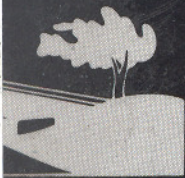


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best to you...the summer of '78



MEADOW BROOK MUSIC FESTIVAL

SUMMER HOME OF THE DETROIT SYMPHONY ORCHESTRA: Antal Dorati, Music Director

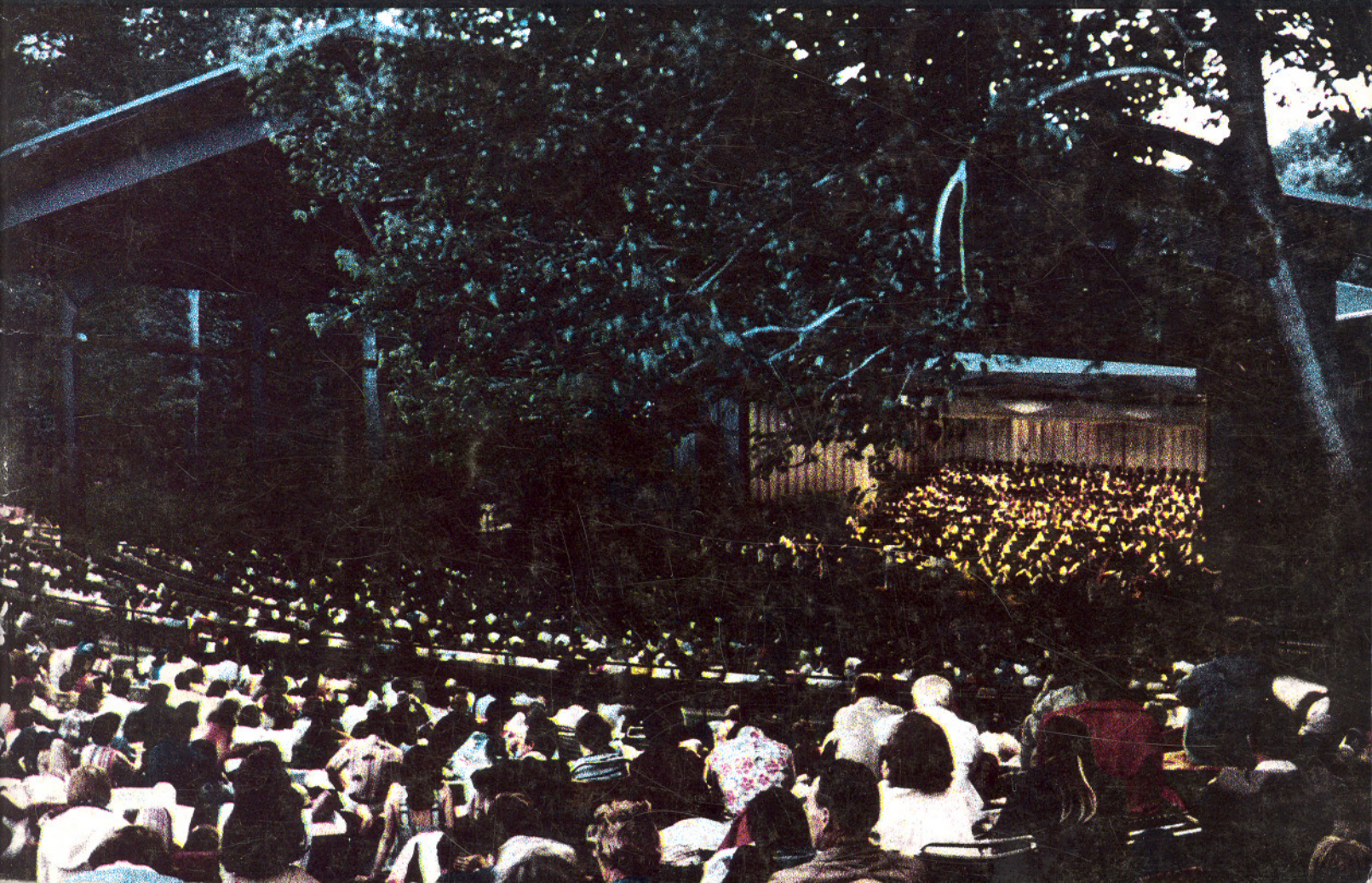


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Meadow Brook Music Festival Staff

The Meadow Brook Music Festival
operates under the management
of the Director of Cultural Affairs
of Oakland University

Robert A. Dearth

Leon Petrus
*Managing Director
and Acting Artistic Director*

Vincent Ammann
Finance Manager

Jane Mosher
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Bruce Hall
Production Coordinator

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Stage Manager

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The concept of a cultural center in north Oakland County has always been the *raison d'être* for Oakland University with the Performing Arts playing a role second only to the larger role of the University.

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Ground was broken on February 29, 1964 to erect an outdoor pavilion in memory of Howard C. Baldwin, a noted civic leader and a former trustee of the Kresge Foundation. The pavilion roof, open on the sides, covers 2,200 seats. It is surrounded by trees and a sloping lawn which accommodates an additional 6,000 concert goers. The natural amphitheatre was personally selected by Mrs. Wilson, and the pavilion's construction is fiberglass.

It was hard to believe that within 5 short months of these events the Detroit Symphony Orchestra, under the direction of Sixten Ehrling, presented the opening night performance of the now world renown Meadow Brook Music Festival. It was a night to remember — the music and setting were breathtaking. The moonlight on the freshly painted fences and barns of the Meadow Brook Farm was a never to be forgotten sight. One photographer from the Washington Post remarked in response to an inquiry about recapturing the sight, “Never in a million years.”

However, Meadow Brook has recaptured it because concert goers have attended the concerts during the last 15 years. The Festival has grown from a 4 week program of classical music, to an 11 week festival which offers a full spectrum of music — classical, pops, popular, jazz and dance. Distinguished conductors and guest artists have graced the stage, works have been commissioned, and each year the Festival attains new heights of artistic excellence. This year we are extremely proud to announce the appointment of Neville Marriner as the Artistic Director — perhaps the most recorded conductor in history. We are grateful that he will join with Meadow Brook in bringing musical joy to all our friends in the Greater Detroit area.

Meadow Brook Music Festival

TUESDAY SPECIAL	WEDNESDAY SPECIAL	DSO Thursday at 8:30
JUNE 20	JUNE 21	JUNE 22 KLAUS TENNSTEDT, <i>conductor</i> Verdi: <i>Requiem Mass</i>
JUNE 27	JUNE 28 BOBBY VINTON	JUNE 29 VLADIMIR ASHKENAZY, <i>conductor and pianist</i>
JULY 4	JULY 5	JULY 6 MICHAEL TILSON THOMAS, <i>conductor</i> MALCOLM FRAGER, <i>pianist</i>
JULY 11	JULY 12	JULY 13 KAZUHIRO KOIZUMI, <i>conductor</i> RUGGIERO RICCI, <i>violinist</i>
JULY 18	JULY 19	JULY 20 SIXTEN EHRLING, <i>conductor</i> EUGENE ISTOMIN, <i>pianist</i>
JULY 25	JULY 26 LEO SAYER	JULY 27 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL
AUGUST 1 PRESERVATION HALL JAZZ BAND	AUGUST 2	AUGUST 3 OLEG KOVALENKO, <i>conductor</i> HENRYK SZERYNG, <i>violinist</i> GORDON STAPLES, <i>violinist</i>
AUGUST 8	AUGUST 9	AUGUST 10 NEVILLE MARRINER, <i>conductor</i> PETER SERKIN, <i>pianist</i>
AUGUST 15	AUGUST 16	AUGUST 17 ANTHONY AND JOSEPH PARATORE IN RECITAL
AUGUST 22	AUGUST 23	AUGUST 24 MOSTLY MOZART NITE #1 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i> LEONARD ROSE, <i>cellist</i>
AUGUST 29 KRIS KRISTOFFERSON RITA COOLIDGE	AUGUST 30	AUGUST 31

Performance Schedule

Jazz Fridays at 8:30	Saturdays at 8:30	Pops Sundays at 7:30
JUNE 23 ELLA FITZGERALD	JUNE 24 KLAUS TENNSTEDT, <i>conductor</i> Verdi: Requiem Mass	JUNE 25 An Evening with HENRY MANCINI and the DETROIT SYMPHONY ORCHESTRA
JUNE 30 TONY BENNETT SINGS <i>Music Director,</i> TORRIE ZITO	JULY 1 VLADIMIR ASHKENAZY, <i>conductor</i> MARK ZELTSER, <i>pianist</i>	JULY 2 UP WITH PEOPLE Fireworks Display
JULY 7 OSCAR PETERSON JOE PASS	JULY 8 MICHAEL TILSON THOMAS, <i>conductor</i> CLAUDINE CARLSON, <i>alto</i> DIANA HOAGLUND, <i>soprano</i>	JULY 9 "HEAVY ORGAN" VIRGIL FOX with DAVID SNYDER'S REVELATION LIGHTS
JULY 14 FABULOUS FOURS; THE FOUR LADS, THE FOUR FRESHMAN, THE PIED PIPERS, THE FOUR INK SPOTS	JULY 15 KAZUHIRO KOIZUMI, <i>conductor</i> LORIN HOLLANDER, <i>pianist</i>	JULY 16 A RUSSIAN-FRENCH POPS EVENING with ANDRE KOSTELANETZ, <i>featuring</i> CAROLE FARLEY, <i>soprano</i>
JULY 21 FRED WARING AND HIS PENNSYLVANIANS	JULY 22 SIXTEN EHRLING, <i>conductor</i> YO YO MA, <i>cellist</i>	JULY 23 (8:30 p.m.) STAR SHIP ENCOUNTERS DETROIT SYMPHONY ORCHESTRA RICHARD HAYMAN, <i>conductor</i> LEONARD NEMOY, <i>narrating</i>
JULY 28 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL	JULY 29 BALLET REPERTORY COMPANY RICHARD ENGLUND, <i>director</i> LESLIE BROWNE PATRICK BISSELL	JULY 30 FERRANTE & TEICHER
AUGUST 4 ARLO GUTHRIE & PETE SEEGER	AUGUST 5 THEO ALCANTARA, <i>conductor</i> SILVIA MARCOVICI, <i>violinist</i> RAY FERGUSON, <i>organist</i>	AUGUST 6 "POP OPERA NITE" DETROIT SYMPHONY ORCHESTRA THEO ALCANTARA, <i>conductor</i>
AUGUST 11 CHUCK MANGIONE with THE CHUCK MANGIONE QUARTET	AUGUST 12 NEVILLE MARRINER, <i>conductor</i> CLAUDIO ARRAU, <i>pianist</i>	AUGUST 13 DETROIT SYMPHONY POPS ARTHUR FIEDLER, <i>conductor</i> ROBERT MERRILL
AUGUST 18 CLEO LAINE JOHN DANKWORTH	AUGUST 19 NEW YORK PRO ARTE CHAMBER ORCHESTRA RAFFAEL ADLER, <i>conductor</i> IGOR KIPNIS, <i>harpsichordist</i>	AUGUST 20 JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS ELLY STONE JOE MASIELL
AUGUST 25 HELEN REDDY	AUGUST 26 MOSTLY MOZART NITE #2 MUSICA AETERNA ORCHESTRA FREDERIC WALDMAN, <i>conductor</i>	AUGUST 27 MOSTLY MOZART #3 at 2:00 p.m., MUSICA AETERNA ORCHESTRA, FREDERIC WALDMAN, <i>conductor</i> ; MISHA & CIPA DICHTER at 7:30 p.m. CAB CALLOWAY
SEPTEMBER 1 DIONNE WARWICK	SEPTEMBER 2 BOBBY GOLDSBORO	SEPTEMBER 3 PAT & DEBBY BOONE

The Meadow Brook Music Festival is Proud to Announce the Appointment of Neville Marriner as Artistic Director of the Festival for a Three Year Period Starting with the 1979 Season

Neville Marriner, the most recorded conductor in history and perhaps one of the most sought after, is familiar to music lovers for his celebrated recordings with the chamber orchestra he founded, the Academy of St. Martin in-the-fields. He has recently completed a three year term as Artistic Director of the South Bank Summer Music Festival in London, and in addition to holding the position of Music Director of the Los Angeles Chamber Orchestra, he has just been appointed Music Director of the Minnesota Symphony Orchestra in Minneapolis.

Marriner's international circuit includes dates with the London Symphony, the Royal Philharmonic, the Boston Symphony Orchestra, the British Broadcasting Company, the Washington National Symphony and others. He has recently signed a ten year exclusive contract with Philips and Deutsch-Grammaphon, calling for 300 discs during the coming decade, 200 with the Academy and another hundred with various other orchestras including the Concertgebouw, the London Symphony and the London Philharmonic.

In addition to his general duties directing the artistic content and programming for the Festival, Mr. Marriner will also conduct the Detroit Symphony Orchestra in four concerts at Meadow Brook in 1979 and six concerts each in 1980 and 1981.

He made his debut appearance at Meadow Brook last summer in two of the festival's most popular concerts and is scheduled to appear this season on August 10 and 12 leading the Detroit Symphony Orchestra with Peter Serkin and Claudio Arrau as soloists.

Not content with a reputation as one of the most prominent chamber orchestra conductors on the international circuit, he has



shifted his focus to the grander enterprise of conducting symphonic orchestras.

He never intended to be a conductor but this former violinist with the London Symphony said, "once you've decided at 17 that you're not going to be Heifetz, and the job's already filled, then you have to decide what the alternatives are." He still seems mildly startled at the age of 53 that he is an established member of the international conducting jet-set appearing with orchestras from Boston to Tokyo.

Mr. Marriner made his long overdue debut with the New York Philharmonic in an all-Mozart program in 1977.

We consider it an honor that a conductor of such stature will be directing the artistic endeavors of the Meadow Brook Music Festival during the next three years.

Mr. Marriner resides in London with his wife, Molly, and his son and daughter. We look forward to having all of them with us sometime during the next three summers.



Campus Entrance

Vandenberg Hall



OAKLAND UNIVERSITY

COMMITMENT TO ACADEMIC AND CULTURAL ENRICHMENT

Oakland University was founded in 1957 to provide an academic and cultural resource for the community.

Today, with a record enrollment and record attendance at its major cultural attractions, the Meadow Brook Music Festival and Meadow Brook Theatre, the university is achieving both goals.

It may be coincidental that the theme of the 1978 festival season is the Meadow Brook Experience, but that last word pervades much of the planning going on at the institution on the academic as well as cultural arts level.

Just as thousands of visitors have been enriched culturally through the festival experience, other thousands have benefited through their participation in another kind of experience, the diverse academic program at the university.

And even now President Donald D. O'Dowd is planning another option on this theme — the opportunity for an undergraduate work experience — one related to qualified students' personal and career goals.

O'Dowd wants to stress still another kind of experience of a technological nature. By fall the university should have the capability to provide undergraduates with computer instruction capability unmatched by any public college or university in Michigan. Experience on this important space age tool will make any graduate more valuable to his or her employer regardless of major, university officials feel.

In addition, the university will move into surrounding communities with more instructional centers to serve part-time students, working adults, and provide services to all manner of non-traditional students.

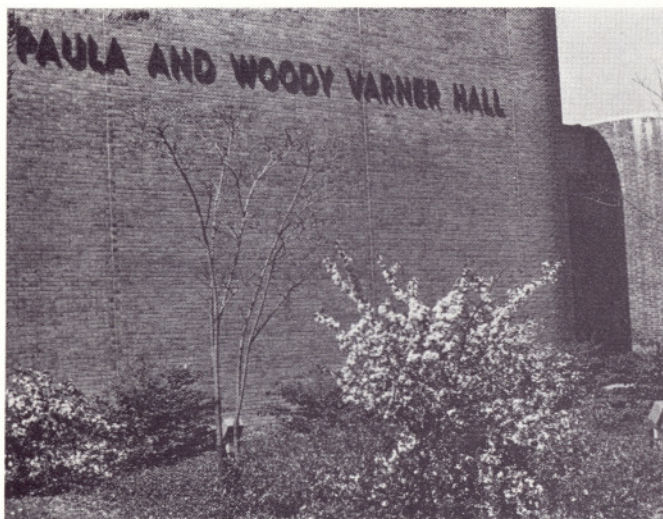
University officials feel this kind of constant re-evaluation of programs and priorities is one key to the university's continued growth while many institutions are experiencing a decline or leveling off of effectiveness and enrollment.

On the academic front the university had a record enrollment for the fall semester with 11,051 students, the first time enrollment exceeded the 11,000 mark. The winter semester enrollment was another record for that time period.

Adult non-credit education, one of the earliest goals of the university, continues to flourish through a variety of programs offered by the Division of Continuing Education.

On the cultural scene the Meadow Brook Festival which first opened in 1964 concluded its 1977 season with a record attendance. Meadow Brook Theatre, in operation since 1967, is concluding its 1977-78 season by playing to 96 per cent capacity houses. The theatre's last season ticket sales set a record and activity is already beginning for 1978-79.

The Student Enterprise Theatre presents the best works by contemporary playwrights and this season was invited to the American College Theatre Festival regional competition with "Alice," an original production. The Department of Communication Arts now offers its own student plays of a more classical nature, and the department undergraduate major in theatre arts has just been approved by the Board of Trustees.



Paula and Woody Varner Hall



Meadow Brook Music Festival



The Barn Theatre Complex

The Department of Music sponsors a new faculty and professional artist series in addition to its student concerts and the Meadow Brook Estate, a student troupe of dancers and singers, has been formed with the aid of a grant from the state legislature.

In addition, the Meadow Brook Art Gallery continues to receive national attention. "Through Closed Doors: Western Influence on Japanese Art, 1639-1853," was a major exhibit of the 1977-78 season and support for it was received from the National Endowment for the Arts.

These efforts and others fulfill the desires of D. B. Varner, OU's first chancellor, and O'Dowd, that the university should serve as a cultural cornerstone of the area as well as an academic center.

The university marks two academic milestones this spring with the graduation of the first class from the School of Nursing, the university's newest degree granting unit and with the award of a first doctoral degree in systems engineering. The Ph.D. in engineering is the only state authorized doctoral program at the university although the board of trustees has also approved a Ph.D. in reading education.

Another major academic accomplishment was the entry during the year of the first class in a new Honors College of the Faculty of Arts and Sciences. The rigorous program has attracted many highly qualified students to the university.

The university has been cited for its distinctive programs in area studies, biology and chemistry, early childhood education, engineering, and the health sciences.

While the institution now offers a broad variety of graduate level work in addition to the undergraduate majors, the emphasis on classroom teaching remains strong at the university despite the many graduate programs that compliment the undergraduate offerings. No graduate students are used as instructors of record in any OU course.

On the research front the faculty has earned most of the prestigious awards offered by government agencies and private foundations. Virginia O'Leary, psychology, has just received a two-year appointment to the American Psychological Association in Washington, D.C., and Robbin Hough, economics and management, is in Washington as a member of President Carter's task force appointed to help reduce bureaucracy in government.

The university was founded in 1957 when the late Matilda R. and Alfred G. Wilson gave their Meadow Brook Farms Estate and \$2,000,000 to create a new university in Oakland County.

OU was governed by Michigan State University from 1957 until 1970 when the university received its independence from MSU, its own board of trustees, and its first president, Donald D. O'Dowd, a nationally known psychologist and administrator. O'Dowd has been a member of the OU faculty since 1960.

OAKLAND UNIVERSITY AT A GLANCE

Enrollment, winter 1978 . 11,051 students
General Fund Budget, 1977-78 \$23,598,000
Book Value, Physical Plant . \$61,217,000
Campus Area 1,504 acres

Major Academic Units
College of Arts and Sciences
School of Economics and Management
School of Education
School of Engineering
School of Nursing
School of Performing Arts

Members of the Board of Trustees

Ruth H. Adams
Richard H. Headlee
Marvin L. Katke
David B. Lewis
Alex C. Mair
Ken Morris
Arthur W. Saltzman
Alan E. Schwartz, chairperson
Donald D. O'Dowd, *president of the university*
John H. DeCarlo, *secretary to the board,*
vice president, and general counsel
Robert W. Swanson, *vice president*
and treasurer to the board

1978 Meadow Brook Executive Chairpersons Mr. and Mrs. Richard A. Vining

It gives me great pleasure to have this opportunity to express my most sincere appreciation to Mr. and Mrs. Richard Vining for their outstanding leadership of the 1978 Meadow Brook Executive Committee.

As we open the 15th season of summer concerts we continue to be grateful to the dedicated volunteers whose commitment to Meadow Brook has made it possible for the Festival to attain a position of excellence among the major summer festivals of the nation.

Because of their personal involvement the Vinings have given special impetus to the corporate sales program and new purpose to the Women's Committee. Under their direction the fund raising efforts of the executive committee have reached new heights which makes possible continued quality programming and the appearance of world renown artists on our own stage.

Oakland University and Meadow Brook are deeply grateful to Bonnie and Dick for their time and their leadership in making the Meadow Brook experience a reality for those who live in the metropolitan community.



Donald D. O'Dowd
President, Oakland University

WE HONOR THE PAST



1964
Mr. and Mrs. Semon Knudsen



1965
Mr. and Mrs. Rinehart S. Bright



1966
Mr. and Mrs. Ben D. Mills



1967
Mr. and Mrs. James O. Wright



1968
Mr. and Mrs. Virgil E. Boyd



1969
Mr. and Mrs. Marvin L. Katke



1970
Mr. and Mrs. E. M. Estes



1971
Mr. and Mrs. John J. Riccardo

AND WE LOOK TO THE FUTURE

On June 22 the Meadow Brook Music Festival launches its 15th season and we are proud to salute the community leadership which has made it possible for Meadow Brook to reach new goals and attain new heights. We are grateful to our past chairmen for their inspiration, and we look to the future for continued success.



1972
Mr. and Mrs. William P. Benton



1973
Mr. and Mrs. Robert D. Lund



1974
Mr. and Mrs. Eugene A. Cafiero



1975
Mr. and Mrs. Donald E. Petersen



1976
Mr. and Mrs. F. James McDonald



1977
Mr. and Mrs. John C. Secrest

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The Detroit Symphony Orchestra



The 1978-79 season marks the sixty-fifth in the Detroit Symphony Orchestra's illustrious history. During this time it has become firmly established among the foremost musical organizations of the world and has won highest critical acclaim wherever it has appeared. The Orchestra continues to distinguish itself through extensive tours, and recordings on the Mercury Classic label have won international recognition, two receiving the coveted Grand Prix du Disque Award of France.

The DSO has a normal performing complement of 97 musicians. Each season the Orchestra presents more than 200 concerts, including over 80 regular subscription concerts and a number of special concerts in its home, the Ford Auditorium. A series of Young People's Concerts and school concerts are also given annually both at Ford Auditorium and in Detroit

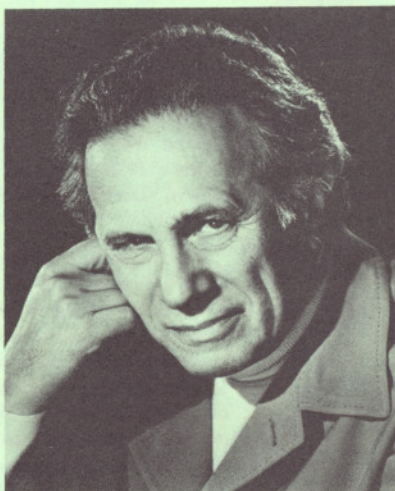
schools. Free concerts are offered each summer at various sites.

The Meadow Brook Music Festival at Oakland University is the summer home of the Detroit Symphony Orchestra. Situated in northern Oakland County, where a special amphitheatre was built for the Orchestra, Meadow Brook has established itself as one of the major summer music festivals in the nation.

Under the new music director Antal Dorati, the Detroit Symphony Orchestra is expanding its activities in several areas, including the production of a series of television specials for national broadcast over the PBS network, resumption of recording activities, establishment of an annual mid-season festival, continuation of weekly statewide radio broadcasts, and continued growth of outstate projects.

ADMINISTRATIVE STAFF

Marshall W. Turkin, executive director
Michael A. Smith, orchestra manager
Haver E. Alspach, business manager
Sylvia Espenschade, public relations director
Paul R. Weiser, development director
Bruce Carr, assistant manager
Wayne S. Brown, assistant manager



Antal Dorati

Antal Dorati, the ninth Music Director in the Detroit Symphony Orchestra's history has appeared with virtually every major orchestra throughout the world and comes to Detroit after seven years as Music Director of the National Symphony Orchestra in Washington, D.C.

Maestro Dorati was born in Budapest, Hungary, in 1906. Trained as a composer, cellist, pianist and conductor, he graduated from the Academy of Music at 18, the youngest in the history of the Academy.

Maestro Dorati joined the Ballet Russe de Monte Carlo as its leading conductor in 1934, and his Detroit Symphony Orchestra debut came during Ballet Russe appearances in Detroit in 1936.

In 1945 Maestro Dorati was named Music Director of the Dallas Symphony Orchestra, and four years later he assumed the same position with the Minneapolis Symphony. He left that orchestra in 1960 to pursue his career as a guest conductor and to make recordings.

In 1966 he became Principal Conductor of the Stockholm Philharmonic and in 1970 was named Music Director of the National Symphony Orchestra in Washington. He became Chief Conductor of the Royal Philharmonic Orchestra in London in July 1975, a position he will continue to hold along with Principal Guest Conductorship of the National Symphony.

Members of the Orchestra

FIRST VIOLINS

Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misha Rachievsky
Jack Boesen
Franklyn D'Antonio
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
Malvern Kaufman
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn
Santo Urso

SECOND VIOLINS

Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Margaret Tundo
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Larry Bartlett
Joseph Striplin
Bruce Smith
Gabriel Szitas

*Assistant Principal
†Co-principal

VIOLAS

Nathan Gordon
*David Ireland
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Anton Patti
Gary Schnerer
Catherine Compton

VIOLONCELLOS

Italo Babini
James C. Gordon Chair
*Thaddeus Markiewicz
Edward Korkigian
Mario DeFiore
David Levine
John Thurman
Barbara Fickett
Marcy Schweickhardt
Debra Fayroian
Ralph Curry
William Graham

BASSES

Robert Gladstone
*Raymond Benner
Stephen Molina
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Albert Steger
Donald Pennington

HARPS

†Elyze Ilku
†Carole Crosby

FLUTES

Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

Donald Baker
Ronald Odmark
*Robert Sorton
Treva Womble

ENGLISH HORN

Treva Womble

CLARINETS

Paul Schaller
Douglas Cornelsen
*Brian Schweickhardt
Oliver Green

BASS CLARINET

Oliver Green

E-FLAT CLARINET

Brian Schweickhardt

BASSOONS

Robert Williams
Phillip Austin
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

FRENCH HORNS

Eugene Wade
Charles Weaver
Edward Sauve
Willard Darling
*Lowell Greer
Keith Vernon

TRUMPETS

Donald Green
Gordon Smith
*Alvin Belknap
John Carroll

TROMBONES

Raymond Turner
Joseph Skrzynski
Elmer Janes

TUBA

Wesley Jacobs

TIMPANI

Salvatore Rabbio
*Robert Pangborn

PERCUSSION

Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

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Albert Steger
Elmer Janes, assistant

PERSONNEL MANAGER

Oliver Green

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Mr. and Mrs. Bennett E. Bidwell, Vice Chairpersons

Mr. and Mrs. John C. Secrest, Past General Chairpersons

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Mr. and Mrs. F. Alan Smith

Mr. and Mrs. Roger B. Smith

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Mr. Marty Bibbee

Mr. K. Bolthouse

Mr. G. P. Burford

Mr. James Cull

Mr. Stuart Dopp

Mr. Stanley Enders

Mr. J. F. Gates

Mr. W. D. Grant

Mr. R. E. Hatfield

Mr. R. Haupt

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Mr. D. J. Kingsbury

Mr. Kerry Langdon

Mr. C. D. Lauer

Mr. L. W. Ledford

Mr. Ronald Leirvik

Mr. R. E. Loeding

Mr. Walter Lohrer

Mr. Chuck Lyon

Mr. Robert Mallman

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Mr. Rocco Messana

Mr. Robert Miller

Mr. Larry Mitchell

Mr. Richard Morrison

Mr. E. C. Moser

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The Meadow Brook Executive Committee expresses its appreciation to one of its most important benefactors, The Kresge Foundation. In 1964 when the Festival was a dream, The Kresge Foundation made a \$76,000 gift to the capital fund in memory of civic leader and foundation trustee, Howard C. Baldwin. The Pavilion is named in his honor. A second gift of \$50,000 a year later made possible the permanent seating in the Pavilion. Subsequently, the Foundation provided an additional capital grant of \$330,000 to improve the Festival's performing capabilities. The gift added dressing rooms below stage, new electrical circuits, a sound reinforcement system for the popular programs, and new restroom facilities. Most recently, the Foundation provided a grant of \$145,000 for renovation and expansion of the Festival's facilities. Included in this grant was renovation and repair work on the Pavilion, a box office addition and renovation, parking lot expansion, and general landscaping to improve the aesthetic surroundings of the Festival.

MRS. GEORGE T. TRUMBULL

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

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History of Dance at Meadow Brook Music Festival

by

Patricia Smith



Dance has had its ups and downs in this country.

First, the Indians had to dance to make the rain fall, the crops grow and ensure fertility. Their dancing was a necessity; a matter of life and death.

Then the first white settlers from the "old world" arrived and all but outlawed dance as a heathen endeavor. Eventually, as people from all over the world began to populate the United States, they brought their dance forms with them. No longer would dance be a back alley amusement.

There were barn dances, people doing the Virginia Reel and square dancing all around. Isadora Duncan was dancing "naturally" and Vernon and Irene Castle lured us back into the ballroom.

America was on her way to developing a dance style all her own — on and off pointe. Dance, like the populace resembled a melting pot of national and artistic ideas.

In the last 10 years dance has taken its rightful place among the arts in this country — sharing its wealth of variety, originality of thought and the appreciation of a greater audience than ever.

Ten years ago the Meadow Brook Music Festival was ahead of the dance boom, when it presented the first dance week at the Baldwin Pavilion. It was a gala event to say the

least, with one of America's premiere dance companies in residence.

The American Ballet Theatre was trying out its legs on the summer festival circuit. The company performed six concerts, calling on its vast repertoire for variety. Two great dance names were the featured soloists. They were Erick Bruhn, the great Danish dancer and fragile Carla Fracci. Together they held a devoted dance audience in rapture with their dancing in "Giselle". Their electricity and rapport came across to the audience in a way which hasn't been equalled since at the Festival.

Ms. Fracci was appropriately ethereal in contrast to the tortured Albrecht danced by Bruhn. Seeing them was a once-in-a-festival treat, at any rate a great moment in dance.

That week the company also performed Fokin's evocative "Les Sylphides"; Bournonville's elegant "Pas de Deux"; Loring's "Billy the Kid"; Jerome Robbins' "Fancy Free"; "Theme and Variations" by Balachine and Kenneth MacMillan's "Concerto."

In the casts during that first week were great names in American ballet: Cynthia Gregory, Ivan Nagy, Christine Sarry, Sallie Wilson, Eleanor D'Antuono, Toni Lander, Lupe Serrano and Ted Kivitt.

From the first dance week at Meadow Brook the American Ballet Theatre (ABT)

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traditions would become a part of the Festival — in the Ballet Theatre members who returned later with their own companies and those companies which honored the tradition by performing ballets originally done for the ABT.

A welcome return engagement was made by the ABT in the 1969 season. Opening on the Wednesday night program that year was a work choreographed by ABT member Michael Smuin. Smuin would later return in 1974 to the Festival with his own San Francisco Ballet.

Birgit Cullberg's stunning "Miss Julie," the popular "Etudes" and Smuin's "Gartenfest" opened the engagement. Later in the week, concert-goers saw a world premiere. The work was Steven Jan-Hoff's ballet done to music by Harold Barberman.

The 1970 Season saw the return of another ABT alum, Eliot Feld. This time he brought with him more dances and his young American Ballet Company. Since his last appearance at the Festival, his work had been heralded by critics and he was even given the accolade of being "the finest American choreographer since Jerome Robbins."

Feld apparently knew about artistic temperments, too, and he used his to full advantage as a choreographer and company master — as well as an excuse for delaying the curtain 45 minutes before the start of each ballet on the program.

It is possible that Feld suffered from the same malady as many Michigan mothers of small children — not liking Daylight Savings Time. What does this have to do with ballet? Well, the mothers don't like it because their kids won't go to bed at 9:00 p.m. because it is still light out. Dancers don't like it because when it is still light out, costumes, sets and lighting are less effective.

In six programs that season, Feld's company of young dancers, many trained at the school of the ABT, performed works by only two choreographers — Feld and Herbert Ross.

Ross' powerful "The Maids" was a tour de force for the young company. This choreographer has again become well known but outside the dance world. In collaboration with his wife Nora Kaye, one of the original ABT dancers, Ross produced the Academy Award nominee motion picture, "The Turning Point."

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Besides the Ross ballet, the Feld ballets performed during the 1970 season included "Harbinger" a work he had originally choreographed for the ABT and which cemented him into the role of a sought after choreographer.

Dance took an international turn at Meadow Brook during the 1971 season when the Royal Winnipeg Ballet arrived in Rochester for a one-week stand. Three of the ballets the company performed that season were U. S. premieres.

They were "The Ecstasy of Rita Joe," "The Last Rose of Summer" and "Rondo." Their performances were surprising and thrilling, complete with imaginative sets and lighting.

As if in answer to a balletomane's prayer, the 1972 season at Meadow Brook included back to back performances of not only the Pennsylvania Ballet, but the Erick Hawkins Dance Company as well.

The contrast of these two companies was dramatic. Some patrons considered it too dramatic. Despite the fact that Eliot Feld and the Royal Winnipeg brought contemporary dance to the Festival, nothing had yet been as avant-garde as the Hawkins aggregation.

Hawkins, like many a modern dance master, is somewhat of an evangelist about his particular style of dance. His company's style was, and is, typical of the kind of independence American dancers of the 20th century have been able to muster despite money, audience and loyalty problems.

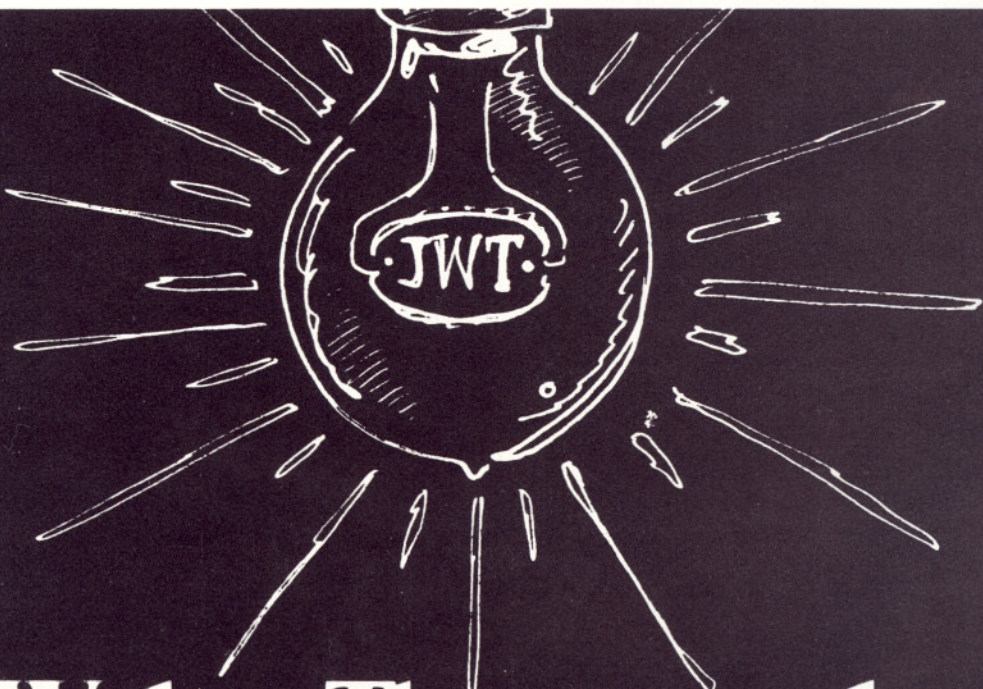
The loyalty problems come when dancers tire of dancing in one style and seek broader horizons. The audience problems are a matter of identification. After all, it took what we now call classical dance, a few centuries to really catch on, while modern dance is yet in its infancy.

Not to say that dance like Hawkins' is not well developed, it is. The performances at Meadow Brook were highly imaginative, creative and unique, but not as well attended as one might have hoped.

Dancing to the music of Pontiac, Michigan, composer Lucia Dlugoszewski, the Hawkins group performed the choreography of their namesake and "master". Among the works performed by them were "Angels of the Inmost Heaven," "Black Lake" and "Tightrope".

The Pennsylvania company provided classical ballet as well as some modern dance,

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but nothing came close to the effect of Erick Hawkins' works.

A year later it was back to the classical repertoire with the National Ballet of Washington, D. C., performing. During its 1973 stay, the company presented the complete "Sleeping Beauty" and "Cinderella" ballets plus four others. Everything they performed that season was a first for Meadow Brook.

Unfortunately what might have been a triumphant return to Meadow Brook by the National Ballet, was prevented in 1974, when lack of funds forced the company to disband.

In their stead Michael Smuin's San Francisco Ballet performed. But the company was more than a run-of-the-mill stand-in. It had a fresh look with Smuin's choreography and tutelage. Its repertoire included ABT classics and some new works by Smuin. Again the ABT thread was weaving its way through the dance world.

Smuin proved to be an evangelist of a different sort than Erick Hawkins. During one of the Festival's well received pre-rehearsal lecture demonstrations, he spoke for

government support of the arts. His plea was as elegantly spoken as his ballets were performed.

The Festival stage again welcomed the Pennsylvania Ballet in 1975. A stunning production of John Butler's "Carmina Burana" was danced to the music of Carl Orff. An enormous production of the Orff work was augmented by the Detroit Symphony Orchestra and the Meadow Brook Festival Chorus.

Originally the work had been choreographed for the Pennsylvania company in 1966. Other works in the 1975 repertoire included the elegant Balanchine work, "Concerto Barocco," the zany and sports-minded "Concerto Grosso" and "Zig Zag". "Zig Zag" is a work choreographed by another former ABT dancer, Lar Lubovich.

And it was in the 1976 season that Lar Lubovich's company was in residence at Meadow Brook and played back to back with the Eliot Feld Ballet, a newer version of Feld's older The American Ballet Company.

Not dissimilar, these two companies offered good examples of current American dance mentality. Both showed the high level

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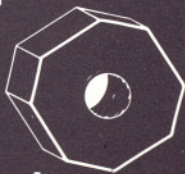
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which American dance had reached by exhibiting an intelligent mix of the many influences which had come before. Both the Feld and Lubovich companies are very expressive of their namesake choreographers who, in both cases, were able to mold completely the performance standards of their companies.

Among the works presented by the Lubovich company that season was one commissioned especially for the Meadow Brook Music Festival. It was done to Stravinsky's "Les Noces" and since has become a major work in the company's repertoire.

Last year, it seemed the dance circle had been closed, back where it had started with elegant classical ballet in the forefront. The reason was the appearance during the season of eight soloists from the Royal Danish Ballet.

The soloists were all trained in the Bournonville tradition, characteristic of the Danish Royal Ballet and also many of the ABT dancers. The Royal Danish was the company from which Erick Bruhn had come when he opened Meadow Brook's first dance season in 1968.

In conjunction with Festival performances, several dance master classes and workshops have been organized. Their success apparently hinged on the enthusiasm and willingness of the company dancers and directors, to pass along their knowledge to an eager batch of Detroit-area dancers.

But it was not all work and no play. Long before it was "chic" in New York, Meadow Brook Festival patrons were entertaining dancers at elegant parties of every sort — all in the name of good public relations for Detroit.

So dance history at Meadow Brook Music Festival has been a varied one, to say the least. Some of the most interesting, innovative programs were not as well accepted as the tried and true "pink" ballets which ran on the traditional side of things. However, they did act as ice-breakers of new ground.

The dance history also reflects the Meadow Brook Festival mentality that not only should the programs entertain, but instruct. Learning about dance by seeking such a wide variety of companies and styles is what American dance is all about — and Meadow Brook Festival has been ahead of the game for a long time.

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