, which can never end—and, indeed, for the very best reasons, in order that it may draw along the reader with it up to the last moment. How refreshing this feeling of satisfaction of being deceived by the large wealth of melody, whereas with other composers one always fears the end, and feels often saddened by the feeble conclusion!"

274th Performance

FRIDAY, AUGUST 18

PETE FOUNTAIN



Pete Fountain

Pete Fountain returns to the Meadow Brook Music Festival after a triumphant, completely sold out performance last year.

Pete, born, bred, and firmly rooted in New Orleans, has brought jazz to respectability in the city where it was born and flourished. Pete is aptly titled "Mr. New Orleans"; the annual New Orleans Jazz Festival centers around Pete Fountain and his clarinet.

Pete calls his music "New Orleans jazz," and there is no doubt that Pete's style is greatly influenced by the New Orleans Dixieland heritage from which it grew.

Pete is considered one of the brightest jazz stars performing

today, but his success was built on years of hard work. As a teenager studying clarinet at Johnny Wiggs' State Band School, he out-distanced the other pupils in a few weeks. He developed his own tonal style by "sitting in" at various Bourbon Street clubs, greatly influenced by his idol and teacher, Irving Fazola. While still in high school he was invited to sit in with many top New Orleans bands.

After playing with Phil Zito's Dixieland Band, Pete organized the Basin Street Six in 1950, playing New Orleans and the Delta Country, appearing at jazz festivals and cutting records.

After a couple of years with Lawrence Welk, Pete returned to New Orleans to stay, buying his own Bourbon Street Cabaret and appearing as the regular star of Pete Fountain's French Quarter Inn. He leaves his beloved city only briefly for occasional personal appearances around the country.

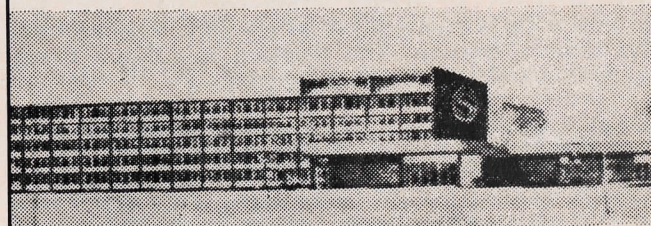
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SATURDAY, AUGUST 19



Earl Wild

Earl Wild is that rarity in today's musical world, a true piano virtuoso in the great romantic tradition. He approaches this literature with a flawless technique and an understanding of the romantic style that is unequalled among contemporary pianists.

Born in Pittsburgh, Earl Wild studied under Selman Jansen, a pupil of Xaver Scharwenka who was considered one of the giants of the late romantic era. While still in his teens, Earl appeared with the NBC Symphony under Arturo Toscanini, playing Gershwin's "Rhapsody in Blue."

Since that time, Mr. Wild has performed with major symphony orchestras all over the world, including those in New York, Boston, Philadelphia, Chicago, Cleveland, Detroit, London, Paris, Monte Carlo and Trieste, to critical acclaim everywhere.

Identified primarily as the leading exponent of romantic piano literature, his revival three seasons ago of Liszt's difficult "Hungarian Fantasy" under Leopold Stokowski "... shook down the heavens," according to New York Times critic Harold Schonberg. Other outstanding revivals recently acclaimed were the piano concertos of Scharwenka and Paderewski.

A successful composer, Mr. Wild's Easter oratorio "Revelations" commissioned by the American Broadcasting Company was presented in 1962 and again in 1964.

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Mr. Wild plays the Baldwin SD-10.

DETROIT SYMPHONY ORCHESTRA

BRUNO MADERNA, conducting

EARL WILD, pianist

* MADERNA, Biogramma

* PADEREWSKI, Concerto for Piano and Orchestra, in
A minor, Opus 17

Allegro
Romanza
Allegro molto vivace

MR. WILD

INTERMISSION

* SCHUMANN, Symphony No. 2 in C major, Opus 61

Sostenuto assai; un poco più vivace;

Allegro, ma non troppo

Scherzo: Allegro vivace

Adagio espressivo

Allegro molto vivace

* First performance at these concerts

BIOGRAMMA Bruno Maderna (1920-)

In "Biogramma," Bruno Maderna has sought to realize in music the limitless dimensions existing in one object or abstraction. There are three continuous sections—A, B, C—based on the same material in contrasting organization. Mr. Maderna describes the overall mood of the work as one of "aliveness," evolving mainly from the knowledge that it was being written for young people and to be performed by them.

"Biogramma" does not employ standard musical forms. Mr. Maderna feels that any work set down in musical notation, in words, or on canvas, develops its own form. In paraphrase, all forms or variants or organization have always existed, not to be discovered as new but only to be recognized.

Throughout "Biogramma," all sound (pitch) is fixed. Little freedom is allowed the players except occasional leeway in the duration of certain passages and the order of notes in other passages, but these are mostly at the conductor's discretion at the moment of performance.

The work received its world premiere on April 16, 1972, performed by the Eastman Philharmonia at the Eastman School of Music, Rochester, New York, under Mr. Maderna.

PIANO CONCERTO IN A MINOR, Opus 17
Ignace Paderewski (1860-1941)

It was when he played the American premiere of his Piano Concerto in 1891 that Paderewski made his great first impression on the American public.

Although the concerto dates from a period when compositions of this kind were designed chiefly to exploit the technical abilities of the performer, it is interesting and gratifying to observe that while certainly there is plenty of opportunity for display, Paderewski subordinated the piano to the orchestra much as in the more modern concertos. On the other hand, the concerto is definitely in the manner of the romantic school with its wealth of melody, its emotionalism, its use of unsophisticated and, to some degree, nationalistic thematic material.

If anywhere this is to be regarded as a display piece it is in the third movement where the lighter themes and the fascinating difficulties assigned to the soloist brighten the whole spirit of the music.

SYMPHONY NO. 2 IN C MAJOR, Opus 61
Robert Schumann (1810-1856)

The Second Schumann is really his third (the Third is the fourth and the Fourth the second), but it has

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never seemed necessary to correct the erroneous sequence that became traditional so long ago. The Second is also the longest and the most impressive of Schumann's symphonies.

Schumann sketched the work in 1845, "at a time," he wrote, "when I was enduring much physical suffering; I can indeed say that it was influenced by the spiritual resistance by means of which I attempted to combat the ills which threatened me."

The composer was never really a well man. His only lasting joy was in his work and he would write as much to forget his pains as to fulfill his inspiration.

One of Schumann's biographers, Frederick Niecks, offers some explanation of the obvious struggle depicted in the Second Symphony:

"In the first movement the composer seems to be

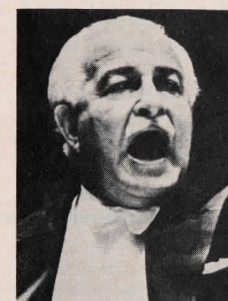
wrestling actively with evil powers; the feverish Scherzo reveals indecision, more passivity; the sweet Adagio is an outpouring of prayer, resignation, hope, and thankfulness; and in the last movement he gathers up his whole strength and triumphantly begins the battle of life again.

"The youthful bloom and sprightliness of the earlier symphonies must not be sought in this work; but in place of these qualities we find a noble independence and greater depth of thought—in short, while there is a loss in sensuous beauty, there is a gain in intellectual intensity."

The last statement does make one wonder how Niecks could have written of a "loss in sensuous beauty" after listening to the Adagio of this symphony.

276th Performance

SUNDAY, AUGUST 20



Arthur Fiedler

Debonair Arthur Fiedler, the beloved conductor of the Boston Pops, returns to the Meadow Brook podium for his third season. Under his tutelage, the Boston Pops has become famous throughout the world for its distinctive, sophisticated styling, and has also become the most recorded orchestra in the world, with sales now well over 47,000,000 records.

Born and reared in Boston, Mr. Fiedler was the son of Austrian-born Emmanuel Fiedler, a first violinist with the Boston Symphony. His mother, also a musician, gave him his first piano lessons. Returning to Vienna as a teenager after his father's retirement from the Symphony, Arthur eventually entered the Royal Academy in Berlin as a student of violin, piano, and conducting.

He returned to Boston, and at the age of 20 joined the Boston Symphony as a violinist under Karl Muck. He launched the first free outdoor Esplanade Concerts in Boston in 1929, and a year later was appointed the conductor of the Boston Pops.

Fiedler, who combines flair and showmanship with great conducting artistry, finds time to teach at Boston University and to conduct the major orchestras of the United States as well as those of Europe, Asia, Africa, South America, and Australia.



Rita Reichman

Rita Reichman is a thirteen-year-old musical prodigy, now living in Philadelphia. She was born in Melbourne, Australia, and began playing the piano at the age of two. At three and a half, she composed her first piece of music.

At the recommendation of Artur Schnabel, Rita was brought to the United States to study in 1967, when she was enrolled at the National Music Camp, Interlochen, Michigan. She is now a student at the Curtis Institute of Music in Philadelphia.

The composer of 79 musical works, some of which have

DETROIT SYMPHONY ORCHESTRA

ARTHUR FIEDLER, conducting

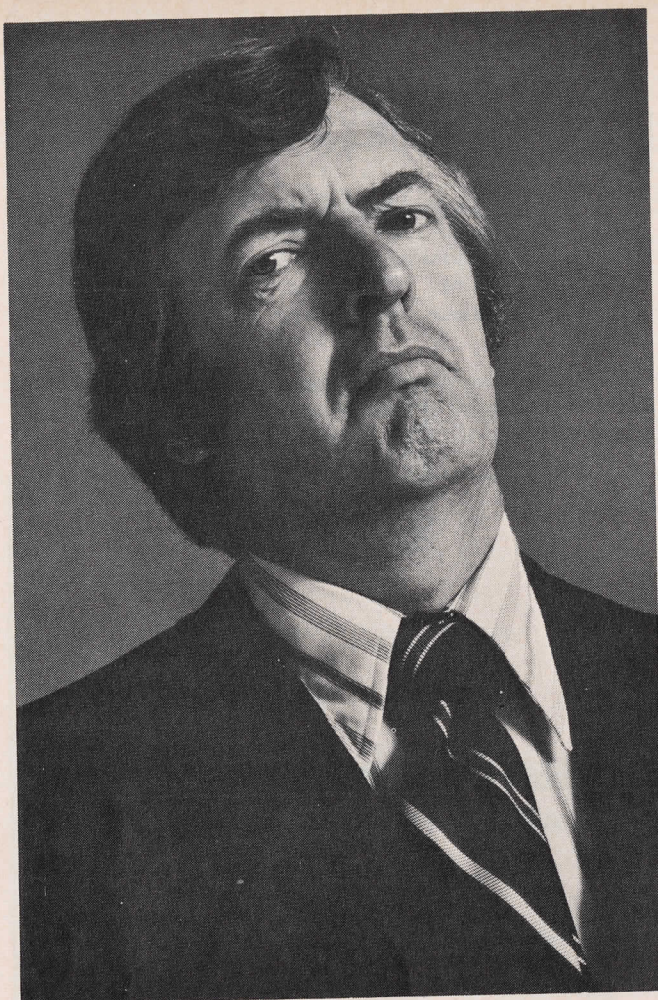
RITA REICHMAN, pianist

(Program to feature Mozart Piano Concerto No. 21 in C major, K. 467, with Miss Reichman as soloist. Balance of program to be announced.)

been published, Rita has performed many times in recital with orchestras both in Australia and the United States. In 1971 she was a winner of a concerto competition and appeared as soloist with the Philadelphia Orchestra.

Rita was one of the youngest performers ever to play at the White House, when on December 8, 1971, she was invited to play by President Nixon at a state dinner for Brazilian President Emilio Medici.

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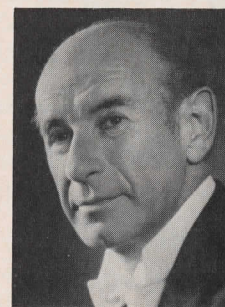
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THURSDAY, AUGUST 24



Erich Leinsdorf

Erich Leinsdorf, hailed as one of the foremost interpreters of the works of Mozart and Richard Strauss, is noted around the world as one of today's most brilliant conductors. The distinguished former music director of the Boston Symphony until 1969, Leinsdorf was in the unprecedented position this February of conducting two of the world's great orchestras, the Cleveland Orchestra and the Boston Symphony, within one week in New York.

In the past two years, Leinsdorf has conducted almost every major orchestra in the United States, Europe, and South America. This past season he led the new production of "Tristan and Isolde" at the Metropolitan Opera in New York, and released his newest recording of "Aida" with Leontyne Price and Placido Domingo. Born in Vienna in 1912, Erich studied piano, cello, theory, and composition at the State Academy of Music in Vienna, and at the age of only 22 was made assistant to Bruno Walter at the Salzburg Festival. He was engaged by the Metropolitan Opera in 1938, attaining eminence as principal German conductor of the Met. After three years service in the United States Army, Leinsdorf became conductor of the Rochester (N.Y.) Philharmonic, premiering many important works, and helped to form the famous Rutgers University Choir. He returned to the Met at the invitation of Rudolph Bing, and in 1962 became music director of the Boston Symphony.

Leinsdorf has always championed contemporary works. He conducted the American premiere of Sir William Walton's "Troilus and Cressida," as well as Frank Martin's "The Tempest," Carlisle Floyd's prize-winning opera "Susannah," and Carl Orff's "The Moon."



Kyung Wha Chung

The brilliant young Korean violinist Kyung Wha Chung has in the past four years created a sensation in the musical world.

The winner in 1967 of the coveted Leventritt Award, she made a stunning debut at the age of 20 with the New York Philharmonic, reaching even greater heights in her European debut under Andre Previn with the London Symphony Orchestra.

This season she played 30 concerts in England, and has been invited to star in the 1972 Berlin Festival as the only soloist

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One Hundred and Thirty-First Season

ERICH LEINSDORF, conducting

KYUNG WHA CHUNG, violinist

MOZART, Overture to "The Marriage of Figaro"

*SCHULLER, Excerpts from "Seven Studies on Themes of Paul Klee"

Abstract Trio
Little Blue Devil
An Eerie Moment
The Twittering Machine

MENDELSSOHN, Concerto for Violin and Orchestra in E minor, Opus 64

Allegro molto appassionato
Andante
Allegretto non troppo; Allegro molto vivace
(played without interruption)

MISS CHUNG

INTERMISSION

BEETHOVEN, Symphony No. 7 in A Major, Opus 92
Poco sostenuto; Vivace
Allegretto
Presto; Assai meno presto
Allegro con brio

*First performance at these concerts

with the London Philharmonic under Haitink.

Ovations by the audience are common to the amazingly beautiful girl from Seoul, whom the critics say "... electrifies the audience with her phenomenal talent, her particular musical intelligence, sensitivity, temperament, and self confidence."

The 1972 season includes appearances at the Osaka Festival, Japan, as well as with the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Ravinia Festival, Robin Hood Dell, and with the CBC in Montreal.

Program Notes by Edward Downes.

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OVERTURE TO "THE MARRIAGE OF FIGARO" . . . Wolfgang Amadeus Mozart (1756-1791)

Mozart was 28 years old when he wrote his happy masterpiece, "The Marriage of Figaro," for the Viennese Court Opera. It was an immediate and brilliant success and it brought Mozart some heartwarming hours of triumph. The story is a complicated one of intrigues,

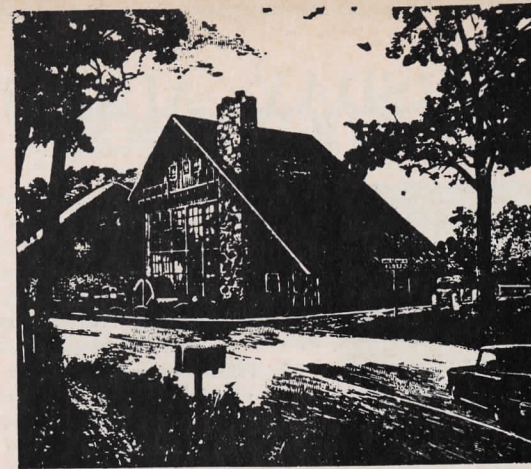
disguises and sentiment with a touch of serious passion. But it all ends happily after one full day of fast-moving plot.

The Overture is like a reflection of the sub-title of the Beaumarchais play on which the opera is based, "The Marriage of Figaro," or "The Madcap Day." It moves at a dizzy, presto pace, starting with excited whisperings in the violins, followed by a sudden brilliant outburst of horns, trumpets and woodwinds. There are quieter moments with graceful little lyric phrases for flutes and oboes and interruptions by giggling violins. There is a pause for a passing moment of sentiment, and the madcap mood returns. It all ends with wild rushing scales and a brilliant fanfare for the full orchestra.

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EXCERPTS FROM "SEVEN STUDIES ON THEMES OF PAUL KLEE" Gunther Schuller (1925-)

The antic humor and free-wheeling imagination of the Swiss painter Paul Klee [1879-1940] seem almost predestined to have attracted the fancy of Gunther Schuller. Schuller's long-standing interest in musical links to the visual arts was stimulated by Klee's unique personal style and further reinforced by the fact that Klee's early musical training strongly influenced his painting. The "Seven Studies" was composed for the Minneapolis Symphony (now the Minnesota Orchestra) under a grant from the Ford Foundation in conjunction with the American Music Center. The score was completed in September, 1959, and was given its first performance by the Minneapolis Symphony on the following November 27. It was conducted by Antal Dorati to whom the composition is dedicated. On the day before the world premiere, Mr. Schuller published the following explanation:

"Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no artist whose work bears such a close relationship to music, and whose work therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of 19, continued to be fascinated in his painting by the possibilities of 'variation' or 'fugal' techniques and rhythm and polyphony as applied to pictorial design.

"The music for 'Abstract Trio' is played almost entirely by only three instruments at any given time. But the three instruments change during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the somber hues of low woodwinds and tuba.

"'Little Blue Devil' is transformed into a kind of jazz theme. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of 'blue' are maintained through the use of muted brass and low-register clarinets.

"The music of 'An Eerie (or Ominous) Moment' is a musical play more on the title than on Klee's actual pen drawing. The German word 'unheimlich' is practically untranslatable by a single English word, having a connotation not only of 'eerie' but of 'unearthly' and 'terrifying.' I have also tried to convey the atmosphere created by the slinking shapes of the picture. The strange, ominous tension of the opening finally finds sudden release in two terrified outbursts, only to sink back into oblivious calm.

"A piece based on Klee's famous 'The Twittering Machine' should, it seems to me, do primarily one thing, namely: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself with special logic to such a pointillistic musical presentation."

VIOLIN CONCERTO IN E MINOR,

Opus 64 Felix Mendelssohn (1809-1847)

Possibly the most popular violin concerto ever written, Mendelssohn's masterpiece has become so familiar and so widely imitated that a great musician once declared he envied a person hearing it for the first time for he

would discover that Mendelssohn's Violin Concerto, like Shakespeare's "Hamlet," is full of quotations.

When Mendelssohn's friend, Sterndale Bennett, made the acquaintance of the Concerto, he told Mendelssohn: "There seems to be something essentially and exquisitely feminine about it, just as the Beethoven Concerto has something essentially and heroically masculine. He made the Adam of concertos, and you have mated it with the Eve."

The very beginning is unconventional. Instead of the traditional orchestral introduction, the solo violin announces the passionate principal theme—a gracefully arching melody, which works up to quite a climax before the approach of the second theme. All three movements of this Concerto were meant to be played without pause. There is a mysteriously quiet transition to the second movement which has a broad melodic flow and an atmosphere of almost religious dignity.

The finale has a very short introduction. Then the tempo quickens and after some preliminary flourishes for the soloist, the violin launches into a delicate, lightly dancing figure, which recalls the mood of the Scherzo from Mendelssohn's music for "A Midsummer Night's Dream."

SYMPHONY NO. 7 IN A MAJOR,

Opus 92 Ludwig van Beethoven (1770-1827)

A bloody reshaping of the map of Europe gripped men's attention at the time Beethoven was completing his Seventh Symphony. The score was composed during the fall, winter and spring of 1811 to 1812. By the time it was finished in June, the final crescendo of the Napoleonic Wars had been launched: the catastrophic invasion of Russia. History moved fast. By the time the score was given its first performance, Napoleon's empire was in the last stages of disintegration. And the Symphony itself was to outlast all the rest of the empires involved in that spectacular cataclysm: the Holy Roman Empire, the Empire of All the Russias, and the British Empire.

Berlioz called the first movement a peasant round, but it soon bursts beyond the bounds of any merely human dance. Its tremendous power never gets out of hand, though it confused some of Beethoven's contemporaries. A famous passage toward the end, for example, made Weber exclaim that Beethoven was now "quite ripe for the madhouse." This is the place in the coda where the violas, cellos and double basses take hold of a powerful five-note phrase down at the bottom of the orchestra and keep obstinately repeating this short figure while the orchestra above swells to its magnificent final climax.

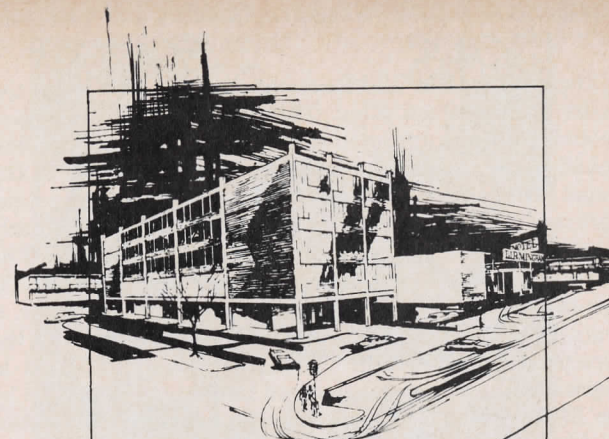
There is nothing light about the second movement, despite its designation as Allegretto. It begins with a soft sustained chord of the winds, then there is the quiet, rhythmic pulse of the lower strings—less a melody than a persistent heartbeat. Around it weave the voices of violas and cellos. Later a sunnier mood develops with new and more flowing melodies for clarinets and bassoons.

The Scherzo, with its explosive, dynamic contrasts, is amazing, not only in its buoyant rhythms, its kaleidoscopic shifts of orchestral color and its rough-and-tumble wit, but for its ingenious thematic relations and its formal perfection. With the whirlwind finale, we meet in even more powerful form the same dynamic drive and energy of the dance. Indeed Richard Wagner, in his worship of Beethoven, called it the "apotheosis of the dance."



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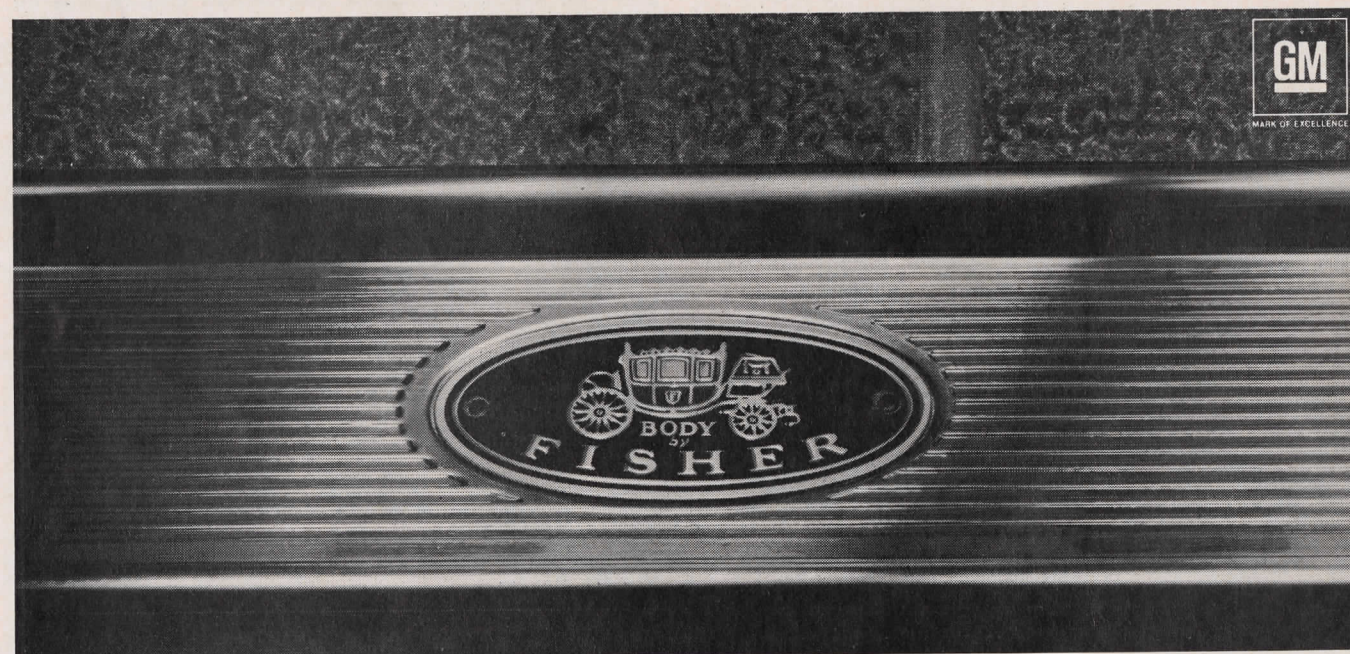
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FRIDAY, AUGUST 25

ELLA FITZGERALD



Ella Fitzgerald

Born in Virginia, Ella and her parents lived during her childhood years in Yonkers, N.Y. Little Ella made the rounds of the amateur contests, then in their heyday at the theatres, picking up so many prizes that she became known

Ella Fitzgerald has a beautiful philosophy when it comes to her craft. "The reason I continue to sing... I love people and I love to be loved by people. When you get that two way love going, that's something."

Ella has been singing her heart out for 30 years—and her home in Beverly Hills is filled with trophies, plaques, citations of every kind, testimonials to the honor paid this American artist by people and countries all over the world.

as the "young girl around town who won all those contests." One prize was the turning point in Ella's life—a week's engagement at the famous Apollo Theatre in Harlem with Chick Webb's band.

Webb, impressed with Ella's natural musicianship, meticulously groomed her for stardom, playing the Savoy Ballroom, dance halls, Yale University and the Ivy League stands.

By 1949 Ella was a regular headliner with Jazz at the Philharmonic under Norman Granz. Her career was given a new dimension—she began to undertake other styles in addition to jazz, earning the title "The First Lady of Song."

Ella's talent is that rare ability to take a song and make it her own. Technically speaking, she is a master of pace, phraseology, and melody. Her famous scat numbers show a remarkable vocal agility.

On Ella's first appearance last year at the Meadow Brook Music Festival, the house was sold out for days before the concert.

The Steinway is the official piano of the Meadow Brook Music Festival.

SATURDAY, AUGUST 26

NEW YORK PHILHARMONIC

PIERRE BOULEZ, music director

One Hundred and Thirty-First Season

ERICH LEINS DORF, conducting

JORGE BOLET, pianist



Jorge Bolet

Pianist Jorge Bolet has emerged in the past several seasons as one of the major keyboard artists on the international scene. Long an American citizen, Bolet was born in Havana, Cuba, one of six children in a markedly musical family.

He began serious study of the piano at the age of five under the tutelage of his older sister, Maria. At nine he played his first public recital and at ten he appeared as soloist with the Havana Symphony.

At twelve the young pianist won a scholarship to the Curtis Institute of Music in Philadelphia, and after graduation he studied in Europe.

His career in North America was launched brilliantly with a performance with the Philadelphia Orchestra under Eugene Ormandy, followed by a recital at Town Hall as winner of the Naumburg Foundation Young Artist Award.

After Batista fell, Bolet became an American citizen. During the past five years Bolet has become one of the continent's most widely heard recitalists and orchestral soloists, both in America and Canada. He has toured extensively in Mexico, Central and South America, the West Indies, Cuba and Europe.

The Steinway is the official piano of the Meadow Brook Music Festival.

Mr. Bolet plays the Baldwin SD-10.

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MR. BOLET

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MAHLER, Symphony No. 5 in C sharp minor

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Part II—Scherzo; Kräftig, nicht zu schnell

Part III—Adagietto: Sehr langsam

Rondo Finale: Allegro comodo

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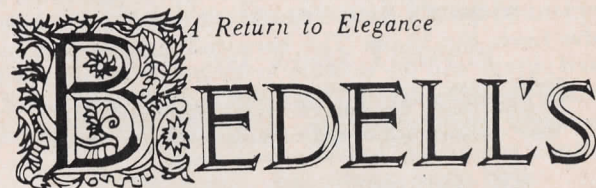
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SUNDAY, AUGUST 27



André Kostelanetz

André Kostelanetz holds a unique and revered position in the American music world. Associated with the prestigious New York Philharmonic since 1952, Kostelanetz has done more than any American conductor to bridge the audience gap between classical and popular music, and to record exciting concert music in a style that appeals to persons who have never been inside a concert hall.

He inaugurated the Promenade Concerts at Lincoln Center in 1963, now so successful that they are sold out weeks in advance each year. His pioneering efforts in the recording field are responsible for much of the exquisite tone now available in high fidelity and stereo recordings. He is outstanding for the special clarity and translucency of his string section, now colloquially termed "Kostelanetz strings."

He has appeared as a brilliant guest conductor with the major orchestras in the United States and Europe, including the Royal Philharmonic, the Philadelphia Orchestra, the London Symphony, and the Berlin Philharmonic, among many others.

Devoted to American music, he has commissioned works by leading composers, such as Aaron Copland's "A Lincoln Portrait," William Schuman's "New England Tryptich," Ferde Grofe's "Hudson River Suite," and Jerome Kern's "Mark Twain."



Christopher
Parkening

Christopher Parkening, still in his early twenties, is already being hailed as America's first important classical guitarist. None other than Andres Segovia has said of Parkening: "He is a great guitarist, one of the most brilliant guitarists in the world."

Beginning his studies at the age of eleven, Parkening received a full scholarship in 1964 at the University of California, his native state, and again in 1966 at the University of North Carolina in the master classes of Andres Segovia.

Previous studies were under Celedonio Romero and his son, Pepe. Parkening also studied interpretation with cellists Gregor Piatigorsky and Gábor Rejto.

Christopher Parkening is equally at home both as a recitalist and as a soloist with major symphony orchestras. In 1966 he played the world premiere of the Second Guitar Concerto by Castelnuovo-Tedesco. He performed the same composer's Concerto in D on tour, including three performances with the Los Angeles Philharmonic. Other notable engagements include the Philadelphia Orchestra, the San Francisco Symphony, the Houston Symphony, the Buffalo Philharmonic, and the Little Orchestra Society of New York.

At Segovia's request, Parkening gave two concerts in Spain, at which the Maestro introduced him from the stage, and which won the young guitarist ovations from critics and public alike. One Madrid critic commented: "He is twenty years old, and he holds the laurels in his hand."

The Steinway is the official piano of the Meadow Brook Music Festival.

NEW YORK PHILHARMONIC

PIERRE BOULEZ, music director
One Hundred and Thirty-First Season
ANDRÉ KOSTELANETZ, conducting
CHRISTOPHER PARKENING, guitarist

- * TCHAIKOVSKY, Coronation March
- * PROKOFIEV, Suite from "Romeo and Juliet"
Montagues and Capulets
Dance
Dance of the Maids from the Antilles
Juliet — The Young Girl
Duel
- * RODRIGO, Concierto de Aranjuez for Guitar and Orchestra
Allegro con spirito
Adagio
Allegro gentile

MR. PARKENING

INTERMISSION

- * TCHAIKOVSKY, Suite from the Ballet "Swan Lake"
Wedding Dance, from Act III
Waltz, from Act I
Pas de deux, Adagio, from Act II
Violin solo: Rafael Druian
Cello solo: Lorne Munroe
Final Scene, Act IV
- RIMSKY-KORSAKOV, Capriccio espagnole, Opus 34
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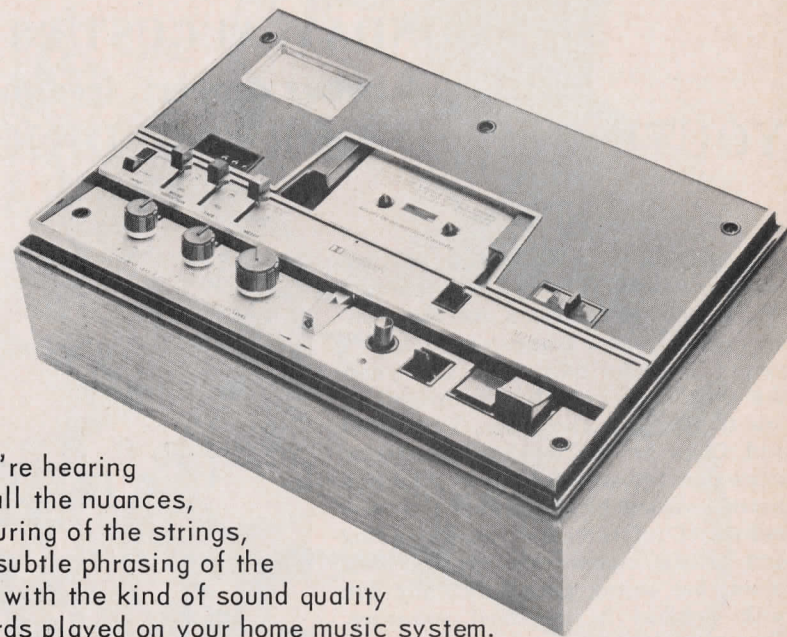


The YFU Chorale and String Ensemble (above) are visiting Germany and Yugoslavia this summer under the direction of Robert Pratt and Gabriel Villasurda. Victor Bordo leads the YFU Wind Ensemble (below) as it tours Chile.



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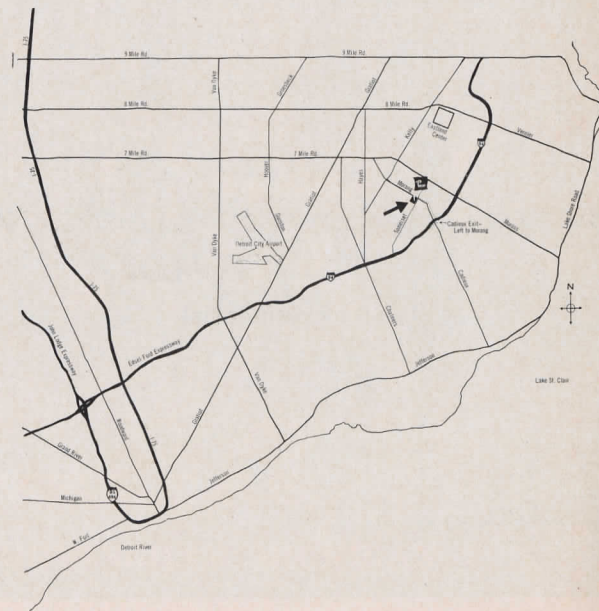
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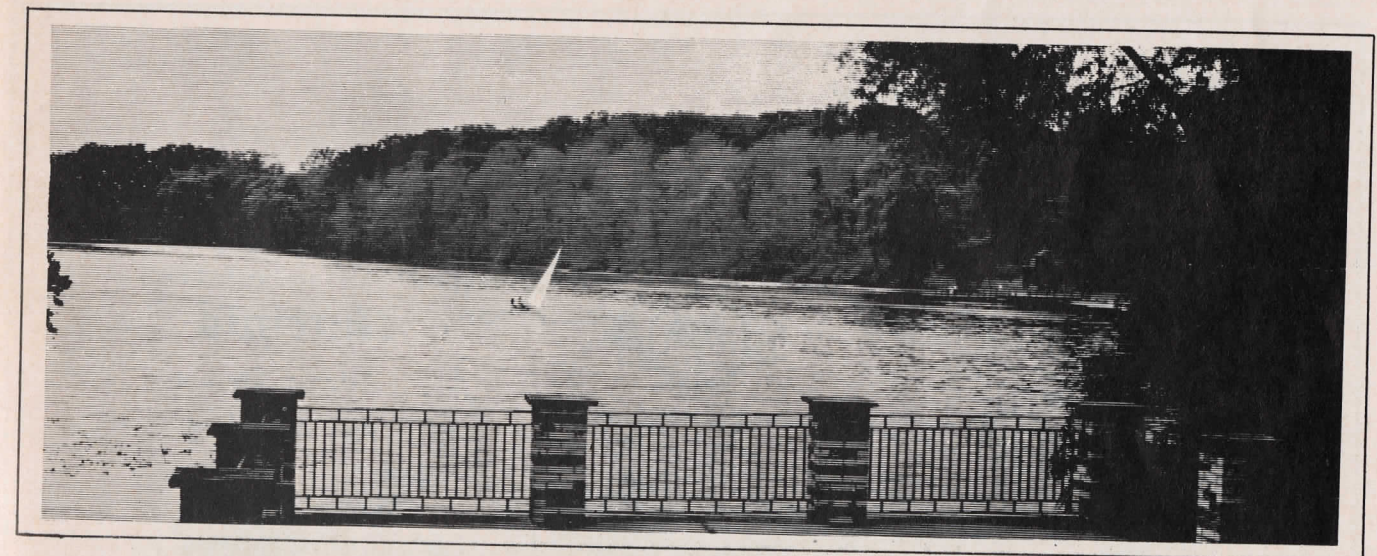
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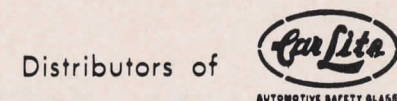
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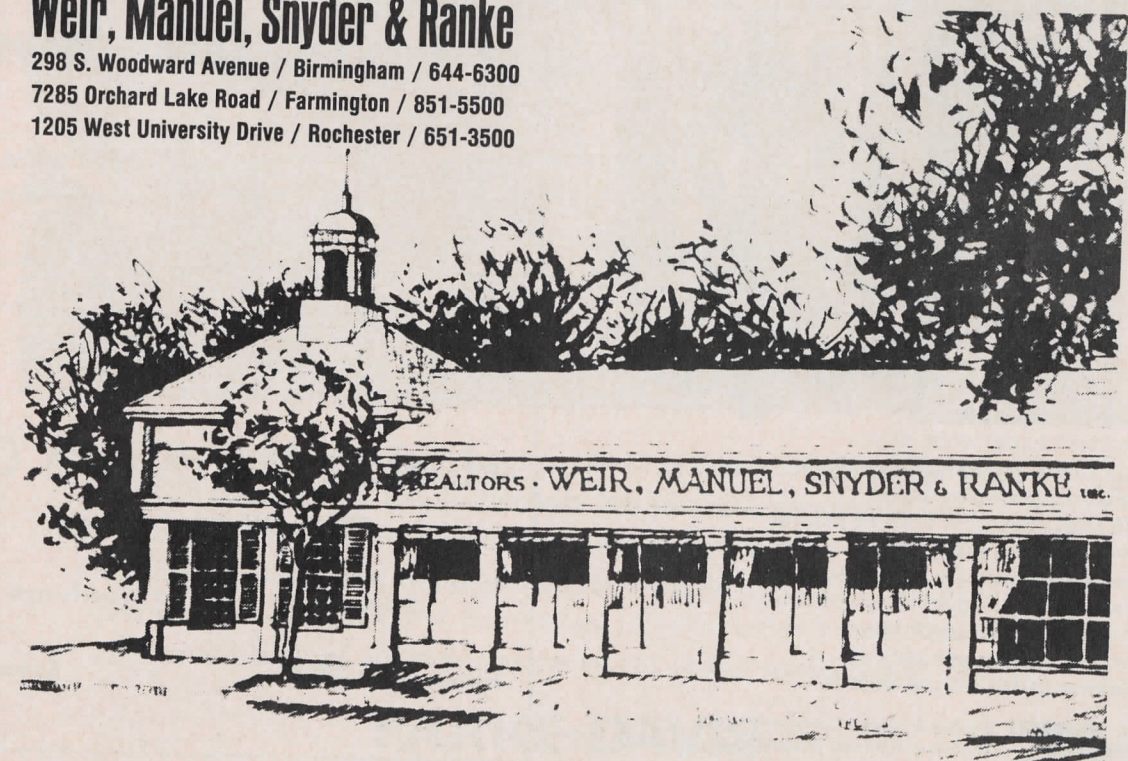
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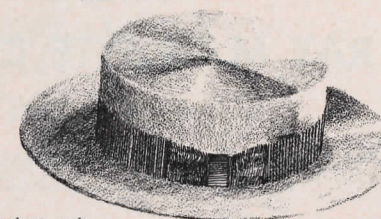
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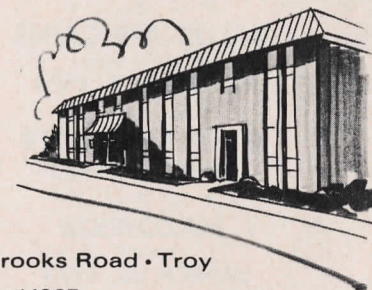
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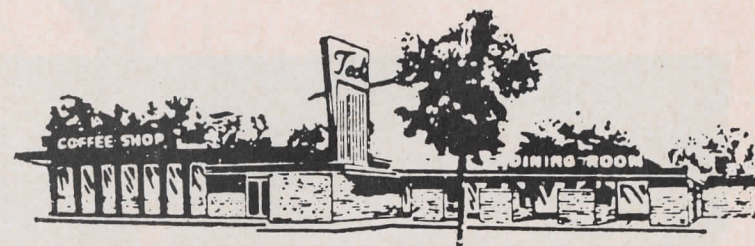
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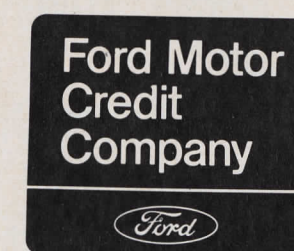
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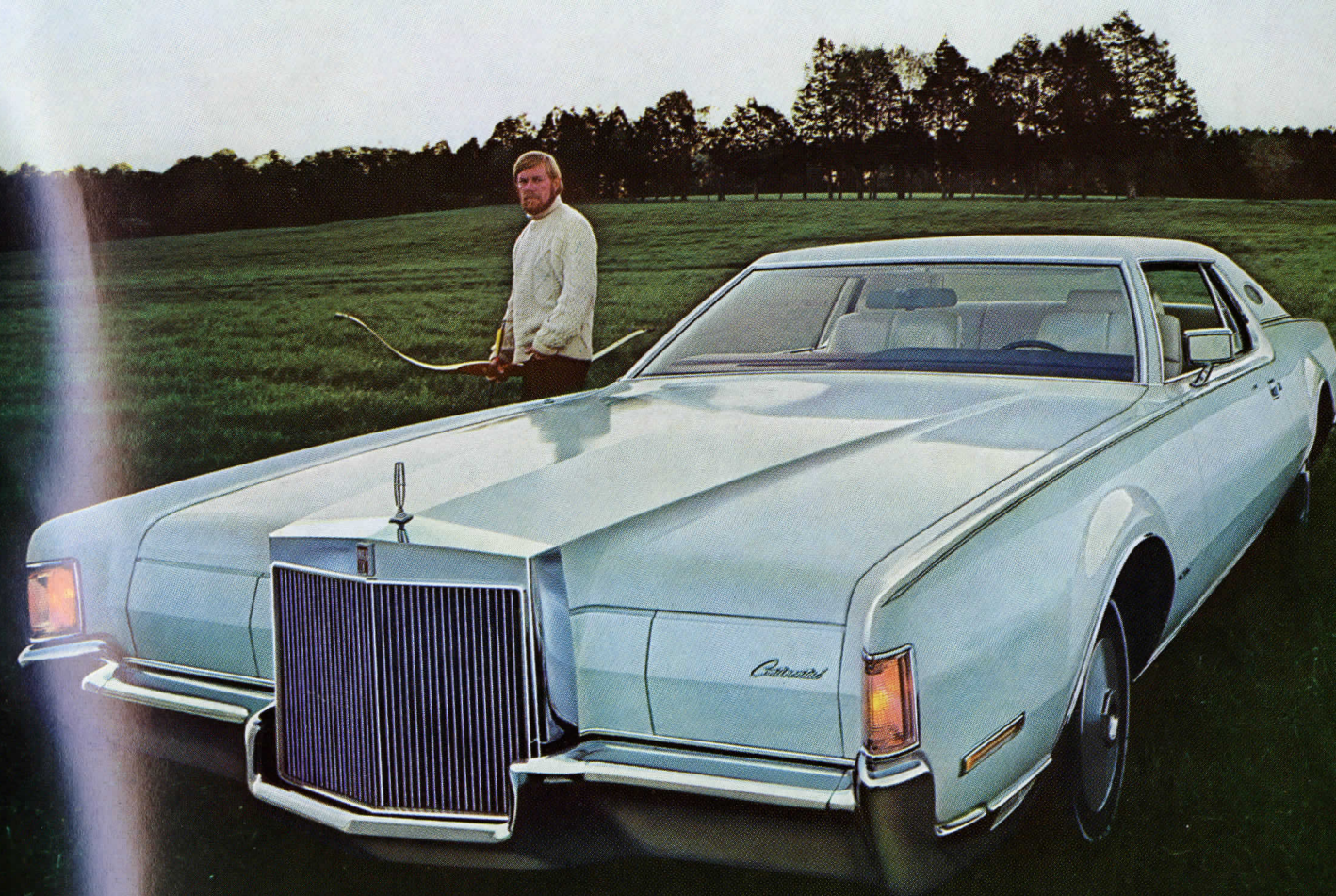
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