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'82 CHEVY CAVALIER



CHEVROLET CAVALIER 4-DOOR SEDAN

COMPLETE FROM A TO Z.

A AM radio with quartz digital clock and dual front speakers. (May be deleted for credit.)

B Bigger than a Chevette, smaller than a Citation.

C Complete list of 43 standard features:

1. Front-wheel drive
2. 1.8 Liter 4-cylinder transverse engine
3. 4-speed manual overdrive transmission
4. Power-assisted front disc/rear drum brakes
5. Glass-belted radial tires
6. Computer Command Control
7. Rack-and-pinion steering
8. MacPherson-strut front suspension
9. Push-button AM radio with dual front speakers (may be deleted for credit)
10. Quartz digital clock (integral with radio)
11. Front stabilizer bar
12. Freedom II maintenance-free battery
13. Large capacity (14-gallon) fuel tank
14. Day/night inside rearview mirror
15. Side window defoggers
16. Electric rear window defogger
17. Tri-color, segmented tail lamps with amber turn signals (except wagon)
18. Flow-thru power ventilation system
19. Locking gas filler door with cap holder
20. Acoustical insulation
21. Accessible in-dash flip-down fuse panel
22. Remote trunk/hatchback/tailgate release
23. Body side moldings
24. Styled steel Rally wheels
25. Bumper rub strips
26. Reclining contoured front seats
27. Assist grip above each passenger door
28. Console with rear ashtray and coin holder
29. Plastisol® lower body stone-chip protection
30. Color-keyed seat and shoulder belts
31. Color-keyed carpeting
32. Extended front seat track
33. Column-mounted "Smart Switch"
34. Cigarette lighter and ashtray lamp
35. Glove compartment lock
36. Styled outside rearview mirror
37. 31 separate anti-corrosion-treatment areas
38. Resettable trip odometer
39. Passenger guard door locks
40. Side-lift jack
41. Double-panel construction in doors, hood and trunk lid
42. Strong, lightweight steel bumpers (except hatchback)
43. Audible disc brake wear sensors

D Defoggers, side and rear windows.

E Economy. 43 EST. HWY./26 EPA EST. MPG. Calif. and wagons 42 EST. HWY.*

F Front-wheel-drive traction for snow, mud or wet streets.

G GM's Computer Command Control.

H Head and hip room enough to seat four adults very comfortably.

I Interior room of 4-door Sedan is superior to that of a Toyota Corolla or Corona, Datsun 210, Honda Accord or VW Rabbit.

J J-Car translates into a car with the latest GM technology.

K Knee room enough to satisfy a 6'5" American.

L Laser beams measure body fit to make sure every single Cavalier passes demanding tolerance tests.

M Models include a family sedan, slick hatchback, classy coupe and spacious wagon.

N Newly developed 1.8 Liter 4-cylinder transverse engine.

O Overdrive 4-speed manual transmission.

P Power front disc brakes, power ventilation system, Plastisol® lower body stone-chip protection, and a powerfully appealing Chevy price.

Q Quality checks at the factory total more than 1,000.

R Reclining front seats, Rally wheels and rack-and-pinion steering.

S Smooth ride.

T Tested, retested and tested again to become the most thoroughly tested new car in Chevy's history.

U Unitized body automatically inspected by robots for weld integrity.

V Vital statistics: Cavalier's 101-inch wheelbase helps provide a smooth ride and is longer than that of a Honda Accord. The trunk is superior in size to that of a Datsun 210, Honda Accord or Toyota Corolla Sedan and holds eight pieces of luggage.

W Warranties: 12,000-mile (24,000 miles for drive train) limited warranty; plus a 3-year limited warranty against perforation from corrosion. See your dealer for details.

X X rays scan construction to assure alignment of interior parts.

Y You're invited to test drive Cavalier at any one of more than 5,600 Chevy dealers. If you'd like, bring in a friend who's an engineer and let him go over it inch by inch. You'll both appreciate Cavalier's quality and engineering.

Z Zinc-precoated metals and 30 other anti-corrosion treatments help protect Cavalier from the elements.

*Use estimated MPG for comparisons. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower.



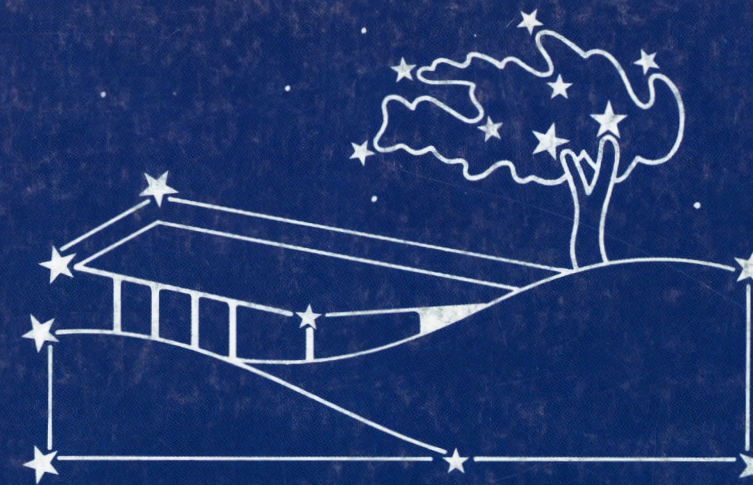
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1981 MEADOW BROOK MUSIC FESTIVAL ■ OAKLAND UNIVERSITY

A Cultural Program of Oakland University



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1981



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Neville Marriner, Artistic Director

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34 EPA
EST
HWY **23** EPA
EST
MPG

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The new 1981 Granada is smaller on the outside than last year's model, but despite its high mileage ratings, Granada is still an American mid-size sedan, with American mid-size room.

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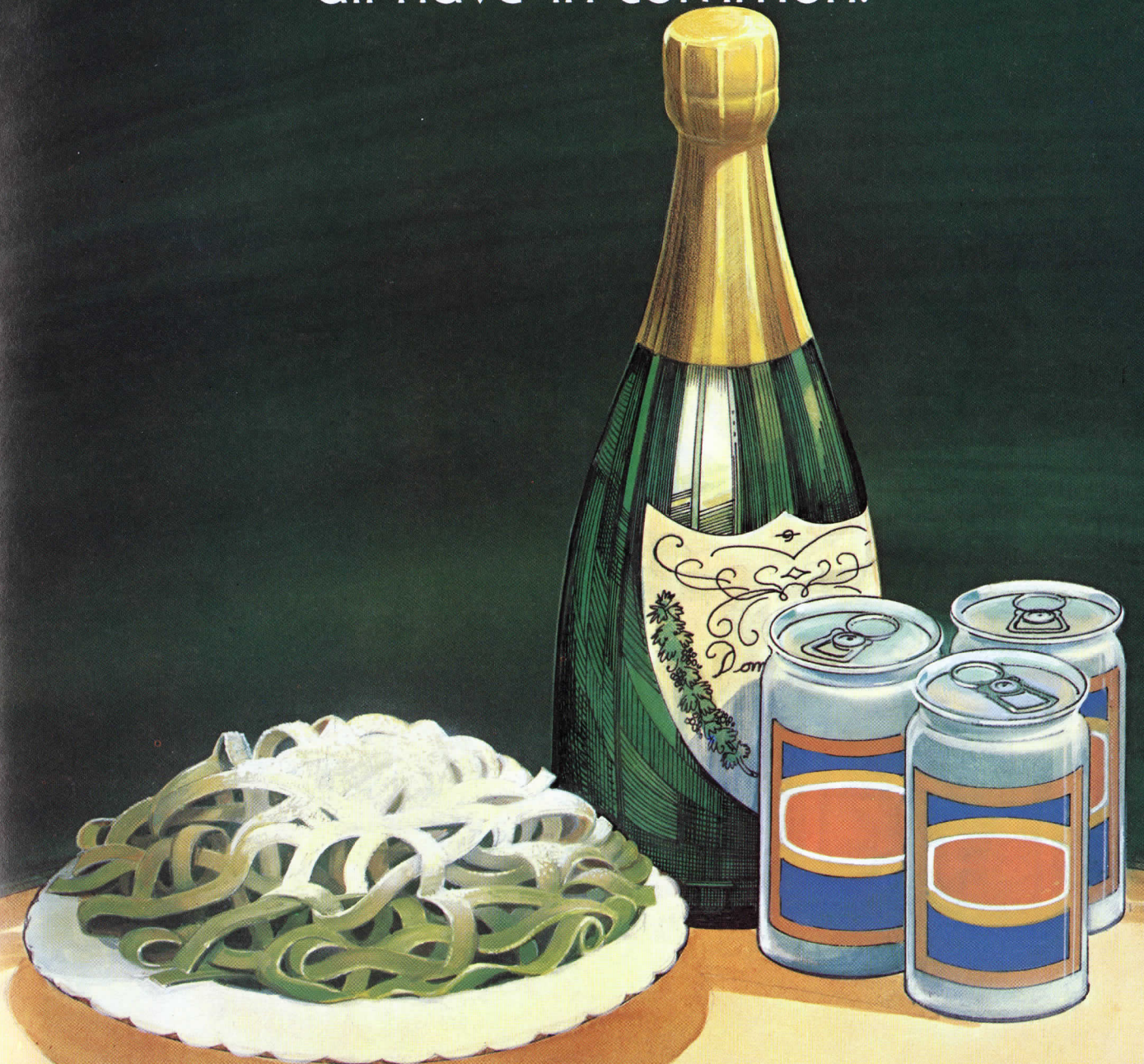
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FORD DIVISION 



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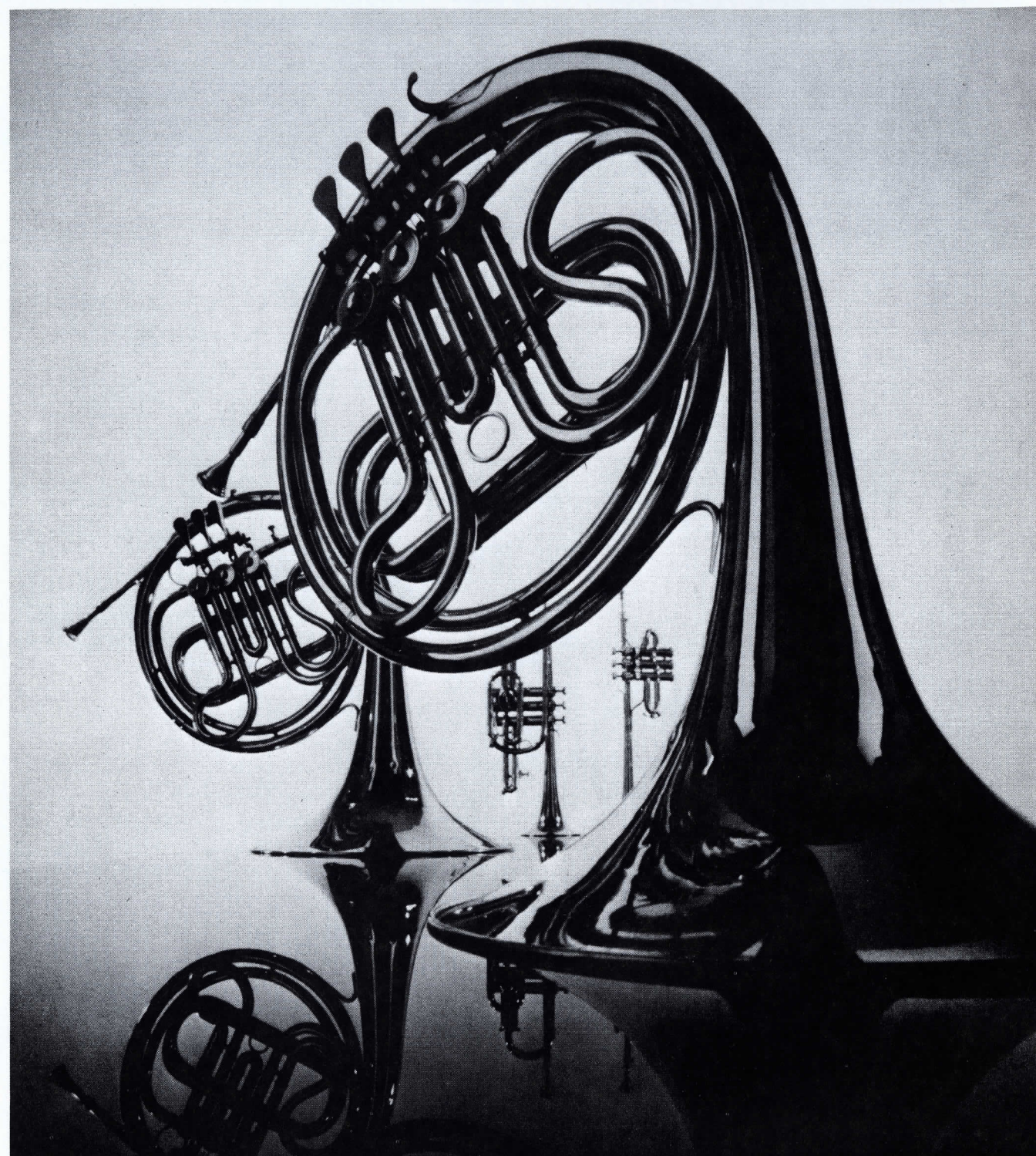


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1981

Meadow Brook Music Festival

A Cultural Program of Oakland University

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way mileage will probably be less.) Of course, the best thing about the Jetta isn't only that it's like a Scirocco, a Dasher or a Rabbit. The best thing about a Jetta is that it's also like, well, a Jetta. With sleek European styling, sophisticated German engineering, and a trunk so well designed it can easily hold eight suitcases. When you consider everything a Jetta has to offer, it's no wonder so many people are adding one to their car collections. After all, how often can you acquire an entire collection in one car?

ALL OUR BEST IDEAS IN ONE CAR. JETTA.



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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.

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

"time for music, and books"

Charles Darwin, the great naturalist, was absorbed with scientific research throughout his career. Near the end of his life Darwin sent a letter to a friend. "If I had my life to live over again," he wrote, "I would make it a rule to read poetry and listen to great music at least once every week."

Any individual who is too busy to appreciate literature and music robs himself of values which enrich the human personality, values which enable one to function with greater effectiveness in his chosen occupation.

Read a great book, or listen to artists performing in an opera or a symphony. You will be challenged by the accomplishments of those who produce or perform. It is fashionable these days to debunk people who achieve greatness in any area of endeavor. Yet pure artistry—by an author or a musician—stirs the imagination. It reminds us of what we also might achieve. It rebukes our mediocrity and stirs us to renewed endeavors.

Listen to Beethoven's "Fifth Symphony," or read an outstanding biography or historical novel. As you listen to music composed centuries ago or read of the heroic events of years gone by, you will be reminded that the past has contributions to make to contemporary society. There are dangers in extolling the past, but these are more than offset by the truths which the past teaches us.

Your thoughts may at times wander as you listen to great music—live or recorded, or as you read an outstanding book. You may find yourself dwelling on your problems or your hopes. That, too, is an invaluable contribution of music and literature. They activate our minds; they stir our emotions; they widen our horizons. They lift us above the competitive world and inspire us to live and work on a higher level.

Spend some time each week with great books and great music. They will enrich your life.



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What makes it one of America's premier luxury automobiles is obvious. The stately lines. The elegant, quiet interior. The air conditioning, power windows, power seats, the AM-FM stereo, all standard.

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sophisticated and hard-nosed engineering. High-pressure, low-rolling-resistance tires. A trim, aerodynamic design. A 4.1 liter V-6 engine, standard. Even a Computer Command Control system which constantly monitors and adjusts the air/fuel ratio.

All of which contribute to the very unluxury-car-like EPA estimates you see here.

4.1 liter V-6	EST. HWY.	EPA EST. MPG
	29	18

In addition, there's also an available 5.7 liter diesel, which also offers remarkable EPA mileage estimates.

5.7 liter V-8 diesel.	EST. HWY.	EPA EST. MPG
	33	21

So if you're interested in an elegant, prestigious automobile, do consider buying or leasing an intelligent, efficient Buick Electra.

After all, what good is a luxury car you enjoy sitting in, if you can't afford to drive it?

REMEMBER: Compare the "estimated mpg" to the "estimated mpg" of other cars. You may get different mileage, depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the estimated highway fuel economy. Estimates lower in California. (Buicks are equipped with GM-built engines produced by various divisions. See your dealer for details.)



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Don't forget Ford's Ultimate Option.

The only one that could pay for itself.

FORD'S ULTIMATE OPTION—E.S.P.



Ford Motor Company's Extended Service Plan is designed to offer you long-term protection against rising service costs.

"How long is long-term protection?"

Just about as long as you want. There are three plans to choose from. You can purchase a maximum coverage plan of 3 years/36,000 miles or 5 years/50,000 miles. The third plan is the power train plan of 5 years/50,000 miles.

"Protection on what?"

Protection against the cost of major repair bills on your Ford-built car or light truck. Your Dealer can give you specific information about each plan.

"How does E.S.P. work?"

You pay just a \$25 deductible per eligible repair visit under either of the two maximum coverage plans, or \$50 under the power train plan...regardless of the cost of all labor and parts needed.

"What if they tie up my car?"

If your car needs to be kept overnight for repair under the original new vehicle warranty or the repair of E.S.P.-covered components thereafter, you're provided a

rental car reimbursement allowance of up to \$15 per day (excluding mileage) for up to five days.

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"Suppose I'm out of town..."

The Ford Extended Service Plan is the one and only plan that's honored by more than 6000 Ford and Lincoln-Mercury Dealers throughout the U.S. and Canada. That can mean real peace of mind wherever you are.

"Okay...but is it expensive?"

The cost of E.S.P. is surprisingly low. And it can be added to your monthly payment if you finance your new vehicle. When you consider the low cost of protection on your initial investment, and how long you'll probably keep your car, it just makes good sense to buy Ford's Ultimate Option...E.S.P.



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Pine Lake Forest represents ultra-luxury for people who have earned it.

Dramatic. Intimate. Original. Opulent. Mere adjectives unable to capture these home's quintessence.

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Artist's conception



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Townhouse condominiums



Plymouth Reliant K Wagon as shown \$7,681[†]



Plymouth Reliant K Wagon. Chrysler engineers America's highest mileage 6-passenger wagon—40 ^{EST. HWY.}24 ^{EPA EST.} mpg*. And achieves new standards of performance and quality.

What's behind this extraordinary achievement? The advanced technology that's produced Chrysler's direct power front-wheel-drive system. At its heart: the new Trans-4 engine.

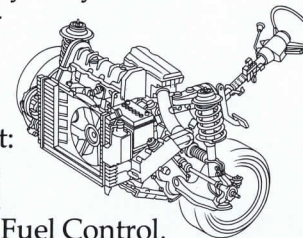
**Chrysler's new Trans-4:
40 est. hwy. 24 EPA est. mpg*
—with power.**

This powerful new 2.2-liter overhead cam engine was designed by Chrysler with a computer controlled feedback system built into it: Chrysler's renowned Electronic Fuel Control. Seven sensors monitor engine functions, continuously adjust timings of spark plug firings and air/fuel ratio. At all times, this electronic brain is making split-second decisions to get optimum power with minimum fuel usage.

The Trans-4 engine is a major reason for Reliant K Wagon's excellent mileage ratings.

**Station wagon hauling,
road car manners, and a new
sense of security.**

Long-time station wagon drivers are apt to be surprised by Reliant's great feel for the road. Maneuvering down a two-lane blacktop, you may forget you're at the wheel of a wagon capable of hauling six people or over 69 cu. ft. of cargo with rear seat down. A specially modified Iso-Strut suspension system, rack-and-pinion steering and Chrysler's direct power front-wheel-drive produce excellent traction and sure control—behavior you'll be especially grateful for while driving the family over rain-slicked roads.



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to build you a better car.**

In our commitment to a level of Chrysler quality never before achieved, we re-engineered plants with some of the world's most advanced equipment.

To combat the twisting that causes squeaks and rattles, computerized robots weld body and chassis simultaneously into a single incredibly strong unit.

Each Trans-4 engine is hot and cold tested and graded by electronic computer for 37 functions. 66 individual tests. If it doesn't score 66 straight A's, it doesn't go into a Reliant K Wagon.

In total, over 2,000 tests affirm the lasting quality built into each Reliant K.

**Reliant Custom Wagon
as low as \$6,854.†**

The base sticker price includes: Power front disc brakes. 4-spd. man. overdrive. Digital clock. AM radio.** Woodtone applique instrument panel. Concealed wipers. Halogen headlamps. Luxury steering wheel.

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Other options available:†† Air cond., \$625. Auto. trans., \$381. AM/FM stereo cassette, \$224.

Buy or lease a Reliant Wagon at your Chrysler-Plymouth dealer.



**Chrysler LeBaron Town and Country. 26 est hwy, 17 EPA est mpg*
brakes and glass belted WSW radials all standard.**

The tradition of America's most distinctive wagon continues in an efficient Chrysler for today. It affords you a nearly unlimited capacity for luxury and driving ease with automatic transmission, power steering, power front disc

brakes and glass belted WSW radials all standard.



**The New Chrysler
Corporation**

*40 est. hwy. 24 EPA est. mpg for Reliant Wagon. 26 est. hwy. 17 EPA est. mpg for Town and Country. Use EPA est. mpg for comparison. Actual mileage may vary depending on speed, trip length and weather. Actual highway mileage and Cal. estimates lower. Town and Country estimates with opt. V-8 engine.
**May be deleted for credit on factory orders. †Sticker price excluding taxes and destination charges. ††These options may require the purchase of additional optional equipment.



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(30) EPA EST. MPG. Use estimated mpg for comparison. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. This coupe not available in California.

J2000! With great standard features!

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- Reclining front bucket seats
- L4 engine

J2000 for 1982!

A new generation of Pontiac know-how.

Pontiacs are equipped with GM-built engines produced by various divisions. See your dealer for details.



Neville Marriner, Meadow Brook Artistic Director

Neville Marriner, one of the most recorded conductors in history and to many music lovers the foremost English conductor of our day, took over as the new Music Director of the Minnesota Orchestra in September of 1979. Not even that prestigious appointment, however, has diminished his well-known candor and irreverent wit, the target of which is often himself and his own musical image.

"Conductors?" he mused recently, when reminded that he began his musical career as a violinist. "Originally I tried to avoid them. But when I joined a symphony orchestra there was no way of doing that. You didn't necessarily have to look at them, but you could not get around the fact that they were actually *there*. I had no idea, I must say, that I would become one of them ... one of those offensive people who stand up in front and impose their will on the other musicians."

Only a conductor with Marriner's world-wide reputation for striking just the right balance between scholarship and spontaneity in his music-making could joke so affectionately about his profession. Actually, his reputation and his name, until recently, have been better known than his face, at least in the United States. He is one of the few front-rank conductors whose fame was built to such a large extent by his recordings and the prizes and awards they garnered.

He was born in 1924 in Lincoln, England. His first violin lessons were given him by his father, who had bought a book for that purpose. Then local teachers took over his musical education. Eventually, having won a series of scholarships, he entered London's Royal College of Music.

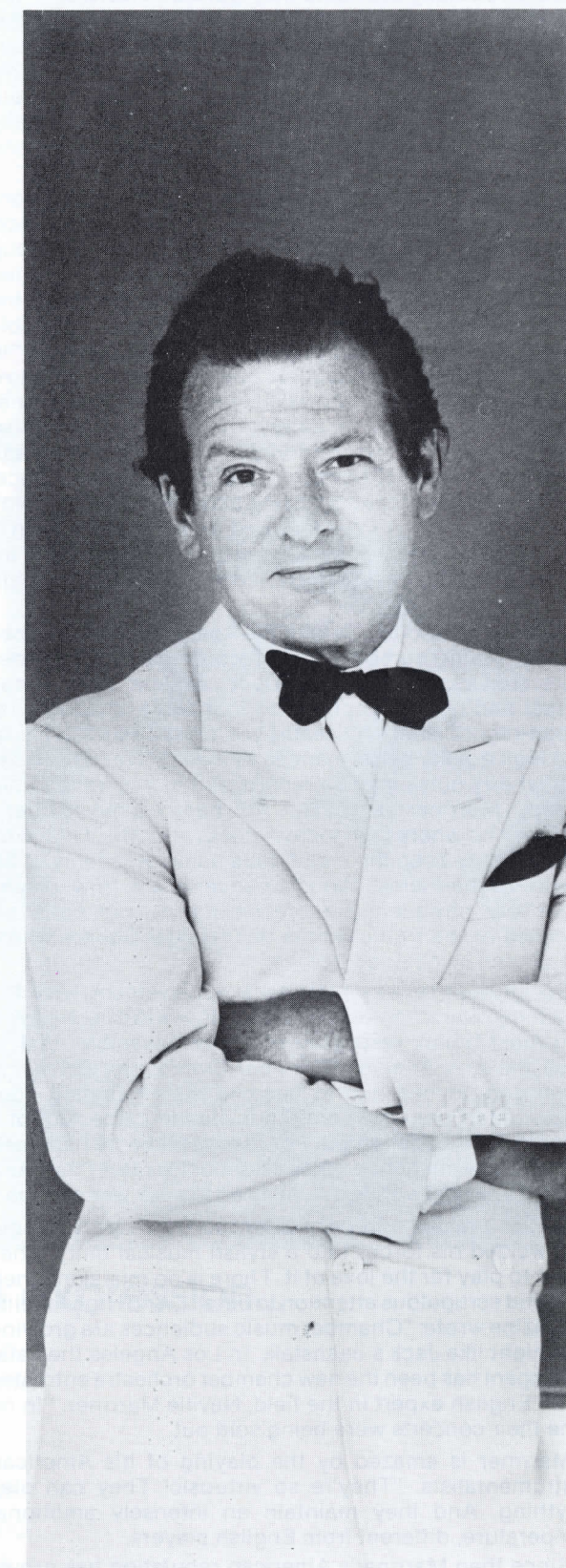
World War II interrupted his studies. After demobilization he studied violin with the great Rene' Benedetti in Paris, returned to England to teach at Eton, then accepted a professorship at the Royal College of Music, and finally decided to remain in London as a free-lance violinist. He joined a string quartet, then a string trio, then a chamber orchestra. He played in a miscellany of excellent ensembles. It was, however, his duo with Thurston Dart that caused the greatest musical stir.

Dart made his living as a mathematician but his heart was in music, and he was then already a recognized authority on the performances of Baroque music.

Their performances on record have never been surpassed for stylistic clarity and vigor. Today Marriner gratefully acknowledges the influence Dart had on him.

In 1956, at the age of 32, Marriner joined the London Symphony Orchestra, which in those days had by common consent lost some of its historical lustre. "It was, I should think," says Marriner with his usual briskness, "the worst orchestra in London by far, absolutely the worst. They were casting about for new people. Quite a number of leading players joined at that time, though at first we were no help at all; hardly a concert went by without some frightful sort of mess. But we learned quickly, and suddenly we became the top orchestra in London. It was exhilarating to see the group dragging itself up by the bootlaces."

Marriner sat principal second violin. "Very quickly," he says, "I discovered that it was hard, physically hard. There were some great moments, admittedly, but I realized that I



didn't want to spend the rest of my life fiddling away like that."

The next year brought him deliverance. A group of London's finest string players, who Marriner says were social as well as musical friends, decided to form a chamber ensemble. They needed a place to rehearse, and one of the city's historic churches, St. Martin-in-the-Fields, extended the hospitality of its undercroft. In return the group played an introductory season of concerts there. Eventually the name they gave themselves, — the Academy of St. Martin-in-the-Fields — perpetuated the link with the church. Why "Academy"? "Well," says Marriner, "we really had no wish to be an 'orchestra' or even a 'chamber ensemble' — that phrase always seems to put people off in droves. The vicar of the church finally thought of 'academy' in the sense of a club or society, and we stuck it in."

In its earliest days the Academy had no specific conductor. They followed the 17th- and 18th-century practice: Marriner sat first-chair first violin, and "led" the group from his chair. In retrospect, however, he seems destined both by background and ability to have conducted the Academy. His profound interest and skill in ensemble playing reminds one of Bruno Walter's philosophy — "In order to be a good conductor one must above all know how to perform chamber music well." And the Marriner "ability" was obvious to, among others, Pierre Monteux, then conductor of the London Symphony Orchestra and an early admirer of Marriner and the Academy. Once, joking with Marriner about using a baton, he asked, "Why don't you stand on your feet and conduct like a man?" That friendly riposte, coupled with the Academy's increasingly complex repertoire, led to Marriner's assuming the conductorship.

Marriner's association with the Academy has produced an astonishing number of fine recordings. The first ones were subsidized by Louise Dyer, an Australian sheep farmer and philanthropist, who founded a small phonograph-record label, L'Oiseau-Lyre, to issue such unusual and high quality performances as theirs. "We used to say that when Louise made a record, she had to kill another sheep," Marriner says. "But if it hadn't been for her I wouldn't be where I am today." It was also Mrs. Dyer who insisted they keep the mellifluous name, Academy of St. Martin-in-the-Fields, though concerts are now played there very infrequently and recording sessions not at all, because of the traffic noises in Trafalgar Square where the church is located.

So impressive was Marriner's achievement with the Academy, which rapidly grew into the world's best-known and most highly respected chamber ensemble, that in 1969 the Los Angeles Chamber Orchestra, just being organized, invited him to become their founding conductor. Marriner, to whom the invitation came "out of a clear sky," was delighted. For the first time he had been hired to a permanent post as a conductor rather than as a violinist. "It was wonderful. All I had to pack was a baton."

Critics praised him right from the start. "Mr. Marriner has welded his forces into a stylish musical unity. They seem to play for the love of it. There is no mistaking their zest and scrupulous attention to detail." And High Fidelity Magazine wrote: "Chamber music audiences are growing overnight like Jack's beanstalk. In Los Angeles the catalytic agent has been the new chamber orchestra entrusted to an English expert in the field, Neville Marriner." In no time their concerts were being sold out.

Marriner is amazed by the playing of his American instrumentalists. "They're so virtuosic! They can play anything. And they maintain an intensely emotional temperature, different from English players."

Since then Marriner's American reputation has grown

rapidly. Today he is in great demand, a demand fostered by reviews like one in *The New York Times* following his performance with the New York Philharmonic, which was headlined, "Neville Marriner is a virtuoso conductor," and which went on to praise his precise beat, his lack of mannerism, his musicality — "none of the meaningless arm-pumping that so often passes for conducting."

Following closely on his three-year association with London's South Bank Summer Festival, he assumed in 1979 the artistic directorship of the Meadow Brook Music Festival. In 1981 he became a principal guest conductor of the Stuttgart Radio Symphony in Germany.

Opera is a new enthusiasm. Marriner was invited to conduct his first when he was fifty, but refused it on the half-humorous grounds that he was too old. "You should start training for opera conducting when you're fifteen and willing to sweep out the theater if necessary, just to be there." But when the offer was repeated and enhanced, he agreed. Singers, he finds, are not as tireless in rehearsal as instrumentalists are, and the melding of so many disparate elements presents challenges, but "when it all actually works, it's irresistible." He conducted a *Marriage of Figaro* for the 1979 Summer festival at Aix-en-Provence. The only thing that prevents him from doing more is time. "For an opera you need about six weeks continuously, and I don't think I have even two weeks together between now and about 1984."

Though Marriner's accelerating professional schedule means that he must live all over the hemisphere, he looks forward to the time he can spend with his wife Molly and their two children. In addition to an apartment in Minneapolis and in London, they have two English homes, one in Lyme Regis, famous as the locale for both Jane Austen's *Persuasion* and, more recently, John Fowle's *The French Lieutenant's Woman*, the other a cottage in Devonshire. He gardens when he can. The trouble with having to be in, say, Helsinki in April of 1981, as he will be, is that that is when the daffodils should be coming up in his flower beds.

Someone has said he looks like an English choirboy, and the quick, clear speaking voice with which he is articulate on a wide range of subjects, has about it a kind of schoolroom innocence. On the other hand, certain of Marriner's interests are far removed from the world of the schoolroom or choir loft: he likes horse racing so much, for example, that he even carries a special credit card which allows him to bet on his favorites, no matter in what country he is conducting or rehearsing. Known for the delicacy of his musical phrasing, and his attention to detail, he nevertheless is attracted to a great deal of Romantic and contemporary music, and the voluptuous sound of a large orchestra. "I like luxurious textures," is the way he puts it, appraising his first season with the Minnesota Orchestra. For him it is not forsaking the Baroque boundaries within which he has established himself as a conductor par excellence of the chamber repertoire. Rather it is a return to the symphonic days of his London Symphony Orchestra tenure, and all the repertoire he first learned there under a succession of great conductors. "Besides," he says jokingly, "they say you haven't really grown up, musically, until you go through the baptism of fire of being music director of an American orchestra. And here I am!"

Marriner looks at his packed schedule with a certain regret and a certain satisfaction. On the one hand he hates to be so busy that he has to acknowledge birthdays of his son or daughter by "a rather feeble telephone call" from halfway around the world. On the other, he likes to know that he is going to be hard at work, apparently forever. "After all those years of opening my day-book and seeing acres of Nothing," he says with a smile, "it's nice to open it now and see acres of Everything."

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Dodge Omni Euro-Sedan: The power of a Chrysler engineered Trans-4 engine brings a new level of performance to America's first small front-wheel-drive automobile.

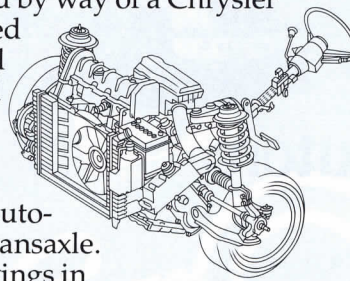
After years of research and development, the engineers at Chrysler introduced the advanced technology of front-wheel-drive to a small American built car. The Dodge Omni. That was 1978. Since then, more than 19 billion miles of owner experience with a full line of front-wheel-drive cars has been logged. Now the performance capabilities of a Chrysler built 2.2 liter Trans-4 engine creates a sporty new breed Omni. The front-wheel-drive Dodge Omni Euro-Sedan.

2.2 liter Trans-4 engineered for economy and efficiency.

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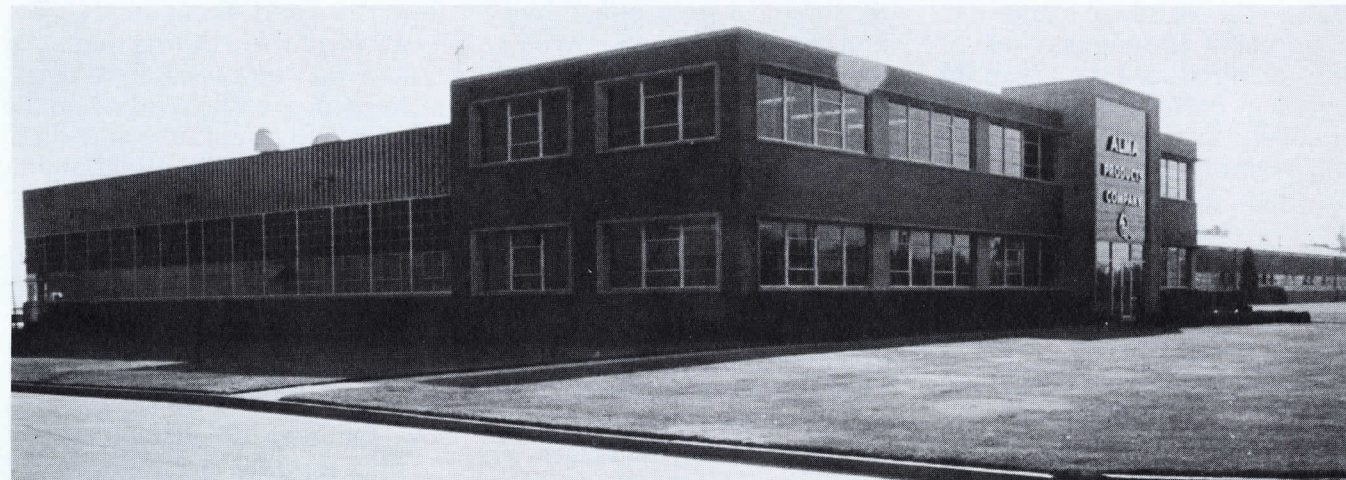
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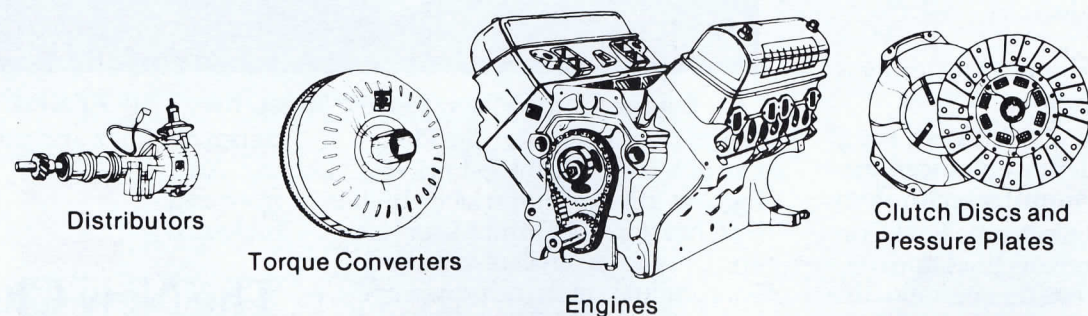
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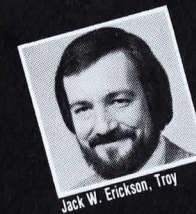


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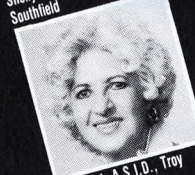
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Oakland University . . .



Welcome

As the new president of Oakland University, I take pride in welcoming you to the exciting eighteenth session of the Meadow Brook Music Festival. While Emilie and I are new to Michigan, we have long been aware of this university, both for its excellent academic reputation and as the site of the outstanding Meadow Brook performing arts programs. We intend to participate fully along with you in the academic and cultural offerings of this fine institution. We will strive to preserve an atmosphere in which both of these activities can prosper.

Sincerely,
Joseph E. Champagne
President

. . . A New First Family

Oakland University Enters the Champagne Era

Oakland University's search for dynamic new leadership ended March 1 when Joseph E. Champagne assumed his duties as president at the still-growing institution.

The 42-year-old industrial psychologist came to OU from the University of Houston System where he had been vice-president for academic affairs.

OU Trustee David B. Lewis says, "We chose President Champagne from a group of outstanding candidates because we were confident that he had the experience, the personal drive, and the foresight needed to guide this institution in the difficult years ahead. I feel the board and the university community are comfortable with the decision as we learn more about President Champagne's leadership capabilities and his commitments to this fine university." Lewis is former chairperson of the Board of Trustees and he served as chairperson of the Presidential Selection Committee.

In an inaugural address on March 19, President Champagne pledged to build new bridges of communication between the institution and the community. Increased understanding of the university and its mission will help to tie the two together more effectively. In addition, he predicted that an increased emphasis on public service and lifelong learning opportunities for the community will help strengthen university-community ties.

To that end, the new president stresses the "external" function of his office. "It is essential that I am available to meet with community and legislative leaders as well as with heads of foundations and other publics if we are to build the base of good will and external financial support this institution needs in the critical years ahead."

The new president has already attracted strong support for his basic philosophies — both on higher education and on the mission of the university — as outlined in his inaugural address and in press interviews.

He says "We must equip all of our students — professional or otherwise — with the fundamental base that will endure and withstand change, obsolescence, uncertainty, pressure, and unforeseen life challenges."

"The university has a strong core centered around the liberal arts and sciences to achieve this goal," the new president said. "We cannot simply train our students in skills that outmode themselves almost as fast as we teach them. Yes, it is essential that our students acquire those skills that are necessary to insure their economic success. But to stop there is academically fraudulent on our part as educators.

"To spend four years at the university merely to achieve narrowly defined specific learning objectives is not an education. It is not sufficient to learn merely what to think; one must learn how to think as well. Therefore, I applaud those universities who are returning to the general education core as a base upon which all else builds and I shall support this movement vigorously.

"I believe that Oakland University is in a unique position to achieve these twofold objectives of career preparation as well as personal ethics, sustained inquiry, and socio-cultural enrichment.

"This university has a strong tradition in the liberal arts and sciences which we must not allow to diminish whatever delivery system will emerge. It also has a growing base in the professional schools which we support — strongly — if we are to be relevant and apropos to the times. The melding of these two will come in the careful planning of a strong general education core which focuses on the fundamental values discussed above and leads one steadfastly toward the requisite skills of a strong professional curriculum.

"The challenge of this melding is not easy and it will call for the greatest innovative resources this faculty has to offer. But I shall support this approach and charge you with leading the nation in this endeavor as Oakland University led the nation in past years with its adherence to the traditional values of the academy and at the same time remained relevant to the times."

President Champagne said, " 'The Oakland Experience' should focus on three dimensions in life viewed in the form of a human triangle, each leg adding strength to the other: The intellect, through a rich strong curriculum second to that found in no other institution; the affective domain through legitimate student-life activities and cultural experiences already well-provided in the curriculum and in the activities of the arts fostered by the faculty and students on the one hand and by the nationally renowned Meadow Brook activities on the other hand; and the body by a sound, but not overly ambitious, athletic program both intramural and extramural. To this threefold 'Oakland Experience' I will commit my administration."

President Champagne has a national reputation as a lecturer and consultant in the areas of manpower, fair employment, and occupational, adult, and continuing education and rehabilitation of the handicapped.

He has been active in work with legislative committees in shaping public policy and legislation in the fields of the human resources and occupational education and rehabilitation. In 1971, he was selected Houston citizen of the year for his work with the handicapped.

Why more Americans are choosing to own Seville than any single luxury import model...

The figures tell the story. In a time when nearly one out of every four new cars sold in America is an import, Seville outsells its nearest luxury foreign competitor by a wide margin—as you can readily see in the chart on the right.

Seville vs. Leading Luxury Import Models
Sales Per R. L. Polk, Jan.-Oct. 1980

Seville by Cadillac	28,641
Mercedes 240D	8,326
BMW 528i	6,169
Volvo GLE (Sedans and Station Wagons)	9,216
Audi 5000 (Complete "5000" series including Diesel and Turbo)	22,257
Peugeot 505S (All models)	2,774
Saab 900 (Complete "900" series including Turbo)	8,576

What makes Seville the exception . . . its distinctive styling? Yes, to a degree. Ride and roominess are considerations, too. Or maybe the key factor in Seville's success is its advanced technology.

The benefits of front-wheel drive. The first time you sit inside a Seville, you'll notice what seems to be an inordinate amount of legroom. That's one of the benefits of front-wheel drive. Front-wheel drive also gives Seville impressive traction in a wide variety of road conditions. Note: Of the six luxury imports listed in the chart on the left, only Audi and Saab have front-wheel drive.

A unique choice in engines. Seville is available with any one of three power plants: the standard Diesel engine, a gas-powered V6 or the new V8-6-4 engine. No other carmaker offers a comparable selection—foreign or domestic.

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Seville is a generation ahead in electronics. Many foreign automakers are just beginning to experiment with their "black boxes." Microprocessors have been a part of Seville for years. The electronic climate control uses one. The electronically tuned stereo radio does also. While the V8-6-4 Fuel Injection system uses a new on-board computer that can handle 300,000 decisions per second.

Advanced technology. Electronic sophistication. With standard features that often cost extra on luxury imports (if they're offered at all) plus distinctive styling, it's no wonder more Americans have chosen to own Seville than any single luxury import model. To buy or lease your Seville, see your Cadillac dealer soon.

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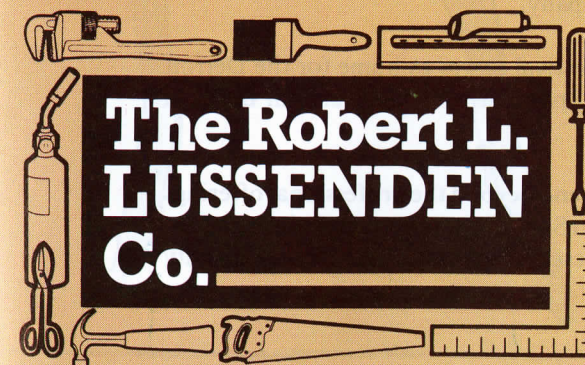
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General History

Oakland University was founded in 1957 when the late Matilda R. and Alfred G. Wilson gave their Meadow Brook Farms Estate of 1,400 acres and \$2 million to Michigan State University to create a new university in Oakland County. The university opened in 1959 and it was governed by MSU until 1970 when it received its independence. The university has added to the original Wilson gift and the university property totals some 1,509 acres. The current book value of the physical plant is \$73,366,000.

Meadow Brook Hall, the Wilsons' 100 room Tudor-style mansion, has been adapted as a conference and cultural center. More than 500,000 persons have toured the hall or attended conferences there to date.

Academic Programs

The major academic units are the College of Arts and Sciences and Schools of Economics and Management, Human and Educational Services, Engineering, Nursing, and Performing Arts. OU offers more than 70 undergraduate programs, and 29 graduate programs including doctoral programs in systems engineering and in reading education.



Cultural Activities

Enrichment of community cultural life through programs of the highest caliber is an OU goal. Each fall and winter, the Meadow Brook Theatre presents the best in professional theatre with a resident equity company.

Every summer, the Meadow Brook Music Festival serves as home for the Detroit Symphony Orchestra. Renowned classical and popular artists perform in Baldwin Memorial Pavilion.

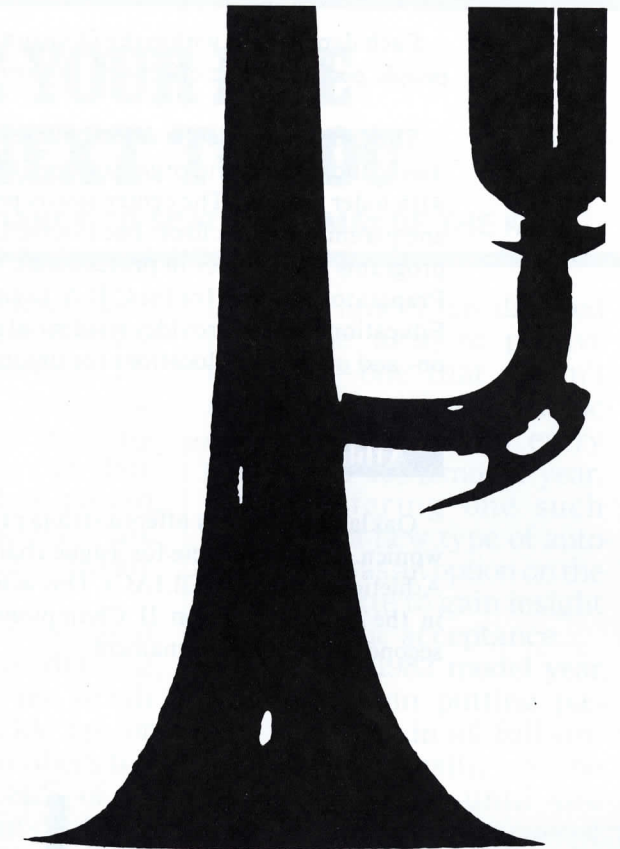
The university's performing arts strengths extend beyond the professional offerings of the Meadow Brook Festival and Theatre. "On Stage," the umbrella designation for the cultural arts programs of academic units, presents high caliber student and faculty theatre and dance performances.

For campus cultural events call the:

Meadow Brook Theatre	377-3300
"On Stage" events	377-2000
Meadow Brook Music Festival	377-2010
Meadow Brook Art Gallery	377-3005



Jacobson's



*"There's only
two ways to
sum up music:
either it's good
or it's bad.
If it's good, you
don't mess
about it; you
just enjoy it."*

—Louis Armstrong

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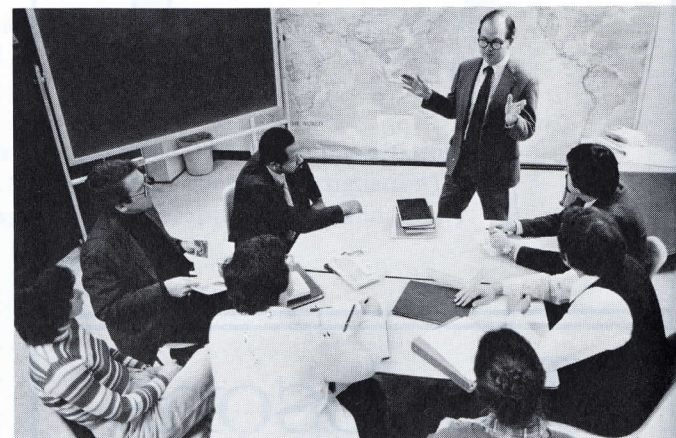
Continuing Education

Each department within the Division of Continuing Education is designed to help people perform more effectively in their roles as workers, parents, and citizens.

The Continuum Center offers counseling services and leadership training opportunities to individuals and organizations, and it has gained national recognition for work with older citizens. The center assists people of all ages in the meaningful evaluation and planning of their lives. The Course Department offers evening nondegree diploma programs and courses in professional, vocational, and cultural subjects on campus. Preparatory courses for the C.P.A. licensing examination are also offered. The Labor Education Service provides residential institutes and daytime and evening courses at on- and off-campus locations for union members.

Athletics

Oakland University offers a strong program of intercollegiate athletics for men and women. Teams compete for league championships in the Great Lakes Intercollegiate Athletic Conference (GLIAC). This winter the men's swimming team finished second in the NCAA Division II Championships. The women's basketball team placed second in the state tournament.



HOW TO SAVE YOUR LIFE AND THE ONE NEXT TO YOU

OVERCOMING YOUR PSYCHOLOGICAL RESISTANCE TO SEAT BELTS MAY BE THE KEY.

The facts are startling. Experts estimate that about half of all automobile occupant fatalities last year might have been avoided if the people had been wearing seat belts. That's because injuries occur when the car stops abruptly and the occupants are thrown against the car's interior. Belts reduce this risk.

Many people say they know the facts, but they still don't wear belts. Their reasons range all over the lot: seat belts are troublesome to put on, they are uncomfortable, or they wrinkle your clothes. Some people even think getting hurt or killed in a car accident is a question of fate; and therefore, seat belts don't matter.

If you're one of those people who don't use belts for one reason or another, please think carefully about your motivations. Are your objections to seat belts based on the facts or on rationalizations?

Here are a few of the common rationalizations. Many people say they are afraid of being trapped in a car by a seat belt. In fact, in the vast majority of cases,

seat belts protect passengers from severe injuries, allowing them to escape more quickly. Another popular rationalization: you'll be saved by being thrown clear of the car. Here again, research has proved that to be untrue—you are almost always safer inside the car.

Some people use seat belts for highway driving, but rationalize it's not worth the trouble to buckle up for short trips. The numbers tell a different story: 80% of all automobile accidents causing injury or death involve cars traveling under 40 miles per hour. And three quarters of all collisions happen less than 25 miles from the driver's home.

When you're the driver, you have the psychological authority to convince all of the passengers that they should wear seat belts. It has been shown that in a car, the driver is considered to be an authority figure. A simple reminder from you may help save someone's life. And please remember children can be severely injured in automobile accidents, too. Make sure Child Restraint Systems are used for children who aren't old enough to use regular seat belts.

Because so many people still don't use their seat belts,

the government has directed that some form of passive restraint—one that doesn't require any action by the occupant—be built into every car by the 1984 model year. GM is offering one such restraint—a new type of automatic belt—as an option on the 1980 Chevette to gain insight into its public acceptance.

By the 1982 model year, we must begin putting passive restraints in all full-size cars and, eventually, into the entire fleet. But until you purchase one of these cars of the future, you can protect yourself and others by using seat belts and urging your family and friends to follow your example.

At GM, we're very concerned about safety. So please fasten your seat belt, because even the best driver in the world can't predict what another driver will do.

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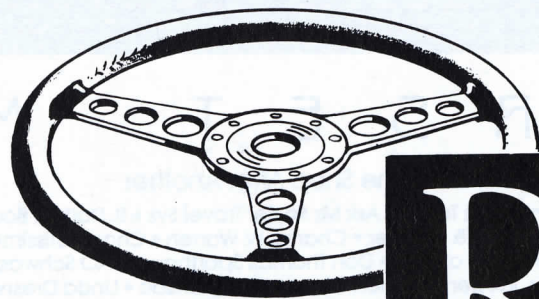
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Reader's
Digest

meet Hagopian's Oriental rug bugs!



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Seated left to right: Judy, Diane & Sue.

There are car buffs, music lovers, radio hams ... and now meet Hagopian's "Oriental Rug Bugs"! We call them "rug bugs" because they are experts when it comes to Oriental rug quality, design & origin ... and are very helpful when selecting the size, shape & color of the Oriental rug that's ideal for you.

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Meadow Brook Invitational: Outdoor Sculpture

Kiichi Usui, Curator
Meadow Brook Art Gallery

In a continuous effort to improve the environment the use of large scale outdoor sculpture in public places has been gaining widespread interest. In addition to its regular fall and winter season of art exhibitions, the Meadow Brook Art Gallery has been developing an outdoor sculpture exhibition aimed at exposing contemporary sculpture to the audience of the Meadow Brook Music Festival. It is the purpose of this project to cooperate with local business and industry in order to perform as a catalyst in providing opportunities and materials that will enable artists to present their work to a vast audience.

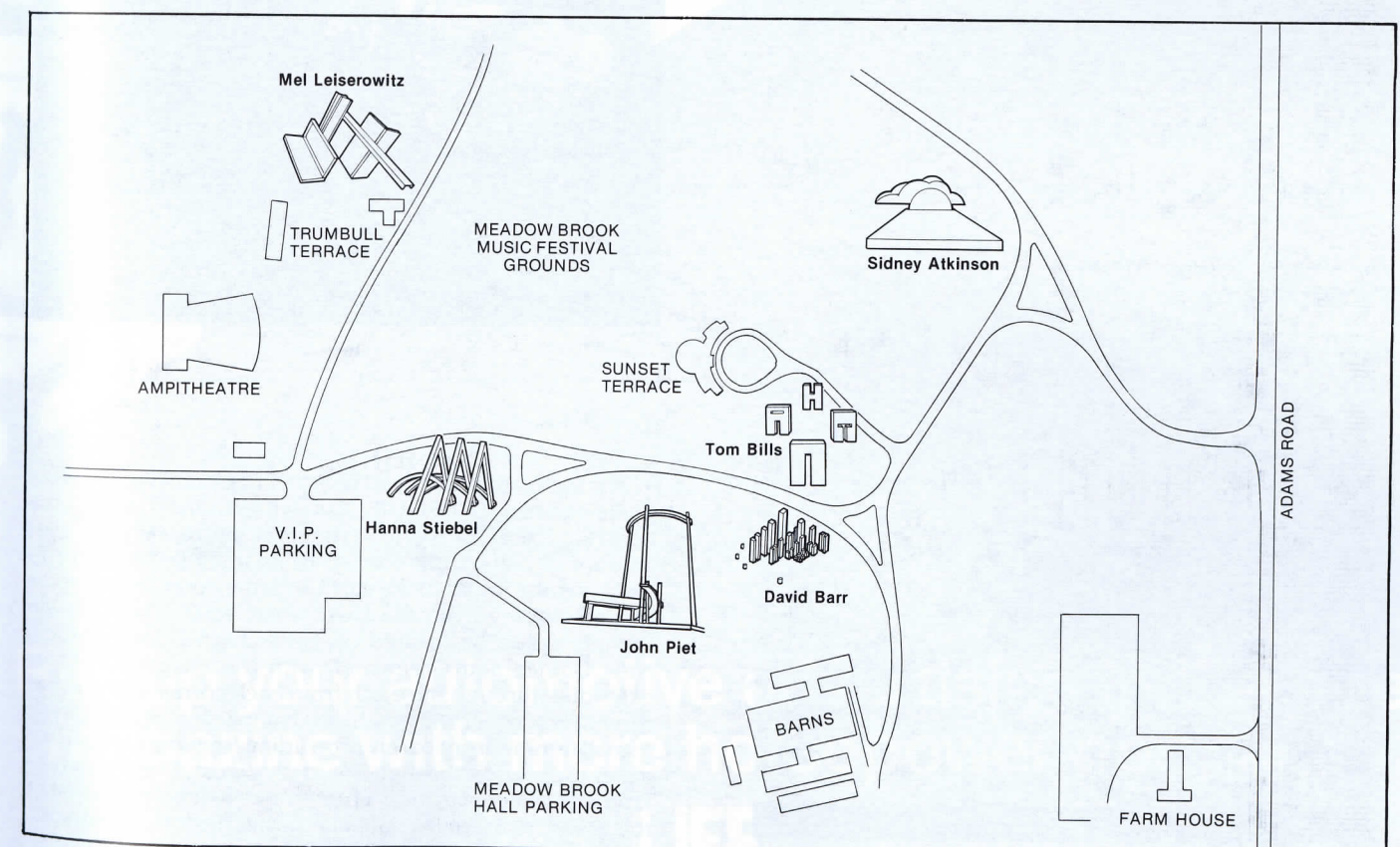
For this first invitational, the selection was limited to Michigan artists. In January of 1980, the art gallery sent approximately six hundred letters to artists registered as sculptors in the Michigan Art Registry and seventy-six artists responded with the submission of their slides. On May 17, an exhibition committee from the Meadow Brook Gallery Associates met to view the slides and

selected twenty artists for consideration. During the summer, the curator visited their studios to view the maquettes and the actual pieces. Arrangements were then made to photograph the maquettes on the proposed sites (see illustrations). By this process, the candidates were narrowed to fourteen semi-finalists.

The maquettes, artist's drawings and the simulated photographs of their entries were then exhibited at the gallery from January 18 through February 27, 1981. Before and during the exhibition, members of the Gallery Associates Board of Directors, and the artists themselves, were encouraged to find sponsors to provide the materials that would be needed for the realization of the sculpture projects. At the end of the exhibition, six finalists were announced.

The artists chosen to have their sculptures erected on the festival grounds during the 1981 summer season are:

Map of Sculpture Locations



Sydney Atkinson

A native of Chamblee, Georgia, Mr. Atkinson attended the Atlanta School of Art and completed a BFA in sculpture. He moved to Michigan to study with Michael Hall, Head of the Sculpture Department at the Cranbrook Academy of Art. After completing his MFA program, he taught at the Vancouver School of Art. He now resides in Flint.

Atkinson has exhibited in the "23rd Annual Southeastern Exhibition" at the High Museum of Art in Atlanta, 1969; the "1st Army Annual Exhibit" at Fort Benjamin Harris in Indianapolis, 1971; at the Detroit Artists Market and the J. L. Hudson Gallery in 1972; "All Michigan II: Annual Exhibition" in Flint, 1973; "Outdoor Sculpture Exhibition" at Wright State University in Dayton, Ohio, in 1974; "Sculpture Indoors and Out: First Invitational Exhibit" in Ann Arbor, 1975; "Syd and Friends" at the Flint Institute of Arts, DeWaters Art Center in Flint, 1976; and "Michigan Sculpture '77" at Macomb Community College in Warren, 1977; "Small Sculpture and Drawing" at the Detroit Artists Market, 1979, and a one man show at Mott Community College, Flint, in 1980.

In recent years, Sydney Atkinson has been working with landscape as an important element in his sculpture. *DAY STAR*'s obvious reference to a white cloud and sun on the horizon's edge, at the end of a long, straight highway, is a familiar scene for many motorists and will greet Meadow Brook visitors at the Adams Road entrance to the festival grounds. Reminiscent of the earlier pop movement of the 1960's and 1970's, an unbounded optimism permeates from the simple bright disk and the white cloud set against the varnished, unpainted color of steel.

Atkinson represents the struggling young sculptors of this generation who search their identity for new images in reaction to their predecessors whose aesthetic statements were dominated by minimalism.

His piece is sponsored by **Skyline Structures**, a division of Anderson "Safeway" Guard Rail Corporation of Flint, Michigan.

Day Star by Sydney Atkinson
Painted steel



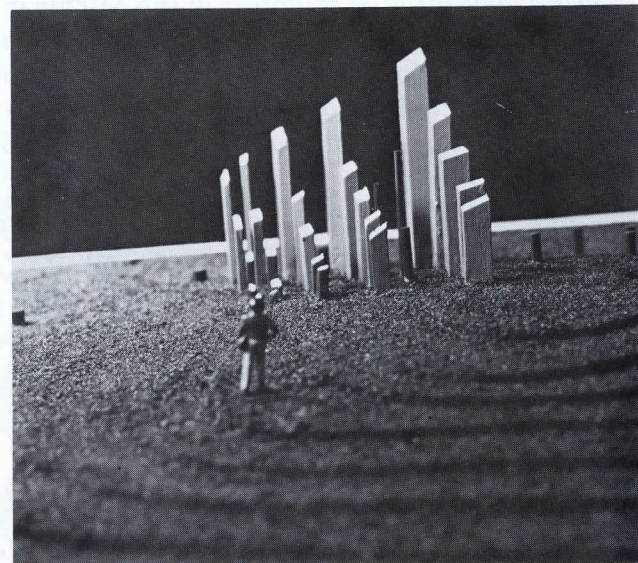
David Barr

An artist who is well recognized in the midwest, particularly in the Detroit and Chicago area for his poetic, three dimensional painting, David Barr teaches at Macomb Community College. He was educated at Wayne State University, where he received his BFA in 1962 and completed his MFA in 1965.

He has exhibited in numerous one man shows, such as Kazimir Gallery in Chicago in 1968, 1969, 1971 and 1972; Evanston Art Center in Illinois, 1969; Donald Morris Gallery in Detroit, 1973, 1976, 1979; Richard Gray Gallery in Chicago, 1975; Marianne Friedland Gallery in Toronto, 1975; San Jose Museum of Art in California, 1978; and Kent State University Gallery in Ohio, 1979.

In recent years, Barr has been involved with many large scale indoor and outdoor sculptures and in 1976, received a commission for the Fairlane Town Center in Dearborn for a 27' painted, steel piece entitled, *STRUCTURALIST TRANSFORMATION*. At Macomb College he erected nine units of a painted steel piece entitled, *CRYSTAL TRANSFORMATION* during 1976 and 1977. *FIVE STRUCTURALIST RELIEFS*, each relief 5' x 6', is on view at the Renaissance Center in Detroit.

Sunset Cube by David Barr
Painted steel



Barr is currently involved with an imaginative conceptual piece entitled, *THE FOUR CORNERS PROJECT*, which is a construction of the world's largest sculpture using the least amount of material. It consists of an invisible tetrahedron spanning the inside of the earth with the outer four corners just protruding from the crust of the earth. These visible corners are to be located on Easter Island, South Africa, New Guinea and Greenland, with the imaginary planes extending through the earth from each corner to the other three. This corner will be a buried pinnacle of marble (itself a small tetrahedron) barely protruding from the ground like a plant sprouting through the earth's crust. The documentation of the construction of this piece will be exhibited in the Meadow Brook Art Gallery during the 1982-83 season.

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The SUNSET CUBE, Barr's sculpture for Meadow Brook, will be placed on the high ground situated at the fork in the road, between Meadow Brook Hall's riding stables and Sunset Terrace, and is described by the artist as follows:

This sculpture is developed from my:

... response to a particular site, a gentle hill with a north/south axis.

... system for cleaving a diamond cross sectional form at the precise diagonal to produce a square.

... grid system that is "drifted" over by the inclined terrain.

The original cube, before its divisions and warpage into a diamond, was 15' a side, and the diagonal slice faces the western horizon with the square surfaces on a bias to the earth. The width and the spaces between the color/forms are additive proportions. The red forms are in a logarithmic spiral that counterpoints the strictness of the grid. The slice, or traumatic cutting across the diamond sections reveals the essential order of the conception.

The materials for Barr's piece were provided for by the **Budd Company** in Troy and the assistance for its fabrication was provided by the **COPCO Steel and Engineering Company** in Detroit.

Tom Bills

A native of Detroit, Tom Bills graduated from Oakland University in 1974. While a student at Oakland, he was student assistant to the curator of the Meadow Brook Art Gallery. He went on to study under the Whitney Independent Study Program in New York in 1975 and completed his MFA at Yale University's School of Art in 1978. In recent years, he has been working in his studio in Greenpoint, Brooklyn across the East River from Manhattan.

Bills has exhibited at the 112 Greene Street Gallery in New York, 1976; Blum/Helman Gallery, New York, 1978; Institute for Art and Urban Resources at P.S. 1 in Long Island City, 1979; N.A.M.E. Gallery in Chicago, 1979; Feigenson-Rosenstein Gallery in Detroit and Hayden Gallery at the Massachusetts Institute of Technology in Cambridge, 1980.

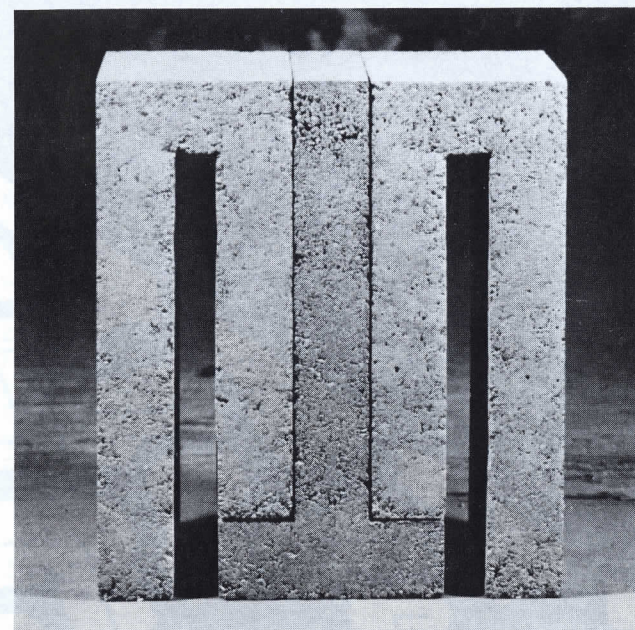
He also received a grant from the National Endowment for the Arts in 1980-81.

His piece will be placed in the area east of Sunset Terrace and consists of four cubes of concrete; each cube 32" x 22" x 19", positioned in a ground plan that creates a diamond shape with a diagonal distance of 50' x 32'.

The use of massive cement cubes is delineated by the sensitive linear space within the confinement of each cube giving a delicate balance of positive and negative play in its visual effect. Despite the coarse material, the roughness of cement and the cold steel plate, the appearance of the total sculpture is one of simplicity, serenity and lyricism rather than the expected coldness and severity of a cement structure.

Mr. Bills' sculpture was sponsored by the **Shuert Industries** of Troy.

Untitled by Tom Bills
Cement



Mel Leiserowitz

A Professor of Sculpture at Michigan State University, Mel Leiserowitz received his Master's degree from the University of Iowa in 1964. After a career in journalism, public relations and his own import business, Leiserowitz began making sculpture at the end of the 1950's.

His work has been shown in such exhibitions as the "Iowa Annuals" of 1962 and 1964; at the University of Iowa in 1964; the Orr Gallery in San Diego in 1964; and the "Michigan Annuals" in 1965 and 1967. He has been involved in group shows at the Kalamazoo Museum in 1966; Western Michigan University, 1969; Hope College, 1969; and East Lansing, 1976. He has had one man shows at Central Michigan University in 1966; the OK Harris Gallery in New York, 1970; Calvin College in 1972; Muskegon Museum, 1977; and Alma College in 1981. In 1979, Leiserowitz completed a commission for a large outdoor sculpture for the Performing Arts Center in East Lansing.

Mel Leiserowitz's works are geometric and, with few exceptions, they have a strong connection to minimalism. He is concerned with the ability of color to clarify through contrast, and the effects of color on balance and symmetry. Because sculpture out-of-doors is most often seen from a distance, legibility is an important consideration. An urban environment provides buildings, automobiles and people to give scale to the sculpture. In a rural environment there are fewer measuring elements to function in this way and the sculpture needs internal elements of measure which can include shape and color. A further device used by Leiserowitz is framing, i.e., creating new compositions in the sculpture by drawing attention to the relationships of the parts to one another through spatial openings, and of the sculpture to the environment.



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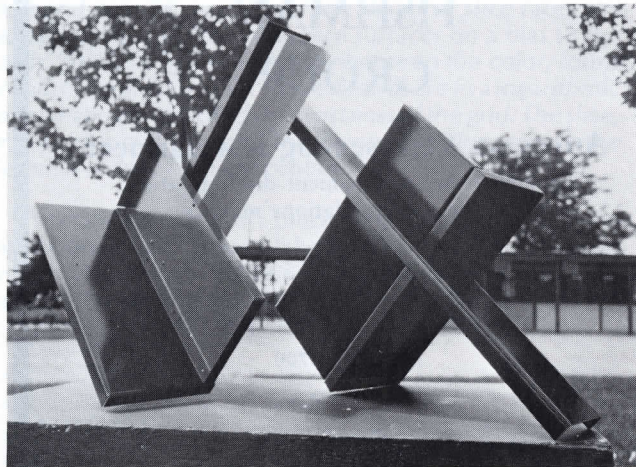
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Leiserowitz's piece for Meadow Brook is an X-shaped construction painted red, blue and white and stands 15 ft. high. It is placed in front of the Festival's ticket office where it is visible to motorists on Walton Boulevard, greeting thousands of music lovers with joyous anticipation.

The steel for Mel Leiserowitz's sculpture was generously donated by the **Kasle Steel Company** of Dearborn, Michigan.

Untitled by Mel Leiserowitz
Painted steel



John Piet

With the completion of the installation of TIME MYTH in an interior court of the K Mart Corporation headquarters in Troy, John Piet is receiving nationwide recognition with his large scale sculpture. Piet studied at the Detroit Society of Arts and Crafts (Center for Creative Studies), earned his BFA in 1972 and completed his MFA at Wayne State University in 1973. He now teaches sculpture and ceramics at Macomb Community College.

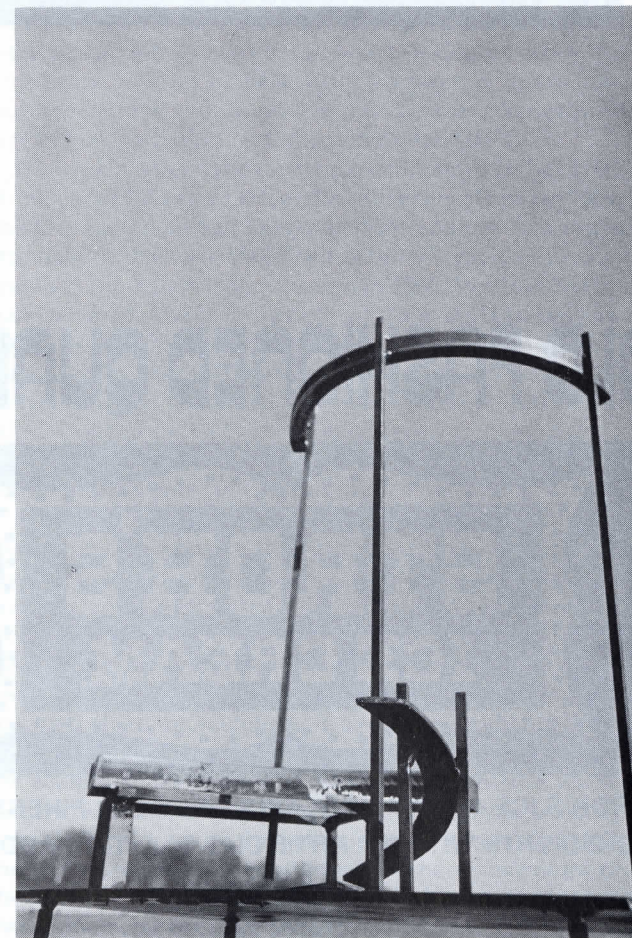
In 1974, Piet organized the "Forsythe Saga Invitational Art Show" in Detroit; and at Macomb, the much acclaimed "Michigan Sculpture '77." His work has been included in such exhibitions as: "All Michigan I" in 1971 and "II" in 1972 at the Flint Institute of Art; "Environmental Sculpture Symposium" at Wright State University in Dayton, Ohio, 1974; "Michigan Focus Show" at the Detroit Institute of Arts in 1975; "Sculpture Inside and Out", University of Michigan in Ann Arbor, 1975; "15 Contemporary Sculptors," Michigan State University, East Lansing, 1976; "Seven for '76" at the Paul Sargent Art Gallery at Eastern Illinois University; "Tradition and Invention: the Fifth Michigan Biennial" at the Kresge Art Gallery of Michigan State University; "Detroit Artists" at the Cranbrook Museum of Art, 1979; and "Kick Out the Jams," 1980 at the Detroit Institute of Arts. He has also had one-man shows at the Willis Gallery in Detroit in 1974 and 1976.

Piet sums up his attitude toward his work in this following statement of his intent:

The ethic involved in seeing one's work of art objectively is difficult. My objective is to compose in the air so there is a certain affinity established between the earth and the sky... I admit this is only part of it. I get to a point where I know the direction of my work but not the shape. I work in a tension that is provoked by contradictions... the still... systematic... compositional way in which I conceive of my work... more in terms of a composition versus the energy... the actual chance noise. The effect of the two opposites is put to work by me until the moment is revealed where conscious choice doesn't exist... and the paradoxes vanish. My roots are in the engineered industrial midwest... powerful influences come from the factories and streets of Detroit where I can draw from a wealth of technology and raw materials... essential in providing the total composition.

John Piet's piece for Meadow Brook is TELEGRAPH EXCHANGE, MIDWEST SWEEP SERIES. It is 24' x 12' x 20' and will be situated on the middle ground between the Meadow Brook Hall's riding stables and Sunset Terrace. His sponsors for this project are the **J&J Burning Company** of Detroit, who are providing the fabrication of this piece; the **Budd Company** of Troy has provided the steel materials; and the **Gale Group** of Detroit has provided installation assistance.

Telegraph Exchange, Midwest Sweep Series
by John Piet
Painted steel



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Hanna Stiebel

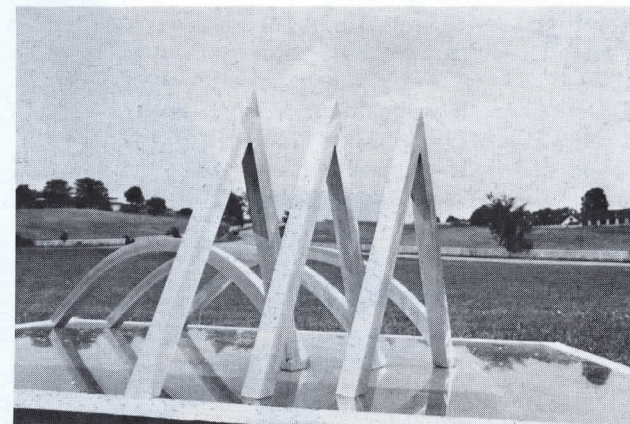
Israel born sculptor, Hanna Stiebel, after completing an undergraduate degree at Hebrew University, came to the United States to study with Martha Graham in New York. Ingenious Miss Graham uncovered the potential talent in Hanna and helped channel her creative insight and energy into visual art.

Mrs. Stiebel attended the New School for Social Research in New York and then moved to Michigan to attend Cranbrook Academy of Art. After completing both a BFA and MFA at Cranbrook, she proceeded with further post master studies at Wayne State University and the University of Florence in Italy. She has exhibited works at the Detroit Institute of Arts, the London Art Gallery, New York, Detroit, Birmingham and Atlanta. She has also had large scale outdoor sculptures commissioned for the Lake Fairlee Art Camp in Vermont; the City of Detroit's Harmony Park; the Illinois Central Building in Chicago; and the Renaissance Center in Detroit.

RHYTHMS AND VIBRATIONS is one of the most ambitious undertakings in Hanna Stiebel's long career and a very appropriate installation for the Meadow Brook Festival grounds. Her sculptural response to the music and dance elements are successfully embodied in three parallel units of linear construction with the combined triangle and gentle arc parabolically connected at one end. The height at the peak of the triangle is 24' and its arc spans 42'. This piece is located in the flat field, east of the south parking lot.

RHYTHMS AND VIBRATIONS was commissioned by Mr. and Mrs. James B. Fitzpatrick. The aluminum was supplied by the Reynolds Aluminum Company and the sculpture was fabricated at Oakland Welding Industries at Pontiac.

Rhythms and Vibrations by Hanna Stiebel
Aluminum



Our intention for this project is twofold: to encourage artists to advance their artistic growth, and secondly, to enhance our own living environment.

The Meadow Brook Art Gallery and the artists have agreed that this sculpture will be on display at this location for three years. In the meantime, we are hopeful that we can encourage the purchase of these art works by local corporations and individuals, either for their own display or for donation to public institutions. It is our intention to repeat this invitational every two or three years, in order to develop a Meadow Brook Art Park that will meet the challenge of art in the 1980's.

This project has been made possible with grants from the National Endowment for the Arts, the Institute of Museum Services, and the Michigan Council for the Arts.

In addition to the materials and the technical assistance that has been provided by the aforementioned companies in Michigan, the art gallery has received contributions from the following individuals in support of this project: Mr. and Mrs. John K. Rye of Birmingham; Mrs. Peggy DeSalle of the Little Gallery in Birmingham; Mr. and Mrs. John M. Booth of Birmingham; and Mr. and Mrs. Louis G. Redstone of Detroit.



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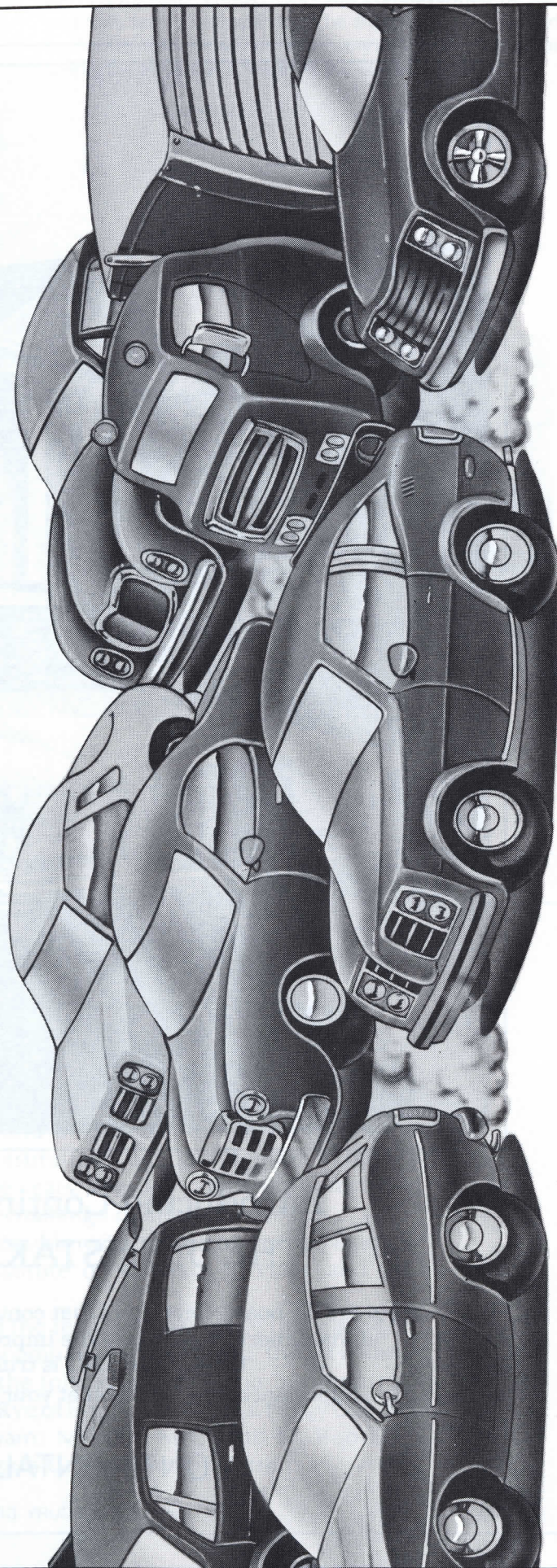
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Cesare Siepi, *Basso* Sun., Nov. 22
Vienna Chamber Orchestra &
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Charles Treger, *Violinist* Sun., Jan. 10
Dame Janet Baker, *Mezzo-Soprano* Sun., Jan. 17
Sofia Philharmonic Thurs., Feb. 4
Detroit Symphony Orchestra,
Erich Bergel, *Conductor* Fri., Mar. 5
Maurizio Pollini, *Pianist* Wed., Mar. 24

Chamber Arts Series in Rackham Auditorium
London Early Music Group Fri., Oct. 23
Panocha String Quartet Sat., Nov. 7
Tashi: *Clarinet & Strings* Sun., Nov. 15
Concerto Soloists of Philadelphia Sat., Dec. 12
Orpheus Ensemble Sun., Feb. 7
Chamber Orchestra of Versailles Thurs., Feb. 18
Heinz Holliger, *Oboist* Sun., Mar. 7
Tokyo String Quartet Sat., Mar. 20

Debut and Encore Series in Rackham Auditorium
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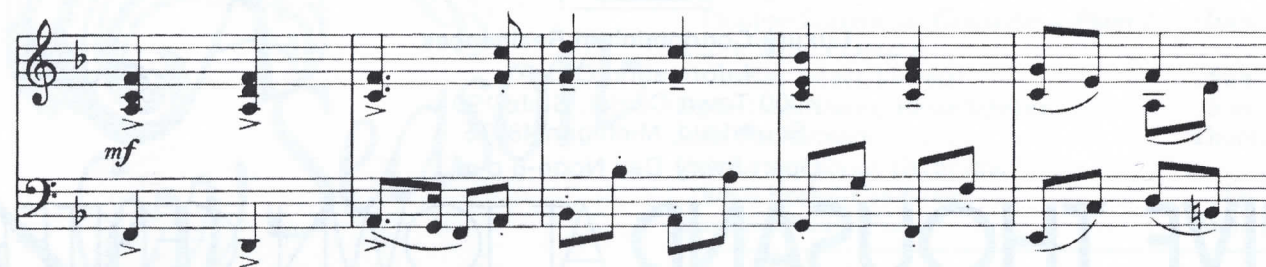
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Meadow Brook Executive Committee Chairpersons Mr. and Mrs. Gerald Greenwald

June 25, 1981, marks the opening of the eighteenth Meadow Brook Music Festival Season.

It is particularly appropriate to express our appreciation to Glenda and Gerald Greenwald who have played a critical role in making it possible for the Festival to continue its tradition of excellence and cultural enrichment.

We are especially grateful to Glenda and Gerald for their leadership of the Executive Committee, a group of dedicated and involved volunteers who, along with the corporations and foundations, assure that this outstanding Festival will continue to provide exciting and varied musical programs in a magnificent and relaxing setting. Without this assistance, there could be no Festival.

On behalf of Oakland University, the Meadow Brook Music Festival, and all of those people who love music and the beauty of the out-of-doors, I extend my deepest appreciation.

Joseph E. Champagne
President, Oakland University



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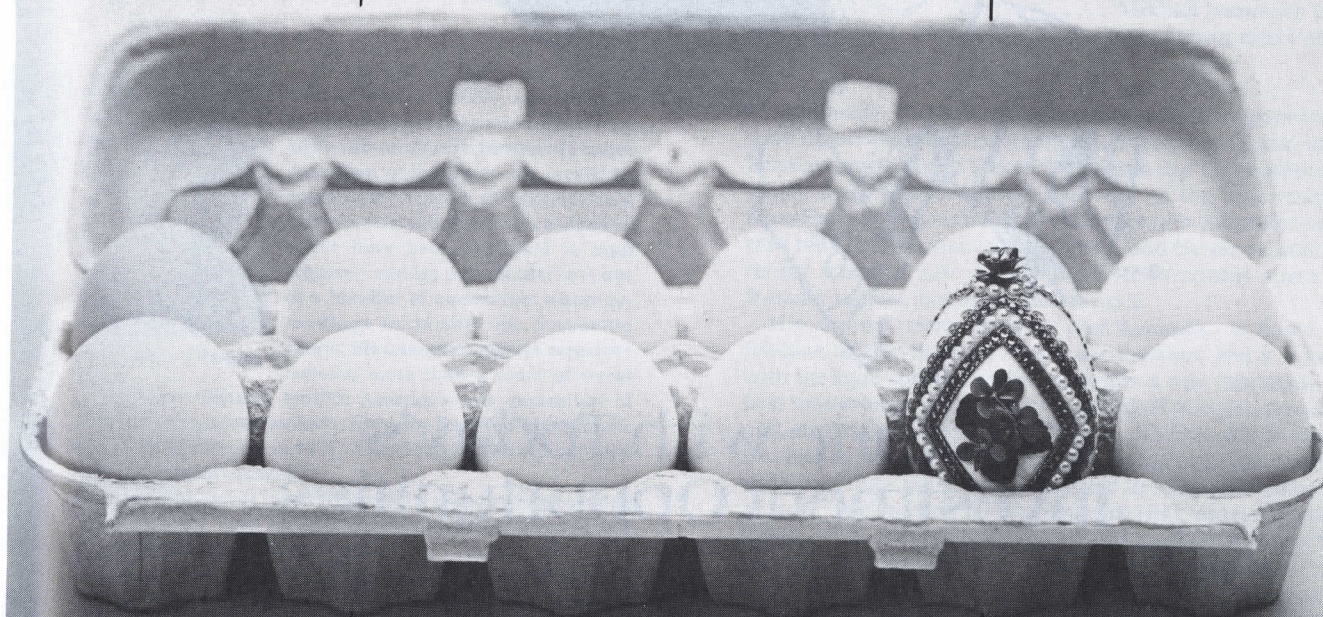
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RUTH LAREDO, pianist

GLINKA: Russlan and Ludmilla Overture

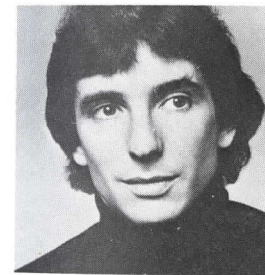
RACHMANINOFF: Concerto No. 2 in c for Piano,
Op. 18
Moderato
Adagio sostenuto
Allegro scherzando

INTERMISSION

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

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

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Michael Tilson Thomas

At the age of thirty six, Michael Tilson Thomas already is a conductor of international reputation. He has an eight-year music directorship of a major American orchestra to his credit; he conducted six years of concerts on a network television series; his articles on music have been published in both scholarly and lay periodicals; he is one of a handful of conductors whose recordings frequently hit best-seller charts; his unusually diverse repertory includes more than a score of world premieres. In short, Thomas typifies America's new generation of dynamic, wide-ranging music makers. When the Buffalo Philharmonic appointed him music director in 1971, *Time Magazine* called him "the hottest young conductor around."

Thomas is a Californian by birth. His paternal grandparents founded and starred in the New York Yiddish Theatre; his father directed and wrote for films; Paul Muni was his cousin.

He began his study of music as a youngster, and at the age of nineteen was attracting attention as a conductor. He graduated from the University of Southern California; and while at Tanglewood, won the coveted Koussevitzky Prize. Subsequently he worked at the Ojai Festival in California, eventually assuming full responsibility from 1972-76.

He has recorded for CBS and Deutsche Grammaphon; in 1975 he won his first "Grammy" with an album of Orff's *Carmina Burana*, and his "Gershwin on Broadway" with the Buffalo Philharmonic leapt on to the best seller lists immediately. Other albums conducted by Michael Tilson Thomas include works with the Los Angeles Philharmonic; the English Chamber Orchestra; and the London Symphony Orchestra.

In 1979 Thomas resigned his post with the Buffalo Philharmonic to be available to accept more invitations world-wide. He is currently devoting an increasing amount of time to opera.



Ruth Laredo

When Ruth Laredo made her debut with the New York Philharmonic, *The New York Times* Sunday Arts and Leisure section called her "the present generation's first truly major American woman pianist." Since then she has gone on to play all over the world and in the most famous concert halls in our country and also at the White House. Her career has been unique with a wide scope of repertoire and a great variety of achievement: as soloist with orchestras, as recitalist, in chamber music, and especially as a recording artist. Earlier this season Columbia Records released Ms. Laredo's newest project for them, the complete solo works of Rachmaninoff. She is the first person ever to have completed such a monumental task — seven volumes of Rachmaninoff. Her live performances and recordings of the complete sonatas of Alexander Scriabin sparked a great revival of interest in his music and were the first such recordings and performances heard on this continent. Her record of Ravel piano music (which includes her signature piece, "La Valse") won her the "Best of the Year" awards from *Stereo Review Magazine* and the *Saturday Review*. She won a Grammy award nomination in 1976.

We in Michigan can be proud that Ms. Laredo is a native of Detroit. She studied with Rudolf Serkin at the Curtis Institute in Philadelphia and made her New York orchestral debut in Carnegie Hall under Leopold Stokowski. She participated in the Music from Marlboro concerts from their inception in 1965; performed in the very first "Isaac Stern and Friends" concerts at Carnegie Hall, and has performed frequently as guest artist with such ensembles as the Tokyo and Cleveland Quartets. Among her many other achievements, Ruth Laredo was nominated by the *Ladies' Home Journal* as Woman of the Year in 1978.

OVERTURE TO RUSSLAN AND LUDMILLA

..... Mikhail Ivanovich Glinka
(Born June 1, 1804, in Novossenskoye, Russia; died February 15, 1857, in Berlin)

In Glinka's youth, Russian concert halls and opera theaters were dominated by Westerners, and there was almost no truly Russian music except that of the church and the peasants. As a young man, Glinka studied the work of the best composers from Paris and Vienna that could be heard in Saint Petersburg, then took composition lessons in Italy and Germany, and on his return wrote *A Life for the Czar*, a successful opera on a Russian subject, but in the Italian style.

His second opera, *Russlan and Ludmilla*, is based on a Russian tale by the poet Alexander Pushkin, and it is infused with the style and spirit of folk song in a way that made it the first masterpiece in the great flowering of Russian music. The plot revolves around a knight, Russlan, and his gallant rescue of a nobleman's daughter, Ludmilla, who has been captured by an evil dwarf. The music was completed in 1841, after three years of work, and the first performance, in 1842, did not please the public, but eventually *Russlan and Ludmilla* came to be recognized as the cornerstone of Russia's musical art.

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

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

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

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in chamber music parties at his home.

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

The successful performance of the last two movements took place in December, 1900. The Second Concerto had its first complete performance at a Philharmonic Society concert in Moscow on October 14, 1901, with the composer as soloist.

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

The Concerto calls for the following orchestral instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals and strings.

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

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

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

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

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

The news was that he planned to marry. The subject was a complex one. The issue was not simply that the two women might be jealous. The problem was Tchaikovsky's homosexu-

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ality and his decision to accept as his wife a strange, insistent young woman who pressed herself upon him despite his repeated explanation that he did not love her and, as a husband, would not.

In a long letter of July 15, 1877, Tchaikovsky wrote to Madame von Meck, "Naturally, having lived thirty-seven years with an antipathy towards marriage, it is painful to be suddenly converted by destiny into the fiancé of a woman to whom I am indifferent ... Have you not read again and again between the lines of my letters how deeply I cherish our friendship and how warm my feeling for you is? How much I wish to prove, not by word but by act, all my gratitude and sincere love for you! I have only one way: my music ... I shall inscribe on the [Fourth] Symphony, 'Dedicated to my friend.' And so goodbye, my dear, good, sweet friend ... Please tell no one what led to my marriage. Only you know."

The marriage took place on July 18, while Tchaikovsky was trying to finish the Symphony. The couple was together for about two weeks out of the next two months, and in September the composer failed in a suicide attempt. His brother took him to Switzerland, where he regained some emotional stability, and to Italy, where he returned to work on the Symphony. On January 7, 1878, it was done and on February 22, in Moscow, it was performed for the first time.

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

The best guide through the Fourth Symphony is still the one that Tchaikovsky wrote in a long letter to Madame von Meck in 1878, here abridged:

"Our symphony has a program that I can express in words to you alone. The introduction is the germ of the entire Symphony, its central idea. This is Fate, the force that prevents our hopes of happiness from being realized, that jealously watches to see that peace and happiness not be completed or unclouded. [Successive new themes express] growing discontent and despair. A sweet vision appears but bitter Fate awakens us. Life is a continuous shifting, grim reality.

"The second movement [*Andantino in modo di canzona*] expresses another aspect of longing. One regrets the past but is too weary to start a new life. The third movement [a scherzo] expresses no definite feelings but is a series of capricious arabesques. The mind is empty, the imagination free to draw curious designs, disconnected images like those that pass through the mind before falling asleep, beyond reality, incoherent.

"The fourth movement [*Allegro con fuoco*]: If you find no joy in yourself, seek it in others. See how the people find their pleasures. Here is a pleasant holiday festival. [A Russian folk song is heard.] No sooner do you forget yourself, then merciless Fate reappears. The others pay no attention. There are simple, profound joys in the world. Take them and life will be bearable after all."

The Fourth Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

663rd performance

Saturday, June 27

DETROIT SYMPHONY ORCHESTRA MICHAEL TILSON THOMAS, conductor

BEETHOVEN: Leonore Overture No. 3

INTERMISSION

MAHLER: Symphony No. 9 in D

Andante comodo

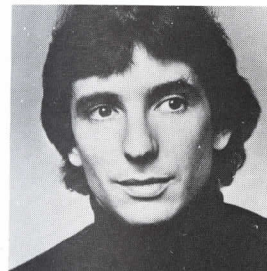
Im Tempo eines gemächlichen Laenders

Rondo: Burleske

Adagio

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LEONORE OVERTURE NO. 3

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

Beethoven's only opera, which we know as *Fidelio*, was originally called *Lenore*, after a melodrama based on an actual event of the French Revolution. In order to avoid confusion with two other operas on the same play, Beethoven changed the title to *Fidelio*, the name adopted by the heroine in the course of the action. For political reasons, the setting was moved to Spain, where the story is set in a prison near Seville. The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version which was not performed until 1814, is now considered one of the greatest works of the musical theater.

The story concerns Florestan, a nobleman incarcerated by a Governor whose crimes he has threatened to reveal to the King's Minister. Lenore, Florestan's wife, determines to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. When the evil Governor decides to kill Florestan and orders a grave dug, Lenore reveals her identity, whips out a pistol and holds him at bay while the trumpets announce the arrival of the Minister, who frees all the political prisoners and sends the villainous Governor to a dungeon cell.

Beethoven wrote four different overtures for the work. The one called Overture to *Fidelio* was written for the 1814 production and is now usually played as the introduction to the opera. His earlier attempts to write a satisfactory piece for this purpose resulted in the three different works we now call the *Leonore* Overtures. The composer had his doubts about the first one, discarded it before the opera was performed, and never allowed it to be played during his lifetime. No. 2, which was used in the 1805 production, is the longest of the four overtures, and is a kind of orchestral synopsis of the Climactic movements of the drama. For the 1806 production, Beethoven condensed this into Overture No. 3, which is in effect a short and powerful symphonic poem, and has become the most popular of them all. In the opera house, it is sometimes played as an entr'acte between the two scenes of Act II.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

SYMPHONY NO. 9, IN D MAJOR

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

The history of music since 1824, when Beethoven's ninth and last symphony had its first performance, shows over and over again the superstition and awe with which later composers confronted his monumental work. The fear of even seeming to challenge his matchless accomplishment was so great that only one important composer since then has published more than nine symphonies in his lifetime — Dmitri Shostakovich, from the "realist" Soviet Union, whose fifteen symphonies are a great body of twentieth-century music.

In the generation or two before Beethoven, Mozart wrote forty-one symphonies, and Haydn more than a hundred, but in their time most music was primarily functional and was only incidentally expressive. Later, composers as different as Schubert, Dvorak and Vaughan Williams wrote nine symphonies. Bruckner wrote ten but published only nine. Sibelius wrote seven and Tchaikovsky six. Mendelssohn avowed only five, although he had composed more than a dozen miniature symphonies before he was out of his teens. Brahms and

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Schumann each left us four symphonies, Saint-Saens three and Cesar Franck only one.

Mahler, like a mythological figure seeking escape from the pursuit of the gods, practiced a kind of subterfuge. He could very easily have given a number to the major work that followed his Eighth Symphony. Instead, he gave it a descriptive title, *Das Lied von der Erde* ("The Song of the Earth"), but admitted in a subtitle that it is in fact a kind of song-symphony for voice and orchestra. He wrote the work that he admitted to be his Ninth Symphony during the summers of 1909 and 1910, and in fact he later sketched portions of a Tenth, but what is now heard of this was completed by other hands. Mahler's Ninth Symphony was indeed his last work.

Mahler earned his living as a conductor and wrote most of his great scores in the mountain retreats where he spent his summers. As his career developed, he advanced from provincial towns to important cities, and in 1897 he took one of the most important positions in all Europe at that time: General Director of the Royal and Imperial Opera in Vienna. At the end of his tenth season there, he resigned and went to New York to direct the Philharmonic and to conduct the Metropolitan Opera, with the hope of earning enough money in a few seasons to be able to give up conducting and to devote all his time to composition. His failing health allowed him to work in America for only three seasons but he spent the two intervening summers of 1908 and 1909 in Austria. These were the summers of *Das Lied von der Erde* and the Ninth Symphony.

In the autumn of 1909, Mahler returned to New York with a rough, almost illegible manuscript of the Ninth Symphony. He cleaned up the score during the winter and took it back to Vienna in the spring of 1910, but he showed it to no one, not even to his young disciple and trusted friend, Bruno Walter. Mahler's next season in New York was cut short by illness and he returned to Vienna to die. Walter conducted the Ninth Symphony's first performance, in Vienna on June 26, 1912, more than a year later.

"Mahler was an adventurer of the mind," Walter wrote long afterwards. "His feeling and uncontained drive to self-revelation were elemental." The Ninth Symphony is a revealing summation of a life and, above or beyond that, it is an eloquent farewell to this world, written by a great composer who knew that his heart was failing and that he had little more time here. It

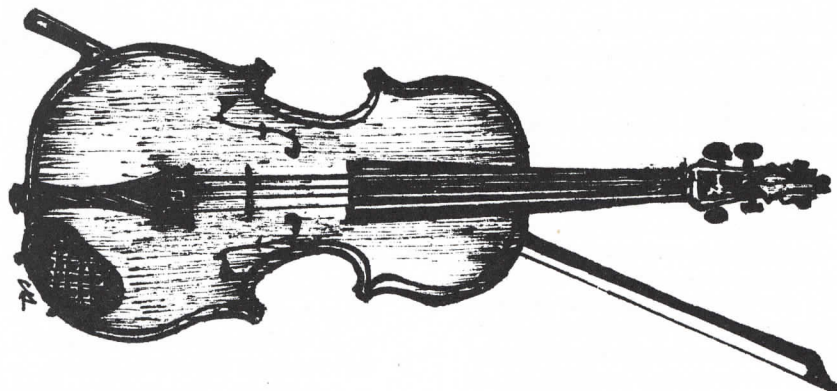
is, most profoundly, music of resignation, renunciation and departure.

The Ninth Symphony abandons even the few traditional structural features of the classical symphony that Mahler had retained in his earlier works. None of the four movements is in anything like sonata form. The first and last movements are slow, not fast. A few thematic germs that grow out of the mysterious stillness of the first movement, *Andante comodo*, permeate the entire work. They are tiny melodic elements, some of which consist of no more than two notes that are stretched or added to or turned upside down and changed and extended in so many ways that only great familiarity with this very long symphony shows its tight, inner, musical unity.

Mahler did not give the second movement a conventional Italian heading but a description, in German: "In the tempo of an easy-going slow *Ländler*. Somewhat heavy-footed and very vigorous." The *Ländler* is an Austrian peasant dance in 3-4 time, distantly related to the waltz, and this movement gives the Symphony a kind of anchor on earth, in contrast to the eternal, spiritual quality of the first movement. In form and character, it takes the place of the minuet or scherzo of the symphonies of the Classical and Romantic periods, but it is doubled in size, to match the proportions of the other huge movements.

The third movement of the Symphony is a Rondo, a musical form in which a principal theme recurs several times, always followed by new and different contrasting themes. For generations before Mahler's time, it was usually used for jolly and good-humored finales but in the unconventional plan of the Ninth Symphony, Mahler notes that this is a burlesque rondo, for the music is full of spirits not usually expressed in this form: irony, grotesquerie, aggressiveness. It is, Mahler noted, "very defiant."

The last movement is a gigantic, slow song of parting, Mahler's swansong, in which, Bruno Walter said, "He peacefully bids farewell to the world ... like the melting of a cloud in the ethereal blue." The Symphony is scored for piccolo, four flutes, three oboes, English horn, three clarinets, clarinet in E-flat, bass clarinet, four bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, tam-tam, glockenspiel, snare drum, two harps and strings.



665th and 667th performances

Thursday, July 2 Saturday, July 4

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conductor IDA HAENDEL, violinist

WAGNER: Prelude and Liebestod, from
"Tristan and Isolde"

BRUCH: Concerto No. 1 in g for Violin, Op. 26
Vorspiel-allegro moderato
Adagio
Finale

JULY 2 - CONCERT ONLY

TCHAIKOVSKY: Concerto in D for Violin and
Orchestra, Op. 35
Allegro moderato-Moderato assai
Canzonetta-Andante
Finale-Allegro vivacissimo

JULY 4 - CONCERT ONLY

INTERMISSION

BRAHMS: Symphony No. 1 in c, Op. 68
Un poco sostenuto-Allegro
Andante Sostenuto
Un poco allegretto e grazioso
Adagio-Piu andante-Allegro no troppo
ma con brio

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Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969

to be the conductor of the Los Angeles Chamber Orchestra.

Opera is a new enthusiasm for which he wishes he had more time.

He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.



Ida Haendel

Few people can lay claim to being one of this century's greatest violinists who has performed virtually everywhere in the world with the finest orchestras and best conductors and, at the age of 40, wrote a fascinating autobiography, "Woman with Violin." A child prodigy, Miss Haendel began to play when she was only three years old, and by the age of ten she had performed internationally, making her London debut at the Queen's Hall. From the beginning, no one could dispute her enormous talents.

Miss Haendel's repertoire is, essentially, the greatest works written for the violin: all the major concerti and sonatas by the most renowned composers. One of her favorites is the Sibelius Violin Concerto, about which she cherishes a letter from Sibelius himself, praising her for her "rare standard" of interpretation.

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

PRELUDE AND LOVE-DEATH, FROM *TRISTAN AND ISOLDE*

..... Richard Wagner
(Born May 22, 1813, in Leipzig; died February 13, 1883, in Venice)

For many years, the two famous excerpts from Wagner's great music-drama about the immortal lovers, Tristan and Isolde, have been called Prelude and *Liebestod* ("Love Death"), but when Wagner conducted them at a concert in Vienna in 1863, the year in which he completed the opera, he considered the Prelude to describe the "Love Death" and the Finale to be a "Transfiguration."

Wagner wrote the following note for the program: *Prelude*: Tristan, as bridal envoy, is bringing Isolde to his uncle, the King. They love each other. From the first stifled moan of speechless longing, from the faintest tremor to unpent avowal of hopeless love, the heart goes through each phase of futile battle with inner fever, until it swoons and is extinguished as in death. *Finale (Transfiguration)*: Yet, what Fate, separated from this life, is revived, transfigured and united in death. At the body of dying Tristan, Isolde sees transcendent consummation of their passionate desire, eternal union in infinite realms; no bond, no barrier indivisible."

Franz Liszt was responsible for transferring the name *Liebestod* from the Prelude to the Finale. When he made a piano transcription of the Finale, he used as an introduction a brief passage from the Love Duet in the second act, in which the word *Liebestod* appears. He called his transcription of the Finale *Liebestod*, and the misnomer has stuck.

The music of the Prelude, assembled from themes in the music-drama, soars to great heights of ecstasy, then ends on a somber note that foretells the tragic but beautiful story that is to unfold on the stage. In the Finale, Isolde arrives too late to save the dying Tristan. He calls her name and falls lifeless at her feet. Oblivious of all around her, Isolde bends tenderly over her dead lover, and sings of the eternal rapture that will be theirs as she

joins him in death: "Friends, look. Don't you know and see his beauty, his courage? I hear only a gentle, wondrous song that cries my sadness, that tells all, that sounds and surrounds me. Shall I breathe this air, these scented breezes? To drown in the waves, to sink with the shells, unaware — the greatest job."

CONCERTO FOR VIOLIN AND ORCHESTRA, NO. 1, IN G MINOR, OP. 26

..... Max Bruch
(Born January 6, 1838, in Cologne; died October 2, 1920, in Berlin)

Max Bruch was an important musician in his time. He started his career as a child prodigy who had a symphony performed when he was only fourteen years old and he grew up to write operas, oratorios, symphonies, concertos and chamber music, but he is remembered today only by his G-Minor Violin Concerto and a few other solo pieces. He was born eleven years after Beethoven's death and died two years after Debussy's, almost forgotten by musicians, who thought of him as belonging to a distant musical past. He had outlived the Romantic era to which he belonged.

Bruch wrote his first Violin Concerto in 1866 and 1867, when he was not yet thirty years old, but sketches for it go back ten years earlier. After a trial performance in April, 1866, he revised his score radically, and that summer sent it to the great violinist Joseph Joachim, who helped him put it into its final form. Joachim played through the Concerto with the Hanover Court Orchestra in October, 1867, and played its first public performance at a concert in Bremen in January, 1868. When it was published, that April, it was with an inscription, "Dedicated, in friendship, to Joseph Joachim."

The concerto, as we now know it, is in three movements, the first two played without pause. Bruch at first thought it too free in form to deserve to be called a Concerto and thought that it might better be entitled a Fantasy, but Joachim wrote to him, "I think that the title Concerto is easily justifiable. The second and third movements are too thoroughly developed to be a fantasy. There is a beautiful relationship between the movements and — most important of all — there is enough contrast between them."

Bruch called his first movement a Prelude, *Allegro moderato*, and it serves as an elaborate introduction to the beautiful slow movement, *Adagio*. The Finale, *Allegro energico*, is a brilliant bravura showpiece for the soloist.

SYMPHONY NO. 1, IN C MINOR, OP. 68

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

In 1862 Brahms began to work on the music that was to become his First Symphony, which would not be completed for fourteen years. As the time passed, his other work gained him an important place in the world of music. A symphony by Schumann's heir was eagerly awaited, but he would not be rushed. "Composing a symphony is no laughing matter," he once said, and at another time, "I shall never finish a symphony. You have no idea how it feels to hear behind you the tramp of a giant like Beethoven." In 1876, when he was forty-three years old, Brahms finally got up courage enough to release it for performance and the premiere took place on November 4 at the Grand Ducal Theater in Karlsruhe. Because he trusted the conductor and admired the orchestra of this small city, Brahms had refused offers to perform the Symphony elsewhere, but soon he conducted it himself in Mannheim, and then Munich and Vienna. At early performances, the reception was quite cold. Listeners were at first puzzled by its combination of restrictive formality and expansive expression, but of course it eventually became one of the most popular symphonies in the

repertory.

It opens with a broad introduction, *Un poco sostenuto*, that leads to the vigorous main section of the first movement, *Allegro*. The second movement, *Andante sostenuto*, is lyrical but restrained. In place of a scherzo, there is a brief, light-hearted third movement, *Un poco allegretto e grazioso*, with a contrasting trio, or middle section. Brahms planned this as a foil for the matchless grandeur of the Finale, which begins with a tensely dramatic *Adagio*. Toward the end of this section the tempo changes and a horn calls for attention to the movement's principal section, *Allegro non troppo, ma con brio*, with its broad main theme.

At early performances, this melody was often likened to the theme from the finale of Beethoven's Ninth Symphony, which gave Brahms' partisans the idea of calling it "Beethoven's Tenth Symphony," but this strikes us now as a far-fetched idea. The resemblance is slight, and neither the last symphony of Beethoven nor the first of Brahms, both of which are counted among the supreme masterpieces of the art of music, needs or benefits from the comparison.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, OP. 35

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

When Tchaikovsky and a young Russian violinist first played through the *Symphonie Espagnole* for Violin and Orchestra that Edouard Lalo had written for the Spanish violinist Pablo de Sarasate, the composer dropped all his other projects in order to write a violin concerto with a true Russian flavor. In the spring of 1878 he went off to Switzerland with his brother and a violinist-friend, and within a month the new work was done. He originally dedicated the score to the Czar's personal court violinist, Leopold Auer, who promptly declared it unplayable. Nevertheless, another violinist, Adolf Brodsky, began to study the work and persuaded Hans Richter to schedule it for performance with the Vienna Philharmonic Orchestra on December 4, 1881. According to Brodsky, there was only one rehearsal of the difficult, exotic music, and the orchestral parts were full of errors. Since many had not been corrected by concert time, the orchestra musicians played the entire accompaniment *pianissimo*, hoping not to be heard.

The premiere was a complete fiasco. At the end of the Concerto, the hisses drowned out the applause. Eduard Hanslick, the famous conservative Viennese critic, wrote such a scathing review of the new composition that the words are said to have haunted Tchaikovsky, who knew them by heart, until his dying day. "For a while," Hanslick wrote, "the Concerto is not without genius, but soon savagery gains the upper hand. The violin is no longer played; it is yanked about, torn asunder, beaten black and blue. The *Adagio*, with its tender folk melody, almost wins us, but it breaks off abruptly to make way for a finale that places us in the midst of the brutal and wretched jollity of a Russian carnival. We see savage and vulgar faces, hear curses, smell bad brandy. Tchaikovsky's Violin Concerto gives us for the first time the horrid idea that there may be music that stinks in the ear. [Abridged]"

Justice came to Tchaikovsky later. Hanslick praised his *Pathetique Symphony* warmly, and Auer, after making some changes in the solo part of the concerto, played it frequently in concert and taught it to most of his illustrious pupils, who made it one of the most popular in the repertoire.

670th performance

Thursday, July 9

DETROIT SYMPHONY ORCHESTRA

NEVILLE MARRINER, conductor

JOSEPH SUK, violinist

MOZART: Divertimento for strings in D, K. 136

Allegro
Andante
Presto

BACH: Concerto No. 2 in E, S. 1042

Allegro
Adagio
Allegro assai

INTERMISSION

BORODIN: Symphony No. 2 in b

Allegro
Scherzo: Prestissimo
Antante-attaca
Finale: Allegro

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

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Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertory under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

Opera is a new enthusiasm for which he wishes he had more time. He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.



Josef Suk

The Czech violinist Josef Suk comes from an impressive line of musicians: his great-grandfather was Antonin Dvorak, and his grandfather was the famed Czech composer and musician, Josef Suk, for whom he was named. If such a tradition imposes a responsibility for excellence, Josef Suk has lived up to his heritage admirably. In the words of a London Times critic, "There is no earthly reason why Mr. Suk should play his ancestor's violin concerto better than anyone I have heard, but he does."

Born in Prague in 1929, Suk began his studies of the violin in early childhood. In 1949, he was sent to Paris and Brussels to represent the younger generation of Czech violinists. After completion of his Conservatory studies in 1950, he founded the Suk trio in honor of his grandfather, subsequently touring several continents with this prestigious group. In 1964, Suk was awarded Czechoslovakia's State Prize for artistic accomplishment, and made his North American debut in New York. Since that time, Suk has returned here on several occasions during his tours, with a repertory that ranges from the classics to the most contemporary works. His recording career is also outstanding. He has won the Grand Prix du Disque, France's award for excellence in recording, six times. He has also been the recipient of the Edison Prize and the Wiener Floetenuhr Prize.

Mr. Suk and his wife live in Prague, a city Suk loves not only for its beauty, but for its active musical life (it boasts at least ten orchestras). He performs on either of two violins — a Stradivarius "Libon" of 1729 or a Guadagnini "Vieuxtemps" of 1758. Suk is also acknowledged as one of the world's great viola virtuosos.



DIVERTIMENTO FOR STRINGS, IN D MAJOR, K. 136

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

In January, 1772, just as he was turning sixteen, Mozart wrote a set of three bright, charming, three-movement pieces for strings to which the title "Divertimento" was given somewhat later and probably by someone else. In his time, a Divertimento was most often a six-movement work, with two slow movements and minuets. These three briefer compositions are sometimes thought to be short string quartets, but the writing seems to demand the multiple instruments of a string orchestra instead.

The long, scholarly disputes over whether they were originally intended for one or the other are futile. In Mozart's time, the distinction was not an important one, and such pieces were performed by whatever forces happened to be available and interested. Alfred Einstein, noting their resemblance to the three-movement Italian overtures and symphonies of the time, speculated that Mozart and his father took these pieces along when they went to Milan that autumn for the production of the young composer's new opera, *Lucio Silla*, K. 135. If asked for some new symphonies while there, he would have had to do no more than add parts for oboes and horns to the completed string scores.

The three movements of K. 136 are an *Allegro* whose compact main theme has great tensile strength, a tender *Andante* that seems, to some ears, to demand the added color of wind instruments, and a brilliant finale, *Presto*.

not tell you much about the success of my concert, for no doubt you have already heard of it. Suffice it to say that the theater could not have been more crowded, and every box was filled. What gratified me most was the presence of the Emperor, who gave me great encouragement.

PETITE SYMPHONIE, IN B-FLAT, FOR WIND INSTRUMENTS

..... Charles Gounod
(Born June 17, 1818, in Paris; died there, October 17, 1893)

From the time of its earliest origins, the symphony had an important place in French musical life. In the 1780's, when the form was approaching maturity, an important concert society in Paris commissioned a set of six symphonies from Joseph Haydn in far-off Vienna, and a generation or two later, the Paris Conservatory helped establish the importance of Beethoven's symphonies. Nevertheless, few French composers managed to write symphonies of enduring interest. Only three from the nineteenth century are often heard in the twentieth: the *Fantastic Symphony* of Berlioz (1831), the Third Symphony (with organ) of Saint-Saens (1886) and the Symphony by Franck (1888).

"The young musician of today," Saint-Saens wrote, "can hardly imagine the state of music in France when Gounod came on the scene." *Faust* and eleven more operas were still far in his future when Gounod came home from his years of travel in Italy, Austria and Germany, where he had discovered how different musical society and musical life could be from what he knew in Paris. In 1854 and 1855, some ten years after his return, he tried to escape the extra-musical tyranny that the opera theater imposed on composers and wrote a pair of symphonies that expressed his admiration for the great symphonists of Central Europe: Haydn, Mozart, Beethoven, Schubert, Mendelssohn and Schumann. The only apparent immediate effect of these works was on his seventeen-year-old disciple, Georges Bizet, who sat down and wrote a symphony that followed the form of one of Gounod's in every detail, and even borrowed a few passages from it.

The idea of the symphony reappeared in Gounod's life thirty years later, when he had renounced the theater to concentrate on masses, oratorios and other music for the church. He wrote this *Petite Symphonie* for the Wind-Instrument Chamber Music Society, which was led by the flutist, conductor and composer Claude Taffanel, who founded the great modern French woodwind tradition. The *Petite Symphonie* was first performed on April 30, 1885, but it was not published until 1904, eleven years after the composer's death. It is, in a way, Gounod's up-to-date version of the wind-ensemble music by Mozart, whom he revered, and is cast in the form of a classical symphony.

HAROLD IN ITALY, SYMPHONY WITH SOLO VIOLA, OP. 16

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

For the artistic imagination of the Romantic era, Italy was a place distant from the rest of Europe — in both space and time — the home of ancient beauties that were somewhat more accessible than those of Greece. The half-buried monuments of ancient Rome, the art of the Renaissance, the wildness of the Italian countryside drew artists like Byron and Berlioz there and profoundly influenced their work. In 1830, Berlioz won the Grand Prix de Rome, which entitled him to a stay of four years at the French Academy of Fine Arts in Rome, but he found the institution stifling and left long before his time there was up.

He had begun to compose his *Fantastic Symphony* before he left for Italy, and after one of its earliest performances back in Paris, as Berlioz wrote in his memoirs, one member of the

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audience stayed behind in the emptied hall, a man with long hair, piercing eyes and a strange countenance, a creature haunted by genius, the first sight of whom stirred him to the depths of his soul. "He stopped me and seizing my hand uttered glowing eulogies that moved me profoundly." The visitor was Niccolo Paganini, the great violinist and composer whose virtuosity captivated the great composers of the nineteenth century, from Schubert to Brahms. A few weeks later, Paganini insisted that Berlioz accept a commission to write a work that he could play with orchestra on his beautiful Stradivarius viola.

Berlioz could not refuse, even though the conventional concerto did not interest him at all as a medium of musical expression. He composed a movement in which he avoided the usual soloist-and-accompaniment kind of writing in favor of one in which the viola and the orchestra were equal partners in carrying on the musical discourse. However, Paganini was disappointed when he found that it was not really a display piece, and he left Paris before any more of it was written. Berlioz decided to continue with his original idea nevertheless, and on June 22, 1834, he completed the score, which he called *Harold in Italy*, Symphony with Solo Viola. It was performed for the first time on November 23, 1834, in Paris.

The title is taken from Byron's long poem, *Childe Harold's Pilgrimage*, about a noble youth who roams from Portugal to Turkey, seeking escape from the pressures of civilized society, but this seems to be an idea that was more or less arbitrarily superimposed on the music after much of it was conceived. Berlioz had already used some of the material in an earlier work set in quite a different place. It was an overture he had originally written for a friend's play, *MacGregor, or the Scottish Highlanders* and had performed in concert with a new title, *Rob Roy*, borrowed from Sir Walter Scott's novel about the Robin Hood of Scotland. While Berlioz was working on this unusual symphony, word was going around Europe's musical circles that it had still another Scottish subject, Mary Queen of Scots, and was to be called *Mary Stuart's Last Hour*. The highlands of Scotland were then considered just as remote and romantic as Italy's, and Berlioz finally chose to associate the Symphony with the Italian setting of the final section of the Byron poem. There is no direct connection between the music and the poem, no scenes or stories that they share. The titles given to the Symphony's movements are the composer's own inventions, but the soloist's role is to reflect the hero, a "melancholy dreamer" whose character remains unchanged as he wanders from place to place, no matter what is going on around him.

The scene is the Abruzzi Mountains, the wildest section of the Apennines that are the spine of the Italian peninsula. Berlioz remembered its "mysterious villages, thinly populated by thinly dressed inhabitants with distrustful eyes and ancient, battered guns that shoot far and find their mark; curious lonely places whose utter stillness possessed me." Harold's theme is a recurring melody that is superimposed on other musical ideas without affecting them. For most of the Symphony he is simply an observer of the mountain people, and he becomes a participant in their activities only in part of the Finale.

The subject of the first movement is *Harold in the Mountains, Scenes of Melancholy, Happiness and Joy*. The music begins with a gloomy, fugal introduction, *Adagio*, that leads into a long lively symphonic *Allegro*. Next is the *March of the Pilgrims Singing Their Evening Hymn*, in which Harold hears a procession approaching from a great distance, pass nearby and then move off again. The third movement, *Allegro assai*, combines a piping dance tune with the broad melody of *An Abruzzi Highlander's Serenade to His Mistress*. In the finale we hear an *Orgy of the Brigands* and *Recollections of the Preceding Scenes*. Here, Berlioz said, "Wine and blood, joy and rage, mingle in mutual intoxication and make music together. The pensive Harold flees in dismay, while a few faint echoes of the evening hymn hover in the vibrant air."

674th and 677th performances

Thursday, July 16 Saturday, July 18

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conductor JESSYE NORMAN, soprano

BERLIOZ: *Symphonie fantastique*, Op. 14
Visions and Passions
The Ball
Scenes in the Country
March to the Gallows
Witches' Sabbath

INTERMISSION

STRAUSS: Four Last Songs
Fruehing
September
Beim Schlafengehen
Im Abendrot

STRAUSS: Suite from "Der Rosenkavalier"

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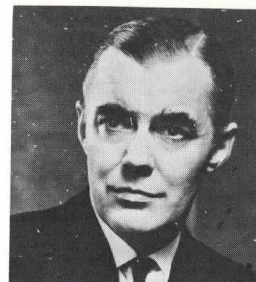
Jessye Norman

In less than ten years Jessye Norman has become an internationally acclaimed star, performing with the most renowned conductors and orchestras and giving recitals in major cities throughout the world.

Born in Augusta, Georgia, Miss Norman studied with Carolyn Grant at Howard University in Washington, D.C., with Alice Duschak at Peabody Conservatory in Baltimore, Maryland, and with Pierre Bernac and Elizabeth Mannion at the University of Michigan in Ann Arbor.

First Prize at the Bavarian Radio Corporation International Music Competition in Munich, Germany resulted in recital and orchestral concerts throughout Germany and later in other European countries. Her operatic debut was in the role of Elisabeth in *Tannhauser* at the Deutsche Oper, Berlin, in December 1969. At the Hollywood Bowl in summer 1972 (with James Levine conducting), she sang *Aida* in a concert performance. In the same summer she appeared with Colin Davis and the Boston Symphony Orchestra at Tanglewood, Lenox, Massachusetts, in an all-Wagner concert.

In addition to her many subsequent concerts with Messrs. Levine and Davis, Miss Norman has appeared with Muti, Abbado, Kempe, Leinsdorf, Boulez, Sawallisch, Fruhbeck de Burgos, Kubelik, Giulini, Mehta, Ozawa and Barenboim, among others. She has been heard in opera at Deutsche Oper, Berlin; Teatro Comunale, Florence; Royal Opera House (Covent Garden), London; and at La Scala, Milan. Her Festival concerts have included London's South Bank Summer Music, Maggio Musicale, Schwetzingen, Meadow Brook, Blossom, Mostly Mozart (New York), Ravinia, Wolf Trap, Lucerne, Helsinki, Menton, Flanders, Salzburg, Spoleto, Berlin, Edinburgh, Bath, Aix-en-Provence, Vienna and the Israel Festival.



Sixten Ehrling

His American conducting debut came with the Detroit Symphony Orchestra in November of 1961. He was immediately re-engaged to lead six weeks of the Symphony's subscription season in 1962-63, and then served as the Music Director of the Detroit Symphony for ten seasons, appearing annually with the Orchestra at the summer Meadow Brook Music Festival, which the Orchestra helped inaugurate in 1964.

During the 1978-79 season, Sixten Ehrling served as Music Advisor and Principal Guest Conductor of the Denver Symphony, continued his activities at the Juilliard School and his extensive European guest conducting engagements.



SYMPHONIE FANTASTIQUE ("FANTASTIC SYMPHONY"), EPISODE IN THE LIFE OF AN ARTIST, OP. 14

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

In 1830, just three years after the death of Beethoven, an almost unknown twenty-six-year old composer named Hector Berlioz composed his *Fantastic Symphony*. It showed him to be the most original musical thinker of his time, showed that music had great new powers of expression, and became a model for Liszt, Wagner and Strauss. When Berlioz was eighteen years old, his father had sent him to Paris to study medicine, but the youth had neglected his studies, found his way to the Conservatory and devoted himself entirely to music. Six years later, in 1827, when a traveling theatrical company arrived from London with *Hamlet* and *Romeo and Juliet* in its repertoire, the young composer and all Paris fell under the spell of Shakespeare. Few members of the audience understood English, the language of the nation that had been their enemy for so long — Berlioz did not — but somehow the spell of the poetry penetrated this barrier.

The roles of Phelia and Juliet were played by Harriet Smithson, a beautiful woman of twenty-seven, Irish by birth and a talented tragedienne, with whom Berlioz fell in love on the spot. Forgetting that acting is in some ways an art of deceit not of truth, Berlioz confused Smithson, the person, with the characters she played, and pursued her for years with what seems at times to have been quite literally an entirely mad passion. In 1833, they entered into a wretched, disastrous marriage. The flame of what he had called his "eternal and inextinguishable passion" soon died. They separated in 1840, and a few months after her death, in 1854, he married his mistress of many years.

The *Fantastic Symphony* grew out of the turbulent emotion

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aroused by the actress, and in this sense, it was inspired by Smithson, yet it is not a composition *about* her but *for* her. It is the work with which he sought to attract her attention and to prove to her that he too was an artist of great gifts. In fact, much of the music was conceived before he had met her and it is quite probable that the Symphony was not written to follow the elaborate descriptive program that Berlioz publicized widely before its first performance on December 5, 1830, but that this program was written after the music.

The *Fantastic Symphony* is in five movements, varying from the classical arrangement by the composer's insertion of a waltz before the slow movement and a march after it. The whole is bound together in an entirely original way, by a long melody that appears in every movement and is also the germ from which several other themes grow. It represents the beloved, and like her is an *idée fixe*, a persistent obsession. The melody is first heard from the violins, after the long, slow introduction to the Symphony's opening movement.

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

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of despair over love. The narcotic dose, too weak to bring him death, plunges him into a heavy sleep accompanied by the strangest of visions, in which his sensations, sentiments and recollections are translated, in his sick mind, into musical ideas and images. Even his beloved has become a melody for him, an obsession that he finds and hears everywhere.

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

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

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

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

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

Berlioz composed the Symphony in Paris, between January and April, 1830, and it was first performed there that December. He revised the score after the first performance and the final version was played in Paris in December, 1832. The instruments

required are two flutes and piccolo, two oboes and English horn, three clarinets (one a small clarinet in E-flat), four bassoons, four horns, two trumpets, two cornets, three trombones, two tubas, two pairs of timpani (intended for four players), snare drum, bass drum, cymbals, two bells, two harps and strings.

FOUR LAST SONGS

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

In the course of his long, productive life, Richard Strauss wrote more than 150 fine songs, none of them more beautiful than these four, his last completed works, written in 1948, when he was eighty-four years old. As the famous lieder-singer Lotte Lehmann said, "They represent the end of a great and noble German tradition" that stretched from the time of Schubert (who wrote his first surviving song in 1811) through Robert Schumann, Johannes Brahms, Hugo Wolf and Gustav Mahler.

The songs are *Fruhling* ("Spring"), a welcome to Spring after the gloom of Winter; *September*, a song of resignation at the end of Summer, and symbolically at the end of life itself; *Beim Schlafengehen* ("Going to Sleep"), which expresses the relief from toil and thought that quiet sleep will bring, and *Im Abendrot* ("In the Sunset Glow"), in which a husband speaks to his wife of the close of day and of life. In this final song, Strauss ends by quoting the horn theme of transfiguration from his tone poem *Tod und Verklärung* ("Death and Transfiguration"). The texts of the first three songs are by the novelist and poet, Herman Hesse (1877-1962). *Im Abendrot* is by Joseph von Eichendorff (1788-1857). The songs were first performed on May 22, 1950, at Albert Hall, London, by Kirsten Flagstad with the Philharmonia Orchestra conducted by Wilhelm Furtwangler.

The accompaniment requires a characteristically large Straussian orchestra of two piccolos, three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, celesta, harp and strings.

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SUITE FROM THE OPERA, DER ROSENKAVALIER, OP. 59

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

In 1911, Strauss's fifth opera shocked the musical world because he had turned away from tragedy, death and disaster to write one that was a brilliant comedy set to music in a spirit that came as near to Mozart's as a twentieth-century master could possibly achieve. The work was *Der Rosenkavalier* ("The Knight of the Rose"). It is set in the eighteenth-century Vienna of Empress Maria-Theresa and tells a frothy tale of love and intrigue, in which a silver rose is a symbol of betrothal. The libretto and music are brilliantly witty and colorful, and no opportunity to enliven the work is overlooked — even the anachronistic introduction of nineteenth-century Vienna's musical favorite, the waltz.

As the years have passed, several different sets of waltzes have been excerpted from the opera for concert performance. Shortly before his death, Strauss and his publisher prepared the present Suite, which is a kind of musical summary of the opera in one long, continuous movement — very much like a symphonic poem. It is in seven sections: introduction, presentation of the rose, duet of the young lovers, waltz, love-triangle trio of the young couple with the older Princess, another love duet and closing waltz.

683rd performance

Thursday, July 30

DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, conductor MISHA DICHTER, pianist

BEETHOVEN: Concerto No. 4 in G, Op. 58
Allegro moderato
Andante con moto
Rondo

INTERMISSION

MAHLER: Symphony No. 6 in a
Allegro energico, ma non troppo
Scherzo (Wuchtig)
Andante
Finale (Allegro moderato)

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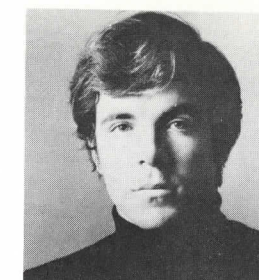


Semyon Bychkov

Born in Russia in 1952, this remarkable young man is currently serving as the music director of the Grand Rapids Symphony and associate conductor of the Buffalo Philharmonic Orchestra. Bychkov began his musical studies as a boy of five and his educational background is outstanding. He was the first student to be invited to conduct the Leningrad Philharmonic in 1974. The following year Bychkov and his wife, Tanya, a violinist, immigrated to the United States where he enrolled at New York's Mannes College of Music from which he graduated in just one year.

Mr. Bychkov has served as music director of the Mannes College Orchestra. He appeared on American television in 1978 conducting the CBS Chamber Music Orchestra on the program "Camera Three" in its premiere performance of Alexander Lofskin's (also Russian) Symphony No. 5, "Shakespeare's Sonnets."

Each year since 1978 Mr. Bychkov has guest conducted the Israel Chamber Orchestra in Israel. In 1978 he also conducted at the Spoleto Festival in Charleston, South Carolina, and was invited to Artpark. He has returned twice to Artpark and conducted the Buffalo Philharmonic in Buffalo and on tour. In the summer of 1980 Mr. Bychkov made his debut with the Tivoli Orchestra in Denmark and at Chataqua. As well as conducting at Meadow Brook in the 1981 season, he will make his debut at the National Arts Centre in Ottawa and will return to Tivoli for two concerts.



Misha Dichter

In 1966 pianist Misha Dichter was hailed by the world press when he triumphed at the prestigious Tchaikovsky International Piano Competition in Moscow. In the early 1970's he established himself as one of America's leading young artists, inspiring *Newsweek* to call him "the best of the new breed of pianists." And today the 34 year old virtuoso is busier than ever, having become one of the most sought-after pianists on the international concert scene.

This past season Dichter gave performances throughout this country, Europe and on his second tour of Japan. Also, this past season, a television documentary on his life was completed and aired in Europe. We can expect to view it on American TV this fall along with a half-hour special taped in Paris with Arthur Rubenstein. Last summer he appeared on the NBC Today Show with his wife, Cipa, and made two appearances on the Dick Cavett show.

Misha Dichter resides in New York with his wife, a Brazilian pianist whom he met when they were both students at Juilliard, and their two sons. This season, as in the past, he and his wife will give several duo-piano concerts in the U.S. and Europe.

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

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

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

An astonishing series of masterpieces poured from his mind on to music paper in 1805 and 1806: the opera *Fidelio* and its three *Lenore Overtures*, the three great string quartets for Count Razumovsky, the *Sonata Appassionata* and the Thirty-Two Variations in C Minor for piano, the Fourth Symphony, the Violin Concerto and the Fourth Piano Concerto. He had put aside his sketches for the Fifth Symphony in order to write the Fourth, and when he took it up again he would then also work simultaneously on the Sixth. His extraordinary new music was in great demand. Mighty nobles addressed him respectfully and paid him high fees for his works, which good businessmen were eager to publish.

The Fourth Piano Concerto was probably completed sometime around the middle of 1806, and Beethoven was the soloist in its first performance, in March, 1807, in one of a pair of private concerts devoted entirely to his music, at the palace of his generous friend, Prince Lobkowitz. In August, 1808, it was published with a dedication to Archduke Rudolph, the Emperor's youngest son, who had been studying the piano and composition with him since 1804. Beethoven was eager to give a public performance of the Concerto but he had difficulty in getting a hall on a good date. A single official of the Imperial Court was both director of theaters and supervisor of charities, and he finally gave Beethoven free use of the Theater-an-der-Wien on December 22, 1808, in exchange for his services at three benefit concerts.

The program presented the premieres of the concerto, the Fifth and Sixth Symphonies, a concert aria, parts of the Mass in C, and the Choral Fantasy. Another composer who was there reported that he sat in Lobkowitz's box "in very bitter cold, from 6:30 to 10:30, and learned the truth that one can have too much of a good thing." The event was a near disaster. The

soprano, a last-minute substitute, suffered a severe attack of stage-fright and could barely get through the aria. The orchestra, which had revolted against Beethoven in rehearsal, broke down in concert. The composer was in a vile temper. He wanted the Concerto repeated at a benefit concert to be given on the following day, December 23, but neither of the two young pianists to whom he offered the part could prepare it in the four or five days he gave them. In a rage, on the day of his own concert, he agreed to have the Third Concerto performed on the 23rd, instead of the Fourth.

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

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

In the second movement, *Andante con moto*, the persistently forceful statements of the orchestra's strings are answered quietly by the piano until the orchestra is calmed. The entire movement is like a recitative and arioso, dramatic but not especially operatic, and it runs without pause into the taut Rondo finale, *Vivace*.

SYMPHONY NO. 6 IN A MINOR

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

The summers of 1903 and 1904 were part of the happiest period in Mahler's life. He had an adored young wife and two little daughters. As a respected composer and holder of the lofty position of Director of the Court Opera, he was at the height of his artistic career. Yet it was during those summers that he wrote two great, gloomy masterpieces, his Sixth Symphony and the *Kindertotenlieder* ("Songs on the Death of Children"). His wife begged him to abandon this tragic vein, saying, "For heaven's sake, do not tempt Providence."

Many years later, Alma Mahler, the composer's widow, recalled that time in her book, *Gustav Mahler, Memories and Letters*: "After he had drafted the first movement [of the Symphony], he came down from the woods to tell me he had tried to express me in a theme [saying], 'I don't know whether I have succeeded, but you will have to put up with it.' This is the great soaring theme of the first movement of the Sixth

Symphony. In the third movement [*i.e.* the Scherzo, which is sometimes played as the second movement], he represented the unrhythmic games of the two little children, tottering in zigzags over the sand. Ominously, the childish voices became more and more tragic, and at the end died out in a whimper. In the last movement he described himself and his downfall or, as he later said, that of his hero: 'It is the hero on whose head fall three blows of fate, the last of which fells him as a tree is felled.' Those were his words.

"Not one of his works came so directly from his inmost heart as this ... The Sixth is the most completely personal of his works, and a prophetic one also. In the *Kindertotenlieder*, as in the Sixth, he anticipated his own life in music. On him too fell three blows of fate, and the last felled him. But at the time he was serene; he was conscious of the greatness of his work."

The "three blows of fate" that Mahler prophetically wrote into his Symphony were all to strike him in 1907. The first was the death of his older daughter of scarlet fever. The second was his break with the Vienna Opera and resignation as Director. The third was his doctors' diagnosis of the heart condition that was to bring about his death.

Mahler completed the Sixth Symphony on September 9, 1904, and conducted its world premiere on May 27, 1906, at Essen, where the annual festival of the United German Music Society was being held. His widow wrote that he was very much affected by the work and called it his *Tragic Symphony*. At rehearsals and in performance, he was disturbed, afraid to stress the terrible sadness in the score, with the result that his performance did not make the expected effect. Mahler did not perform the Sixth Symphony when he was conductor of the New York Philharmonic. It was not heard in the United States until December 11, 1947, when the Philharmonic played it under the direction of Dimitri Mitropoulos.

When the Sixth Symphony was first published, in 1906, the Scherzo was the second movement and the *Andante* the third. In a second edition, published two years later, Mahler reversed the order of these two middle movements. In 1963, a new critical edition of the score was prepared for the International Gustav Mahler Society, whose president maintained that Mahler had intended to restore the original order of the movements and to eliminate the last of the three hammer blows in the Finale. Conductors now make their own choices among the composer's thoughts and afterthoughts on these questions.

There are interesting elements of thematic unity in the Sixth Symphony. In three of its four movements there is a kind of fate-motif, an A-Major chords, usually in the brasses, that seems to melt into A minor. Cowbells are sounded offstage in three of the movements, representing, Mahler said, "the last earthy sound heard by the departing spirit on the mountain top, from the valley far below."

The Symphony's first movement is marked *Allegro energico, ma non troppo*. Its principal subjects are a march-like theme and a soaringly lyrical one that is the composer's musical portrait of his wife. The cowbells are heard in a quiet, pastoral episode in the middle of the development section.

The Scherzo, marked *Wuchtig* (Weighty) is subject to widely varying interpretation. This is the music that Alma Mahler heard as a representation of their little daughters playing clumsily in the sand. Others find it a vision of horror, with a parodic minuet as the contrasting Trio section. The *Andante* is a lyrical idyll in this tragic work.

The Finale opens with a slow introduction, *Sostenuto*, and then moves to its principal tempo, *Allegro moderato*. New themes are joined by material from the first movement. A great hammer blow, stuck by fate, introduces each of two separate development sections. The music is brought to a solemn close by a quartet of trombones and a *fortissimo* chord.



Please, no photographic flashes or tape recordings during performance.

685th performance

Saturday, August 1

DETROIT SYMPHONY ORCHESTRA

SEMYON BYCHKOV, conductor

MISHA DICHTER, pianist

VERDI: Overture to "La forza del destino"

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

Allegro moderato
Andante con moto
Rondo

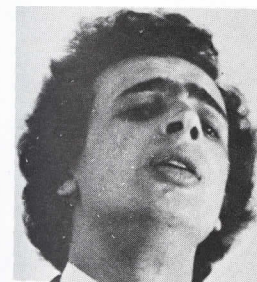
INTERMISSION

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

Ziemlich langsam-Lebhaft
Romanze: Ziemlich langsam
Scherzo-Lebhaft
Langsam-Lebhaft

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

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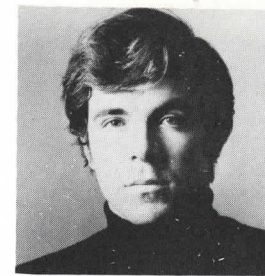
Semyon Bychkov

Born in Russia in 1952, this remarkable young man is currently serving as the music director of the Grand Rapids Symphony and associate conductor of the Buffalo Philharmonic Orchestra. Bychkov began his musical studies as a boy of five and his educational background is outstanding. He was the first student to be invited to conduct the Leningrad Philharmonic in 1974. The following year Bychkov and his wife, Tanya, a violinist, immigrated to the United States where he enrolled at New

York's Mannes College of Music from which he graduated in just one year.

Mr. Bychkov has served as music director of the Mannes College Orchestra. He appeared on American television in 1978 conducting the CBS Chamber Music Orchestra on the program "Camera Three" in its premiere performance of Alexander Lofskin's (also Russian) Symphony No. 5, "Shakespeare's Sonnets."

Each year since 1978 Mr. Bychkov has guest conducted the Israel Chamber Orchestra in Israel. In 1978 he also conducted at the Spoleto Festival in Charleston, South Carolina, and was invited to Artpark. He has returned twice to Artpark and conducted the Buffalo Philharmonic in Buffalo and on tour. In the summer of 1980 Mr. Bychkov made his debut with the Tivoli Orchestra in Denmark and at Chataqua. As well as conducting at Meadow Brook in the 1981 season, he will make his debut at the National Arts Centre in Ottawa and will return to Tivoli for two concerts.



Misha Dichter

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OVERTURE TO LA FORZA DEL DESTINO

..... Giuseppe Verdi
(Born October 10, 1813, in Le Roncole; died January 27, 1901, in Milan)

After February, 1859, when *Un Ballo in Maschera* was first performed, Verdi composed no new opera for more than two years. On June 3, 1861, he signed a contract to write one for the Imperial Theatre in St. Petersburg and chose as his subject *La Forza del Destino* ("The Power of Destiny"), based on a famous Spanish play, *Don Alvaro, o la Fuerza del Destino*, by Don Angel de Saavedra, Duke of Rivas. It tells of the power of fate to destroy — sometimes through improbable means — Don Alvaro, the woman he loves, her father and her brother. It is surely one of the gloomiest of all operas, but perhaps Verdi felt that it would appeal to the Russian taste for morbid tales.

La Forza del Destino had its premiere on November 10, 1862 in St. Petersburg. In appreciation, Czar Alexander II conferred upon Verdi the Order of St. Stanislaus, an honor not customarily accorded to artists. The Czar may have been well satisfied with the opera, but the composer was not. Six years later, Verdi made extensive revisions in the work for presentation in new form at La Scala in Milan on February 20, 1869.

Among the changes was the expansion of the opera's original brief orchestral introduction into the dramatic overture we know today. The principal thematic material of the Overture to *La Forza del Destino* is the somber fate motif that dominates the entire opera and music associated with the hero, Don Alvaro, and the heroine, Leonora.

Verdi scored the Overture for piccolo, flute, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, two harps and strings.

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

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

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turns. There are references to Mozart and the past, suggestions of Brahms and the future, and (in the third movement) even discussions of a subject to be heard in the Ninth Symphony that Beethoven would write more than fifteen years later.

In the second movement, *Andante con moto*, the persistently forceful statements of the orchestra's strings are answered quietly by the piano until the orchestra is calmed. The entire movement is like a recitative and arioso, dramatic but not especially operatic, and it runs without pause into the taut Rondo finale, *Vivace*.



SYMPHONY NO. 4, IN D MINOR, OP. 120

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

On May 31, 1831, Clara Schumann wrote in the diary she and her husband kept, "Robert began another symphony yesterday. It will be in one movement and it will have an *Adagio* and a finale. I have heard nothing about it, yet I see Robert's bustle, and I heard D-minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us. Robert cannot be happier with the composition than I, when he shows it to me."

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

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

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

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

Please, no photographic flashes or tape recordings during performance.

687th and 689th performances

Thursday, August 6 Saturday, August 8

DETROIT SYMPHONY ORCHESTRA PAAVO BERGLUND, conductor HEINZ HOLLIGER, oboist

SCHUBERT: Symphony No. 4 in c, "Tragic," D. 417
Adagio molto: allegro vivace
Andante
Minueto, allegro vivace
Allegro

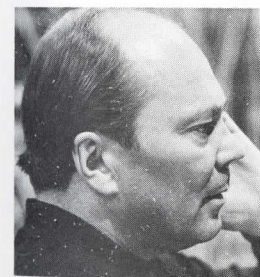
STRAUSS: Concerto in D for Oboe
Allegro moderato
Andante
Vivace

INTERMISSION

NIELSEN: Symphony No. 5, Op. 50
Tempo giusto
Adagio non troppo
Allegro
Andante un poco tranquillo

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

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Paavo Berglund

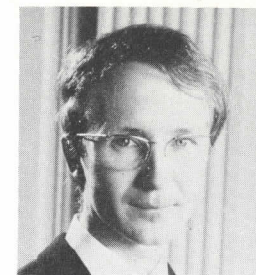
Paavo Berglund was born in Helsinki in 1929. As a young man his musical studies took him to Vienna and the activities there of great conductors like Knappertsbusch and Furtwangler left a profound impression upon him. At the age of twenty he became a violinist in the Finnish Radio Symphony Orchestra and in due course founded the Finnish Chamber Orchestra. After a period as assistant conductor he became, in 1962, the principal conductor of the Finnish Radio Symphony Orchestra. During his eight year tenure he raised the Orchestra to an international standard and it became widely known through tours which included a visit to the Soviet Union.

He is internationally renowned for his supreme authority on Sibelius. Paavo Berglund became guest conductor of the Bournemouth Symphony in 1965. A notable landmark was his recording with the Bournemouth Symphony Orchestra of the Kullervo Symphony by Sibelius, of which Berglund gave the first complete performance outside Finland.

From 1972 to 1979 he was the Principal Conductor of the Bournemouth Symphony Orchestra and from 1974 to 1979 also Principal Conductor of the Helsinki Philharmonic.

Berglund's discography for EMI is a considerable one, and with the Bournemouth Symphony Orchestra he has recorded all the symphonies of Sibelius. Berglund's performances of Shostakovich are equally highly regarded and he has made outstanding recordings of Symphonies 5, 6, 7, 10 and 11. His repertoire also includes British music and he has recorded works by Bliss, Vaughan Williams and Walton.

In 1977 he received the O.B.E. for his services to music in the United Kingdom.



Heinz Holliger

Mr. Holliger readily disposes of the old notion that the oboe is an ill wind that nobody blows good," writes Peter G. Davis in the New York Times, "for his tone is unfailingly sweet and true and he has the best qualities of a virtuoso singer who can spin out seamless legato phrases and execute passages of dashing virtuosity, making it all sound as natural and spontaneous as breathing. He is the world's premier oboist." Mr. Davis was fortunate to have heard Mr. Holliger's performance as his busy European schedule has allowed him little time to travel to North America. In fact, his rapidly growing popularity is fast gaining him the reputation of a superstar. Acclaimed as a composer and a conductor, it is his role as today's great virtuoso of the oboe that has given him his superstar status.

Heinz Holliger was born in Switzerland, the son of a physician. He attended the Bern Conservatory studying the piano and the oboe and composition with a pupil of Bartok and Kodaly. He continued his studies in Paris and then joined the Bask Symphony and Chamber Orchestra as first oboist. When he was twenty, Holliger received First Prize for Oboe in the Geneva International Music Contest. Three other coveted awards followed: First Prize in the Swiss Musicians Association Competition, the Joseph Pembaur Prize for Piano, and First Prize in the Munich International Competition. His recordings, more than seventy of which have been released, are popular all over the world and have numerous awards including several Grammy nominations.

In reviewing his performance at the Edinburgh Festival, the Glasgow Herald said, "Holliger is to this century what Liszt and Paganini were to the last. Bach once walked one hundred miles to hear Buxtehude play. It is worth doing the same today to hear Holliger."

SYMPHONY NO. 4, IN C MINOR, D. 417 (TRAGIC SYMPHONY)

..... Franz Schubert
(Born January 31, 1797, in Lichtenthal; died November 19, 1828, in Vienna)

It is sometimes difficult to believe that Franz Schubert lived less than thirty-two years. He wrote about 1500 compositions — songs, symphonies, sonatas, string quartets, operas, masses — music in almost every form that existed in his time. We even divide them into periods — early, middle and late works. His was an extraordinarily full, long life, condensed into a short period of time. Mozart and Mendelssohn, in their thirty-six years, had important public careers, though very different ones, and were well known figures in the musical world. Schubert was not altogether unknown, but he never really had a place in public musical life. There is no record of a public performance of any of his symphonies until after his death.

Schubert wrote his C-minor Symphony during the month of April, 1816. It was probably played for the first time within a week or two at a private concert of a training orchestra that his father had organized a year before. Then, like so much of his music, it simply disappeared from circulation. The first public concert performance of the Symphony finally took place in Leipzig in 1849, on the twenty-first anniversary of Schubert's death, but it was not published until 1884, when thirty-five more years had passed. The Symphony follows the classical models that the nineteen-year old composer had before him: Haydn, Mozart and early Beethoven. The first movement opens with a serious, slow introduction, *Adagio molto*, that leads into a lively but dark-toned main section, *Allegro vivace*, and the second is a simple and serene three-part song *Andante*. Next is a vigorous Minuet, *Allegro vivace*, with a gracious contrasting middle trio section and then the Symphony comes to an end with a bustling *Allegro* finale.

Please, no photographic flashes or tape recordings during performance.

The designation "Tragic" was added to the title of the Symphony by Schubert himself at some time well after the completion of the score. The instrumentation is large, by the standards of the time: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

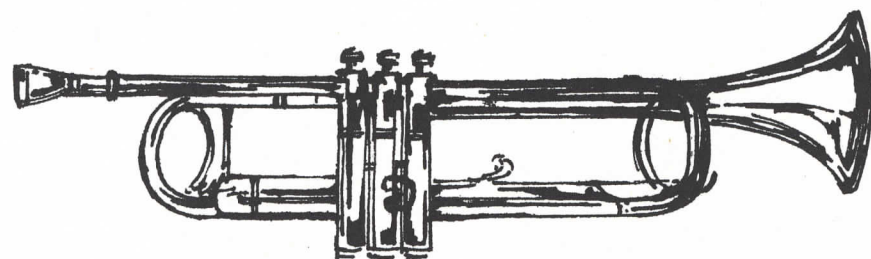
CONCERTO FOR OBOE AND ORCHESTRA, IN D MAJOR

..... Richard Strauss
(Born June 11, 1864, in Munich; died September 8, 1949, in Garmisch)

Richard Strauss's last years were greatly troubled by the political events that had led up to the Second World War. As Germany's greatest living composer, he had been loaded with official honors by the cruelly murderous Nazi regime, which wanted to exploit his world-wide prestige, while he thought that that very prestige would allow him certain freedoms forbidden to others by Hitler and his government. Instead, the Nazis forced him to conform with their policies, and the allies, after their victory, distrusted him for having done so.

He was isolated in his Bavarian mountain retreat when Germany surrendered, in May, 1945, and among the few people who saw him there was an American soldier named John de Lancie who in civilian life was an oboist and later was to be the principal oboist of the Philadelphia Orchestra and Director of the Curtis Institute of Music. The young man suggested that Strauss write an oboe concerto, and the eighty-year-old composer, whether moved by artistic impulse or by opportunism, set about doing so immediately. The Concerto proved to be one of the very finest works of his old age, written with the sure hand of a mature master. The first sketches were completed in September, 1945; the first performance was given in Switzerland in 1946; and in 1948 the music was somewhat revised for publication.

The Concerto is in three connected movements. The first is a classical sonata-movement, *Allegro moderato*, with two principal subjects. The first of them is the very long, rhapsodic melody played by the soloist over the murmuring strings; and the second, the contrasting theme that soon follows. Many of their elements and bits of the connecting material, are carried forward into the following movements. The second, *Andante*, is a beautiful three-part aria that ends with a cadenza, and the third is a sprightly Rondo, *Vivace*, with another cadenza.



SYMPHONY NO. 5, OP. 50

..... Carl Nielsen
(Born June 9, 1865, in Norre-Lyndelse, Denmark; died October 3, 1931, in Copenhagen)

Carl Nielsen is one of the very small number of Danish composers of broad reputation in the rest of the world. He was educated in Copenhagen, went abroad for a year of study in France and Italy, and returned home for a career as a violinist, conductor and educator. Nielsen wrote six symphonies, two operas, several concertos, a large quantity of chamber music and many other works, all in a distinctive, original style and sometimes in very original forms. His music was little known in the United States until the mid-1950's, when an active campaign by his publisher brought it to the attention of many American musicians for the first time and resulted in a large number of concert performances and recordings.

Nielsen began to work on his Fifth Symphony in February, 1921, and he noted in the score that he completed it on January 15, 1922, nine days before he conducted the first performance, in Copenhagen. It is a big work in an idiosyncratic style that borders on eccentricity. The score is divided into two large movements, each of which is subdivided into smaller sections.

The first movement begins at *Tempo giusto*, with a murmuring string figure and fragments of a tune that pass from one pair of woodwinds to another, until a snare drum enters and takes the role of protagonist in the unfolding musical drama. In the second section, the tempo slows to *Adagio non troppo*, but attention is soon diverted from the lyric, pastoral music by the insistent snare drum, which is even allowed to improvise a disruptive cadenza, and is finally quieted only by a solo clarinet.

Nielsen called the first movement a "dark idyll" set in contrast with the positive, assertive and forceful second movement. The structure here is very distantly related to that of the classical symphony. Musical ideas are stated, discussed and recalled, and then a closing statement is made. Their progress may be followed as the tempo changes from *Allegro* to *Presto* to *Andante un poco tranquillo* to *Allegro*.

The Symphony is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, tambourine, cymbals, triangle, celesta and strings.

692nd and 695th performances

Thursday, August 13 Saturday, August 15

DETROIT SYMPHONY ORCHESTRA

GAETANO DELOGU, conductor

IVAN MORAVEC, pianist

BEETHOVEN: Fidelio Overture

BRAHMS: Concerto No. 1 in d for Piano, Op. 15

Maestoso

Adagio

Rondo: Allegro non troppo

INTERMISSION

BEETHOVEN: Symphony No. 3 in E-Flat, Op. 55, "Eroica"

Allegro con brio

Marcia funebre: Adagio assai

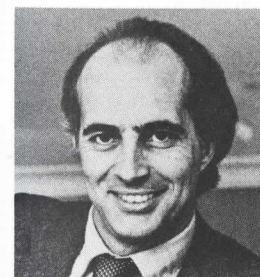
Scherzo: Allegro vivace; Trio

Finale: Allegro molto

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

The Saturday, August 15th performance is the 1981 Goad Memorial Concert. Partial funding for this concert comes from an endowment set up in the memory of Louis Clifford Goad.

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Gaetano Delogu

Gaetano Delogu was born in Messina, Sicily in 1934. Music was a natural part of his life from an early age and he studied violin throughout his youth and university career, obtaining honors, even though his degree was in law. He went on to study conducting with Franco Ferrara in Rome and Venice, launching his professional conducting career by winning first prize at the Young Conductors' Competition in Florence. After several years experience with all of the major Italian orchestras, Delogu won first prize at the Dimitri Mitropoulos International Competition in New York in 1968. During the following season he divided his time between the New York Philharmonic and the Washington National Symphony Orchestra, working with George Szell and Leonard Bernstein.

Mr. Delogu has since conducted major orchestras from Belgrade to London to Cleveland and his 1978 New Zealand tour left the critics grasping for superlatives. He has a major recording contract with the Czech Philharmonic and has also recorded with the London Philharmonic.

In the spring of 1978, following his well-received concerts as guest conductor in Denver, Maestro Gaetano Delogu was chosen as the overwhelming favorite of the Orchestra's musicians, and subsequently was named Music Director of the Denver Symphony Orchestra, beginning with the 1979-80 season.



Ivan Moravec

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

The American Record Guide wrote recently: "If your curiosity has been aroused in recent months by the advertisement showing an unidentified pianist with the caption, 'This man may well be the greatest pianist alive today', your wonderings have come to an end. This is he: Ivan Moravec — a name destined to loom large in the annals of piano playing. Whether Mr. Moravec is, or is not, the greatest living pianist, he is an extraordinary artist and master pianist ... who gives a performance which, heard in any concert hall, would be described as memorable."

OVERTURE TO FIDELIO, OP. 72

..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1828, in Vienna)

Beethoven's only opera, which we know as *Fidelio*, was originally entitled *Leonore*, after a melodrama based on an actual event in the French Revolution. For political reasons, the setting was moved to Spain and the action set in a prison near Seville: Florestan, a nobleman, has been incarcerated by the Governor, whose crimes he has threatened to reveal to the King's Minister. Leonore, his wife, determined to free him, disguises herself as a young man, takes the name Fidelio, and becomes assistant to the jailer. When the villainous Governor decides to kill Florestan and orders a grave dug, Leonore reveals her identity, and holds him at gunpoint until the trumpets announce the arrival of the Minister, who frees all the political prisoners and sends the Governor to a dungeon cell.

The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version, which was not performed until 1814, is one of the greatest works of the musical theater. Beethoven wrote four different overtures for the opera. The one called Overture to *Fidelio* was written for the 1814 production and is now usually played as the introduction to the opera. It is a short, dramatic composition that uses none of the opera's thematic material but calls the audience to attention and holds it ready for the events to be represented on stage. Beethoven did not finish this Overture in time for the opening performance on May 23, 1814, so his Overture to *The Ruins of Athens* was played instead. The *Fidelio* Overture was performed for the first time on May 26.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN D MINOR, OP. 15

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

Early in 1856, Brahms went to live in Bonn, to be near his

dying friend, the great Romantic composer Robert Schumann. He was a young man and had written music for voice, for piano and for smaller chamber music ensembles, but nothing for full orchestra.

After Schumann's death in July, Brahms took his first job, at the princely court in the town of Detmold. His duties were to give piano lessons to the young princess, to conduct the choral society and to perform as pianist. It was serious professional work, from which he learned a great deal, and it left him all the time he wanted for composition. His first year was productive, and he chose to remain there rather than accept an offer to teach at the conservatory in the great city of Cologne.

Music had an important place in the life of the little court, and the experience was of great value to the young musician. He studied the entire chamber music repertoire since the time of Bach, was piano soloist in concertos by Mozart, Beethoven, Mendelssohn and Schumann, and he became a good choral conductor. He also wrote his first orchestral works in Detmold: the *Serenades* Opus 11 and Opus 16, and the *First Piano Concerto*, Opus 15.

The *Serenades* are light-hearted works of great charm, but there is hardly a moment in the twenty-six-year-old composer's *Piano Concerto* that can be described as "young man's music." It is a fully formed, mature work, earnest, weighty, even grand, the first great statement by a truly great musician.

The history of the *Concerto* goes back to 1854, when Brahms showed Schumann's wife Clara, who was one of the greatest pianists of the time and a composer, too, three movements of a symphony he had sketched. They played it at two pianos, and other friends suggested that it could be made into a concerto. During the next four years, Brahms worked over this music, composed a new third movement (the original one became part of his *German Requiem*, Op. 45, of 1868) and in 1858 the *Concerto* was complete. It was first performed on January 22, 1859, with the composer as soloist and his friend Joseph Joachim conducting.

Audiences and musicians alike resisted the concerto. It was fiercely difficult, yet it was not a virtuoso's showpiece of the kind favored at the time. Critics were puzzled by it, and only a small number of pianists who were seriously interested in musical content, in Brahms's artistic message, took it up. In Germany, it was not a success until two years before Brahms's death and in the United States it was hardly performed at all until 1900. Now it is one of the most admired works in the repertoire, a huge, solemn, granitic piece, of incomparable grandeur.

The first movement, *Maestoso*, is a majestic and monumental structure without equal except, perhaps, on a less grandiose scale, that of Beethoven's *Emperor Concerto*. Brahms once suggested that the grave slow movement, *Adagio*, was a *Benedictus* in memory of Robert Schumann, at another time that it was a lovely portrait of Clara. The final Rondo, *Allegro non troppo*, recalls the music of the Gypsies that Brahms had first learned from the Hungarian violinist with whom he first met the Schumanns.

SYMPHONY NO. 3, IN E-FLAT, OP. 55 ("EROICA")

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

Beethoven's heroic Third Symphony is the work with which he outgrew the eighteenth century and finally abandoned the limitations of form and style left from the time of Haydn and Mozart. He told one of his pupils, when he was writing it, "I am unsatisfied with my work up to now. From here on, I take a new course." It is a completely new kind of symphony, of and for the nineteenth century, a huge work, double the length of his First Symphony, so long that some early critics thought it could never become popular.

The *Eroica* Symphony was written in 1803, but its history goes back to 1798, when a minister of France's revolutionary government arrived in Vienna. The news he brought of a young general named Napoleon Bonaparte, whose democratic ideals matched his military genius, fired Beethoven's imagination. For five years he thought of ways in which music could reflect the new, republican Europe that might follow the Revolution in France. Then, between May, 1803, and some time early in 1804, he composed his great new Symphony. By this time, Napoleon had become head of the French government and Beethoven wrote his name at the head of the music — but it was not to remain there long.

In May, 1804, Napoleon had himself named Emperor of France. When the news reached Vienna, Beethoven was enraged. "So he is just like all the rest, after all," the composer shouted. "He will stamp out human rights and become a greater tyrant than the others," and he ripped up the first page of his score. He had a new copy made, with the heading, "Grand Symphony, entitled *Bonaparte*," but then he erased the last two words. Some time later he decided on the title *Sinfonia Eroica*, which appeared (in Italian) on the cover of the first edition, in 1806, as *Heroic Symphony, Composed in Memory of a Great Man*. Napoleon still had fifteen more years on earth, but for Beethoven he was dead. In 1809, when Vienna was occupied by Napoleon, Beethoven conducted a performance of the *Eroica*, as an act of defiance. Napoleon himself was out of the city on the day of the concert, and there seems to have been no reaction from the authorities.

This great Symphony puzzled many early listeners. One critic called it a "wild fantasy." Beethoven's friends said that the public simply was not yet ready for his advanced thought. Others found it strange and violent, and another critic wrote, "If Beethoven continues on his present path, his music could reach the point where one would derive no pleasure from it." Beethoven himself was unmoved by all the complaints. He made no changes in his work. He is reported to have replied to complaints about its length by saying, "If I write an hour-long symphony, it will be short." The nearest he came to admitting the possibility of anything problematic was a note in the first edition saying, "Since this Symphony lasts longer than usual, it should be played nearer the beginning than the end of a concert, for if heard later, the audience will be tired from listening to other works, and the Symphony will not make its proper effect."

The first movement of the Symphony, *Allegro con brio*, opens with two smashing chords, after which, all the formal elements except that of size are familiar. The second movement is a solemn Funeral March, *Adagio assai*, with a contrasting central section. It may originally have been intended to honor Napoleon's soldiers who died in battle. When he heard of Napoleon's death, Beethoven said that he had already written the appropriate music. The third movement of the Symphony is a long and brilliant scherzo, *Allegro vivace*, with a contrasting central Trio section that features the orchestra's three horns.

The great finale is a theme-and-variations movement. The theme is the tune of a light ballroom dance Beethoven wrote sometime around 1801. He also used it as a subject for variations in the allegorical ballet he wrote that year, *The Creatures of Prometheus*, and in 1802 it reappeared in his Fifteen Piano Variations, Op. 35. The variations in the *Eroica* Symphony are the most original and the most profound. After a rushing introduction, a theme is played by the plucked strings. Later this turns out to be only the harmonic foundation of the main theme itself, which is not revealed until it is played by the woodwinds in the third variation. Thus there are variations on both the theme and on its accompanying bass line. In addition to the variations that follow the form of the theme, there are two long sections devoted to contrapuntal developments of it. The last variations are slow, and then, as the Symphony draws to a close, there is a sudden change to *Presto*, for a brilliant ending.

697th performance

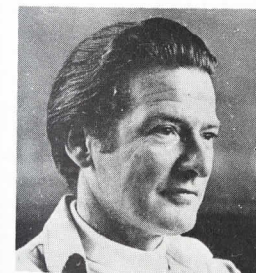
Thursday, August 20

DETROIT SYMPHONY ORCHESTRA
NEVILLE MARRINER, conductor
EVELYN PETROS, mezzo soprano
ROCKWELL BLAKE, tenor
ALAN TITUS, baritone
BARBARA WINDHAM, mezzo soprano
STEVEN HENRIKSON, baritone
CARROLL STRICKLAND, bass
DENNIS ROONEY, narrator

ROSSINI: The Barber of Seville (Concert Opera Arrangement)

*The Steinway is the official piano
of the Detroit Symphony Orchestra
and the Meadow Brook Music Festival.*

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Neville Marriner

Maestro Marriner, world famous as the conductor and founder of the Academy of St. Martin-in-the-Fields, was born in Lincolnshire, England in 1924. He studied violin first with his father and later with other teachers. By winning a series of local competitions, he was admitted to the Royal College of Music in London. After World War II he studied at the Paris Conservatoire and returned to England to teach at Eton and became a free-lance violinist.

During the following years he either founded or was a member of several ensembles, one of which had been established by Thurston Dart, renowned authority on Baroque music. Dart's influence on Marriner was considerable and eventually the two collaborated on recordings.

In 1956 Marriner took the post of principal second violin with the London Symphony Orchestra. Then in the process of a major reorganization the London Symphony became one of the finest ensembles in Europe and during his 13 year stay, Marriner learned to know the major symphonic repertoire under ideal conditions.

Meanwhile, he formed a 15 member ensemble which became the Academy of St. Martin-in-the-Fields. His success with the Academy was so great and his recordings so impressive that he was invited in 1969 to be the conductor of the Los Angeles Chamber Orchestra.

Opera is a new enthusiasm for which he wishes he had more time. He and his wife Molly maintain apartments in London and Minneapolis and spend what free time they have in either one or the other of their English country homes.

THE BARBER OF SEVILLE

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

Rossini composed the first opera when he was only sixteen, and it was such a success that he wrote an average of almost two a year until he was thirty-seven. Then, for reasons that have never been explained, he stopped writing music altogether, except for a few sacred works and some short salon pieces. The most famous of all his operas is *Il Barbiere di Siviglia* ("The Barber of Seville"), his seventeenth. The libretto by Cesare Sterbini was based on the play *Le Barbier de Seville* by the French playwright Beaumarchais, which was first performed in 1775. The sequel to that play *Le Mariage de Figaro*, which followed in 1784, was the source of Mozart's 1786 opera.

Rossini was a quick worker and according to his own account he wrote the whole of *The Barber of Seville* in only thirteen days. It had its premiere in Rome on February 20, 1816. The Spanish tenor in the original cast, Manuel Garcia, gave Rossini some Spanish tunes to use in the overture, but after early performances in Rome, the music was lost, and Rossini simply replaced it with one he had already used for two earlier operas. The action takes place at the home of Dr. Bartolo in Seville during the seventeenth century.

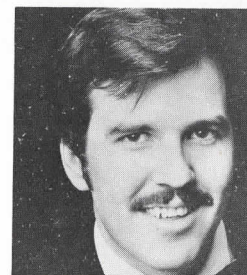


Evelyn Petros

The American-born mezzo-soprano Evelyn Petros has in a short time become a sought-after guest with leading opera companies, symphony orchestras and festivals throughout the country. She is particularly acclaimed for her performances of the coloratura-leggiero mezzo roles of Mozart and Rossini and for music of the baroque and bel canto repertoire.

Miss Petros made her debut at Lincoln Center's famous Mostly Mozart Festival in 1979, singing Annio in "La Clemenza di Tito," the first full length opera the festival has presented. She made her professional operatic debut with the Western Opera Theatre in the title role of "Cenerentola." Miss Petros is scheduled to make her Metropolitan Opera debut as a cover artist for the title role of its new production of "L'enfant et les Sortilèges" this season.

A native of Washington, D.C., Miss Petros studied interior design at American University and music at Bowling Green State University in Ohio. She has received awards from the National Opera Institute, the Sullivan Foundation, the Detroit Grand Opera Association, the Minna Kaufmann Ruud Distinguished Performance Award and prizes in the Washington International Vocal Competition, the Dallas G. B. Dealy Competition and was first place Western Regional winner of the Metropolitan Opera Auditions.



Rockwell Blake

Rockwell Blake, winner of the first Richard Tucker Award in 1978, has quickly taken his place among the most outstanding tenors of the day. His quality, agility, and fluency, especially in the bel canto repertoire, have earned him great critical acclaim. Andrew Porter of "The New Yorker" writes of him: "He seems to be what the world has been waiting for ever since the Rossini revival began."

Since his professional debut in 1975 as a member of the Wolf Trap Company in "Daughter of the Regiment" and "War and Peace," Mr. Blake has become one of opera's most sought after young tenors performing in many of the most famous opera houses in a wide variety of roles and productions. Perhaps his best known interpretation of a role, however, has been that of Count Almaviva in "The Barber of Seville." He has sung this role, to increasing critical acclaim with the opera companies of Houston, Hamburg, Vienna, Dallas, Fort Worth, and at the National

Arts Center in Ottawa. During the 1979-80 season, Rockwell Blake took on another Rossini role, that of Count Ory in the opera of the same name, making his debut with the New York City Opera and with City Opera in Los Angeles. His successes are not confined to Rossini roles, however, and it is to his credit that he displays remarkable versatility.

Rockwell Blake has travelled a long way from Plattsburg, New York, a small town near the Canadian border where he grew up, studied music and continues to live. In only four years of professional singing, he has managed to earn an outstanding reputation for himself as one of the brightest young tenors on the musical scene and a Rossini interpreter of the first order.



Alan Titus

Since he first won national acclaim for his portrayal of the Celebrant in Leonard Bernstein's "Mass" for the inauguration of the Kennedy Center, Alan Titus has established himself as one of the leading baritones on the international scene, having performed with virtually every major opera company in the United States, and many in Europe.

Titus has sung leading roles with the opera companies and our finest orchestras. In operetta, he has scored notable

success as Einstein in "Die Fledermaus," Paquillo in "La Perichole" and Count Danilo in "The Merry Widow." This nationally televised production with Beverly Sills won the Grammy Award in 1978. Mr. Titus has also performed often and to rave reviews in Europe. His performance in Purcell's "Dido and Aeneas" was broadcast on French television and his appearance as Christus in Bach's "St. Matthew Passion" under Raymond Leppard was broadcast by the BBC.

Born in New York and a graduate of the Juilliard School of Music, Mr. Titus has also been seen in "Live from Lincoln Center" and made several recordings. His future roles include Count Almaviva in "Le Nozze di Figaro," Mercutio in "Romeo et Juliette," and Ford in "Falstaff" with the New York City Opera.



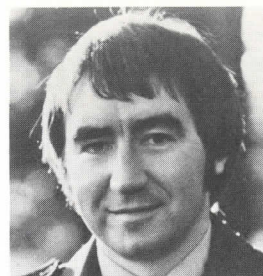
Barbara Windham

Barbara Windham, mezzo soprano, has been heard on radio and television, and has appeared throughout the country in opera, oratorio, concert and recital. Ms. Windham has sung with the Michigan Opera Theater, the Michigan Opera Association, Oakland University Opera Theater, the Toledo Opera Association, Piccolo Opera Company and The Opera Organization.

She has performed with many symphony orchestras and is well-known for

her impeccable coloratura technique, her sensitive artistry and for the rich mellifluous quality she possesses. Ms. Windham's singing engagements have included performances in the Brahms Festival with the Detroit Symphony Orchestra; the Bach B Minor Mass with the Midland Symphony; the Bach St. John Passion with the Detroit Chamber Works at Orchestra Hall; and in the St. Matthew Passion at the Cathedral Church of St. Paul in Detroit.

Ms. Windham currently resides in Bloomfield Hills where she teaches voice.



Steven Henrikson

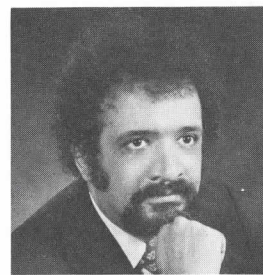
An unusually versatile performer, Mr. Henrikson is appearing and has appeared extensively in oratorio, concert and opera.

His repertoire includes not only the standard bass-baritone literature, but many new works as well. He has sung in a number of important premieres, including works by Canadian composers. European engagements have included Innsbruck, Coburg, Augsburg, Vienna and a contract with the Bavarian State Opera in Munich. His European opera debut was in Bayreuth, singing the leading role of Friedrich in the Bayreuth premiere of Wagner's early opera, "Das Liebesverbot."

Mr. Henrikson has been heard numerous times on C.B.C. Radio and T.V. networks and Canadian audiences are further acquainted with his work through appearances with the Vancouver Symphony, Vancouver Opera Association, Kitchener-Waterloo Symphony, and the Canadian Opera Company in Toronto, Ottawa and on tour in Canada and the U.S.A.

His studies include a Master of Music degree from the University of British Columbia; a diploma from the State Academy of Music in Munich; studies on scholarship at the Opera Department of the University of Toronto; and graduate studies at the University of Southern California in Los Angeles.

In addition to his performing career, Mr. Henrikson has also taught voice at the University of British Columbia. He is now principal voice instructor at the University of Windsor, Ontario, and founder of its new opera programme.



Carroll Strickland

Mr. Strickland, a native Detroit, began his vocal studies at Wayne State University where he was a student of Avery Crew and a soloist with the University Choral Union. While at Wayne, Strickland appeared with the Opera Department's productions of The Beggar's Opera and Susannah. The Susannah role was repeated at the University of Evansville (Indiana). Other opera appearances include productions with Marygrove College, Michigan Lyric Opera, The Michigan Chamber Orchestra under Eve Quelar, Michigan Opera Theatre, Oakland University and the Detroit Chamber Opera Society.

Concert engagements include appearances at the Cranbrook Festival and Bach at Duns Scotus, performances with the Detroit Chamber Music Society, the Interlochen Arts Academy and the Detroit Institute's popular Brunch with Bach series. Currently, Mr. Strickland is a student of Eva Licova.



699th performance

Saturday, August 22

DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, conductor NATHANIEL ROSEN, cellist

TCHAIKOVSKY: Capriccio Italien, Op. 45

TCHAIKOVSKY: Variations on a Rococo Theme for Cello, Op. 33

INTERMISSION

SINGER: Metamorphosis for Oboe, Violin and Orchestra (World Premiere)

MENDELSSOHN: Symphony No. 5 in d, Op. 107, "Reformation"

Andante-Allegro con fuoco

Allegro vivace

Andante-attacca

Chorale: "Ein feste Burg ist unser Gott!"

Andant con motto-Allegro vivace

Allegro maestoso

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Nathaniel Rosen

Cellist Nathaniel Rosen has been heralded as a "virtuoso of a sort audiences love to idolize ... a sensitive musician, an authoritative technician and an imaginative interpreter." The celebrated "pure gold" cellist was catapulted into international prominence by winning the 1978 Tchaikovsky Competition Gold Medal. Since that time, audiences throughout the world have had the opportunity to enjoy the performances in recital and concert. Television audiences in the United States

have seen Mr. Rosen on NBC's Today Show, the Mike Douglas Show, on PBS with Andre Previn and the Pittsburgh Symphony Orchestra and in a performance of Mozart's *G-Minor Quartet* with Isaac Stern, Pinchas Zuckerman and Andre Previn.

Nathaniel Rosen was born in Altadena, California and began studying the cello at the age of six. The great Russian cellist, Gregor Piatigorsky, heard the young boy and offered to teach him in his newly formed Master classes at USC. Rosen later became Piatigorsky's assistant and they enjoyed a close relationship until Piatigorsky's death in 1976. In 1966, at the age of seventeen, Rosen toured the Soviet Union as a finalist in the Third International Tchaikovsky Competition in Moscow. In 1978, when Rosen became the first American cellist to capture the Tchaikovsky Competition Gold Medal, he returned to the United States triumphantly, honored by a White House reception.

In addition to solo performances throughout the Americas, Europe and Asia, Nathaniel Rosen has been principal cellist of the Pittsburgh Symphony with Andre Previn and of the Los Angeles Chamber Orchestra under Neville Marriner. As well as his extensive touring, he has also recorded for CBS and Desmar Records. In 1977, he was the first prize winner of New York's prestigious Naumberg Competition, the first international contest held exclusively for cello in our country.



Donald Baker

Donald Baker (principal oboe) was engaged by the Detroit Symphony in 1973 after having held the same post with the Dallas Symphony. Born in Pittsfield, Massachusetts, his teachers have included John Holmes of the Boston Symphony, Devere Moore of Oberlin Conservatory, and Marcel Tabuteau in a summer course at Nice. Mr. Baker has also played in the Santa Fe Opera Orchestra and at the Aspen Festival and has taught at Interlochen.



Joseph Goldman

Joseph Goldman, assistant concertmaster, is a native of Urbana, Illinois, who joined the DSO in May 1974 after studying at the University of Michigan with Paul Makanowitzky and Gustave Rosseels. Previously he was taught by Tiberius Klausner at the University of Missouri and David Martin in London. He has appeared as soloist with several orchestras, including the Flint and Windsor symphonies, and the DSO.

CAPRICCIO ITALIEN, OP. 45

..... Peter Ilyich Tchaikovsky
(Born May 7, 1840, in Votkinsk; died November 16, 1893, in Saint Petersburg)

The *Capriccio Italien* has been described as a "bundle of Italian folk tunes," but it has also been said to be "strikingly Russian." Tchaikovsky drew his material partly from published collections of Italian folk songs and partly from music he heard while touring Italy in 1880. In February of that year he wrote to his benefactress, Nadezhda von Meck, from Rome, "I am working on a sketch of an 'Italian Fantasia' based on folk songs. Thanks to the charming themes, some of which I have heard in the streets, the work will be effective."

Tchaikovsky's hotel room in Rome overlooked the barracks of a troop of cavalry, and a bugle call sounded there every evening caught his fancy to such a degree that he wrote it into the score. It is heard in the fanfare-like passage for trumpets at the very beginning of the piece. This is followed by a melancholy section for strings, and, when the music becomes livelier, it introduces several Italian folk tunes. The spirited tarantella, on which the *Capriccio* brilliantly ends, was inspired by the Carnival at Rome, the same kind of festivity that inspired the similar finale of Mendelssohn's *Italian* Symphony and the wild saltarello in Berlioz's *Roman Carnival* Overture.

Tchaikovsky sketched the entire *Capriccio* in Rome during the winter and spring and began the orchestration there. He completed the score when he returned to Russia in May, and it was given its first performance in Moscow, under the direction of Nicholas Rubinstein, on December 18, 1880.

VARIATIONS ON A ROCOCO THEME, FOR CELLO, OP. 33

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

Tchaikovsky composed his Variations on a Rococo Theme in December, 1876, but they were not performed in public until June 8, 1879, when his friend, the Moscow cellist Wilhelm Fitzenhagen, played them in Wiesbaden. After the premiere, Fitzenhagen, to whom the work is dedicated, wrote back to the composer about its great success there. One member of the Wiesbaden audience who was particularly pleased with it said, "This is real music!" His name was Franz Liszt.

Tchaikovsky did not intend the adjective "rococo", in the title, to signify specifically the mid-eighteenth-century style of art, architecture and music. In his time, it could be loosely applied to almost anything ornately decorated and somehow old-fashioned. The Variations are an homage to the spirit of Tchaikovsky's favorite composer of the past, Mozart, and are greatly superior to the suite of four pieces that he orchestrated and entitled *Mozartiana*.

METAMORPHOSIS FOR OBOE, VIOLIN AND ORCHESTRA (WORLD PREMIERE)

..... Lawrence Singer

Lawrence Singer, born 1940 in Detroit, Michigan, is a graduate of the Eastman School of Music. Since the early sixties he has been engaged in instrumental research, particularly that of the oboe - discovering multiphonic possibilities and the manner of playing a chromatic quarter-tone scale - all through the employment of new types of fingerings. This work appears in his oboe method published by the firm, Edizioni Suvini Zerboni, and in Bruno Bartolozzi's book, *New Sounds for Woodwind*, Oxford University Press, 1967.

Some of Singer's compositions also encompass woodwind multiphonics and are referred to in Yehudi Menuhin's *Music Guide to the Oboe* (Schirmer, 1977) written by Leon Goossens and Edwin Roxburgh, and include WORK for unaccompanied oboe and MUSICA A DUE for oboe and guitar.

Compositions recorded on disc involve MUSICA A DUE (oboist: Lothar Faber) and WORK (oboist: James Ostryniec) just recently recorded for Composers Recordings Incorporated.

About his Metamorphosis For Oboe, Violin and Orchestra, the composer writes: "Its concept, a kind of double concerto for oboe, violin and orchestra formulated with interconnecting sections, is composed of elements which for being always related, incurs a slow but continuous metamorphosis such as the initial gentle unaccompanied duet for oboe and violin later appearing with two clarinets juxtaposed against violent thrusting motions of orchestral sound. Cadenzas by the oboe and the violin or in combination serve to relieve or create tensions, develop ideas, or to prepare for somewhat different but always related elements. Throughout much of the piece a great commitment toward melody and counterpoint occurs, focusing and enveloping the personalities of the two solo instruments and creating as it were, a kind of *counterpointistic romanticism*. The two solo instruments are treated with great virtuosismo, often times carrying into the orchestral textures themselves. The multi-melodic discourse of the violin inspires the pastoral quality of the oboe to metamorphosize into a driving, almost contrapuntal motif seemingly impossible to play on the oboe yet aurally present."

"If one could consider a polarization of all the elements in this composition one might find oneself observing a composite of the incisive contrapuntal elements of J.S. Bach and the sweeping motions of romanticism."

Please, no photographic flashes or tape recordings during performance.

SYMPHONY NO. 5, IN D MAJOR, OP. 107 (REFORMATION SYMPHONY)

..... Felix Mendelssohn
(Born February 3, 1809, in Hamburg; died November 4, 1847, in Leipzig)

Felix Mendelssohn was an extraordinary child prodigy, a composer who had his first public performance at the age of nine. When the most distinguished musicians of the day assured his father, a wealthy banker, that the boy was an authentic genius, nothing was spared to bring him to artistic maturity. The musicales held on alternate Sundays in the Mendelssohns' great house in Berlin could not be missed by any important touring performer who visited the Prussian capital. There was always chamber music, sometimes an orchestra, occasionally even an opera. The guests frequently played, and almost every time there was a work by the young composer.

Mendelssohn composed a great deal of music in this period, thirteen symphonies and several concertos, for example, that he considered *juvenilia* and never released for publication, but in this privileged workshop he developed skills and polished his craft. At the age of sixteen he wrote the nearly perfect String Octet, Op. 20; and at seventeen, the *Midsummer Night's Dream* Overture, Op. 21. In the spring of 1829, when he was twenty, he left home for three years of travel. In a letter he sent home from Paris shortly before these years of wandering came to an end, he recalled his father's parting instructions: "I was to examine closely the various countries and to fix on the one where I wished to live and work; I was to make my name and gifts known and I was to press forward in my work." Mendelssohn did not fail his father. He went everywhere and worked everywhere. Posterity has his *Italian* Symphony, his *Scotch* Symphony and his *Hebrides* Overture, for example, as souvenirs.

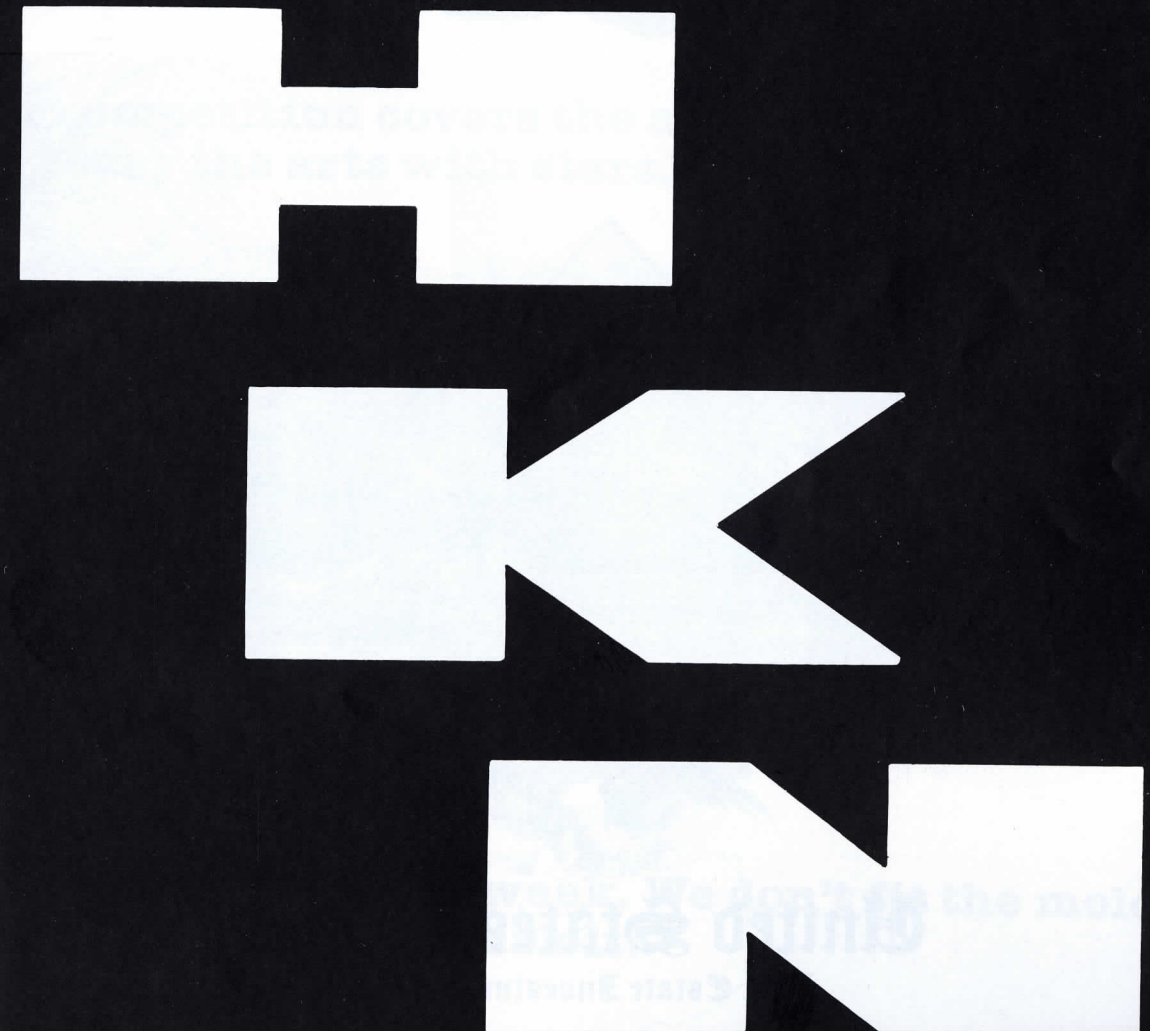
Mendelssohn began his *Reformation* Symphony (No. 5 in order of publication but composed before Nos. 3 and 4) in England in the spring of 1829 and finished it the following April. It was intended to commemorate the three-hundredth anniversary of a great event in the early history of Protestantism, the presentation of the Lutheran Confession to Charles V at Augsburg in 1430, but political upheavals prevented the performance from taking place.

Mendelssohn sent the work to Francois Habeneck, the Conductor of the Paris Conservatory Orchestra, who tried it out but did not perform it in concert because it was too "learned," that is to say too contrapuntal and therefore too difficult. The first performance finally took place in Berlin, on November 15, 1832, in one of a series of three concerts Mendelssohn gave for the benefit of a fund for musicians' widows. It was listed on the program as "Symphony in Celebration of the Reformation," and it seems not to have been a success, for the composer withdrew the symphony from circulation. In 1867, twenty years after Mendelssohn's death, the *Reformation* Symphony was rediscovered and given its second performance, in London. In 1868, it was published and was soon widely performed.

Two themes from the church's musical repertoire are used prominently in the Symphony. In the introduction to the first movement, Mendelssohn quotes the "Dresden Amen," a rising figure heard in both the Protestant and Catholic churches of Saxony. The finale is based in large part on the great Lutheran chorale tune *Ein feste Burg ist unser Gott* ("A Mighty Fortress is Our God").

The *Reformation* Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, serpent, two horns, two trumpets, three trombones, timpani and strings. The serpent was a bass instrument that combined features of the modern woodwind and brass families of instruments. Its part is now usually played on the tuba.

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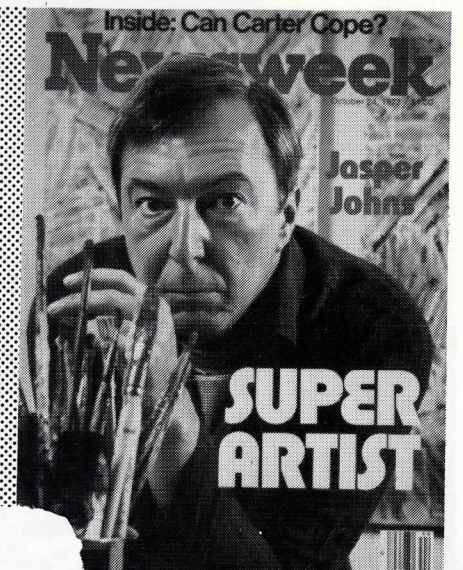
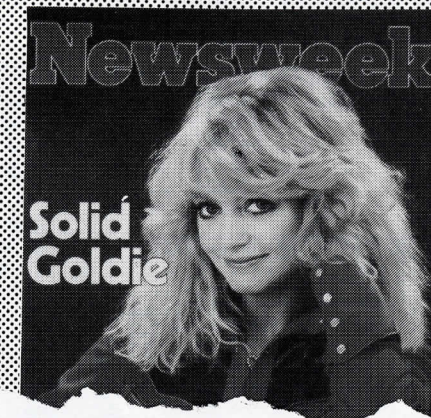
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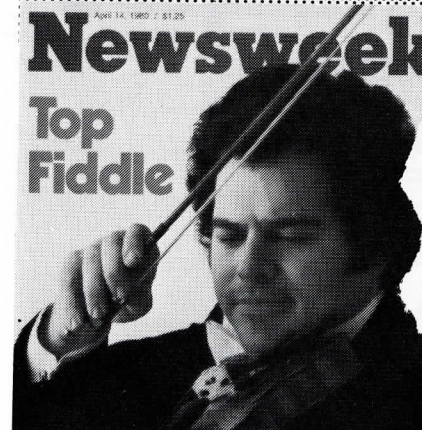
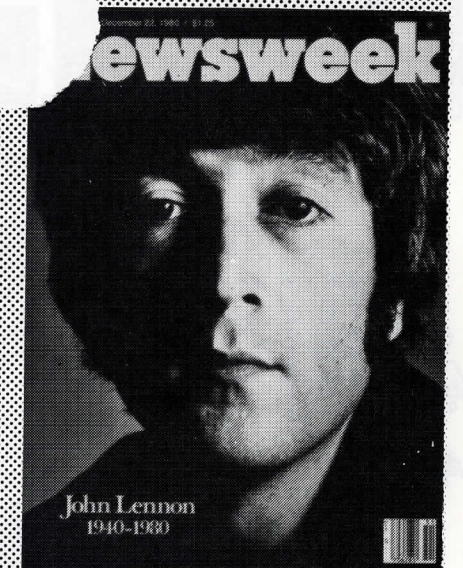
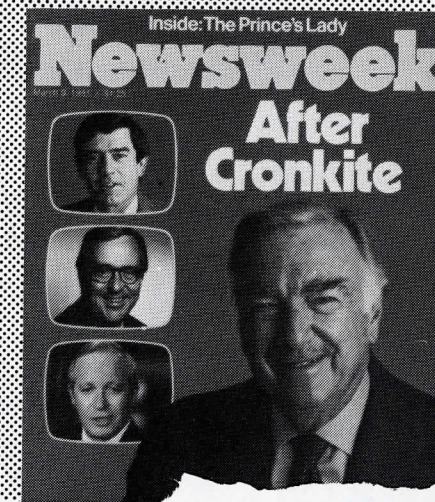

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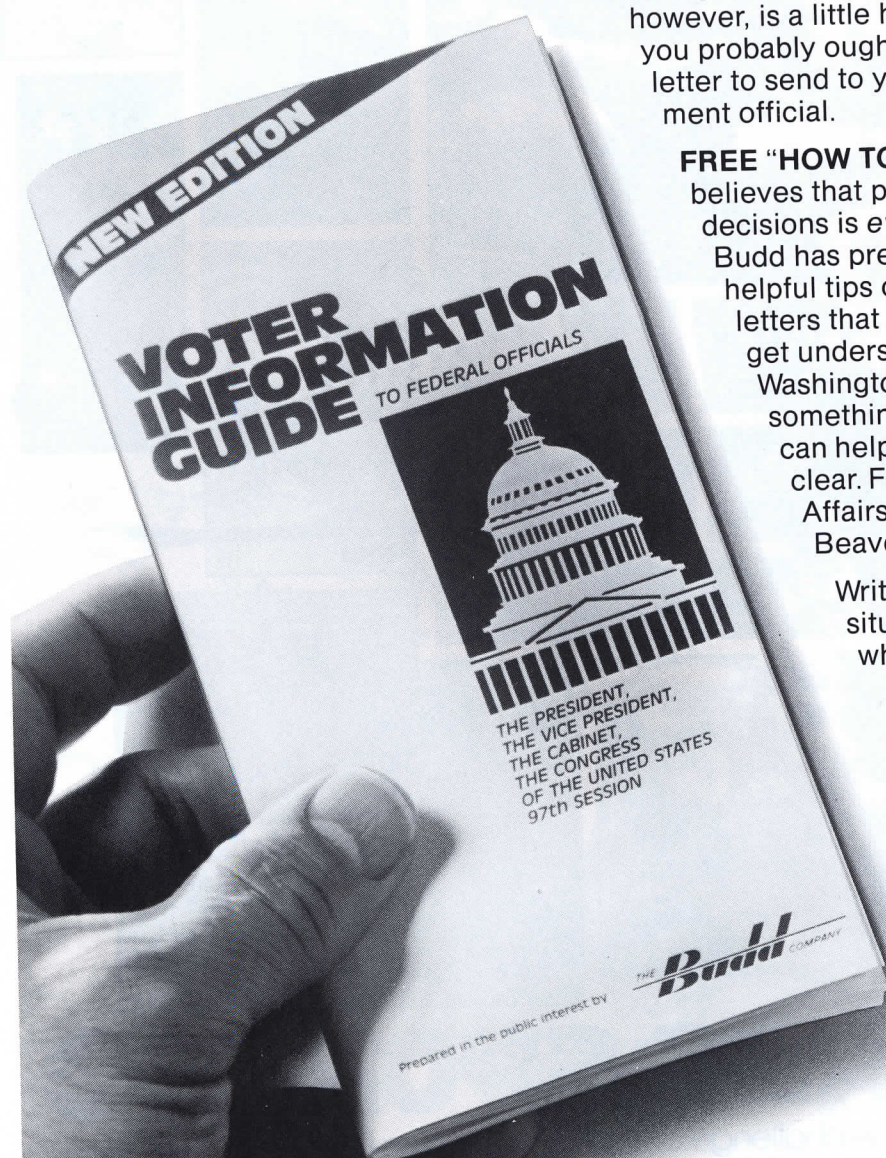
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Meadow Brook Music Festival

TUESDAYS	WEDNESDAYS	THURSDAYS
		JUNE 25 8:30 PM OPENING NIGHT DETROIT SYMPHONY ORCHESTRA MICHAEL TILSON THOMAS, <i>conducting</i> RUTH LAREDO, <i>pianist</i>
		JULY 2 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> IDA HAENDEL, <i>violinist</i>
JULY 7 8:30 PM VICTOR BORGE IN CONCERT DETROIT SYMPHONY POPS ERNIE JONES, <i>conducting</i>		JULY 9 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> JOSEF SUK, <i>violinist</i>
		JULY 16 8:30 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> JESSYE NORMAN, <i>soprano</i>
JULY 21 8:30 PM EMMYLOU HARRIS	JULY 22 8:30 PM FRED WARING'S PENNSYLVANIANS (FAREWELL TOUR)	JULY 23 8:30 PM HARRY BELAFONTE
		JULY 30 8:30 PM DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> MISHA DICHTER, <i>pianist</i>
		AUGUST 6 8:30 PM DETROIT SYMPHONY ORCHESTRA PAAVO BERGLUND, <i>conducting</i> HEINZ HOLLIGER, <i>oboist</i>
	AUGUST 12 8:30 PM "BIG BAND SOUNDS FROM THE SUMMER OF '42" TEX BENEKE AND HIS ORCHESTRA HELEN FORREST JOHNNY DESMOND THE MODERNAIRES WITH PAULA KELLEY, JR.	AUGUST 13 8:30 PM DETROIT SYMPHONY ORCHESTRA GAETANO DELOGU, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>
		AUGUST 20 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> EVELYN PETROS, <i>mezzo soprano</i> ROCKWELL BLAKE, <i>tenor</i> ALAN TITUS, <i>baritone</i> ROSSINI: THE BARBER OF SEVILLE

Performance Schedule — 1981

FRIDAYS	SATURDAYS	SUNDAYS
JUNE 26 8:30 PM CLEO LAINE & JAMES GALWAY	JUNE 27 11:00 AM CHILDREN'S CONCERT 8:30 PM DETROIT SYMPHONY ORCHESTRA MICHAEL TILSON THOMAS, <i>conducting</i>	JUNE 28 7:30 PM DETROIT SYMPHONY POPS RICHARD HAYMAN, <i>conducting</i> JACK JONES
JULY 3 8:30 PM THE LETTERMEN THE FOUR FRESHMEN FIREWORKS	JULY 4 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> IDA HAENDEL, <i>violinist</i>	JULY 5 8:30 PM DETROIT CONCERT BAND LEONARD B. SMITH, <i>conducting</i> GIGANTIC FIREWORKS DISPLAY
JULY 10 8:30 PM TONY BENNETT	JULY 11 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> JOSEPH SUK, <i>violinist</i>	JULY 12 7:30 PM KINGSTON TRIO BARBER SHOP QUARTET CHAMPIONS
JULY 17 8:30 PM RODNEY DANGERFIELD	JULY 18 11:00 AM CHILDREN'S CONCERT 8:30 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> JESSYE NORMAN, <i>soprano</i>	JULY 19 7:30 PM DETROIT SYMPHONY POPS KENNETH JEAN, <i>conducting</i> MARGARET WHITING
JULY 24 8:30 PM HARRY BELAFONTE		JULY 26 7:30 PM PRESERVATION HALL JAZZ BAND
JULY 31 8:30 PM BARBARA MANDRELL	AUGUST 1 8:30 PM DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> MISHA DICHTER, <i>pianist</i>	AUGUST 2 7:30 PM DETROIT SYMPHONY POPS THOMAS MICHALAK, <i>conducting</i> LOUISE RUSSELL, <i>soprano</i> JOHN GARRISON, <i>tenor</i> "AN EVENING IN OLD VIENNA"
AUGUST 7 8:30 PM KRIS KRISTOFFERSON WITH SPECIAL GUEST STAR BILLY SWAN	AUGUST 8 8:30 PM DETROIT SYMPHONY ORCHESTRA PAAVO BERGLUND, <i>conducting</i> HEINZ HOLLIGER, <i>oboist</i>	AUGUST 9 7:30 PM NEW ENGLAND RAGTIME ENSEMBLE GUNTHER SCHULLER, <i>conducting</i>
AUGUST 14 8:30 PM GLENN YARBROUGH THEODORE BIKEL TOM PAXTON	AUGUST 15 11:00 AM CHILDREN'S CONCERT 8:30 PM GAETANO DELOGU, <i>conducting</i> IVAN MORAVEC, <i>pianist</i>	AUGUST 16 7:30 PM DETROIT SYMPHONY POPS MIKLOS ROZSA, <i>conducting</i> "MUSIC FROM THE GREAT MOTION PICTURES"
AUGUST 21 8:30 PM COUNT BASIE AND HIS ORCHESTRA DAVE BRUBECK QUARTET	AUGUST 22 8:30 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> NATHANIEL ROSEN, <i>cellist</i> DONALD BAKER, <i>oboist</i> JOSEPH GOLDMAN, <i>violinist</i>	AUGUST 23 7:30 PM DETROIT SYMPHONY POPS NEVILLE MARRINER, <i>conducting</i> FLAVIO VARANI, <i>pianist</i> CLEMENT BARONE, <i>flutist</i> "LAST NIGHT AT THE (MEADOW BROOK) PROMS"
SEPTEMBER 4 8:30 PM PHIL DONAHUE	SEPTEMBER 6 (SUNDAY) 7:30 PM GALA SEASON FINALE! LABOR DAY CELEBRATION DETROIT CONCERT BAND LEONARD B. SMITH, <i>conducting</i> FIREWORKS	AUGUST 30 8:30 PM LORETTA LYNN WITH SPECIAL GUEST STAR JOHNNY RUSSELL

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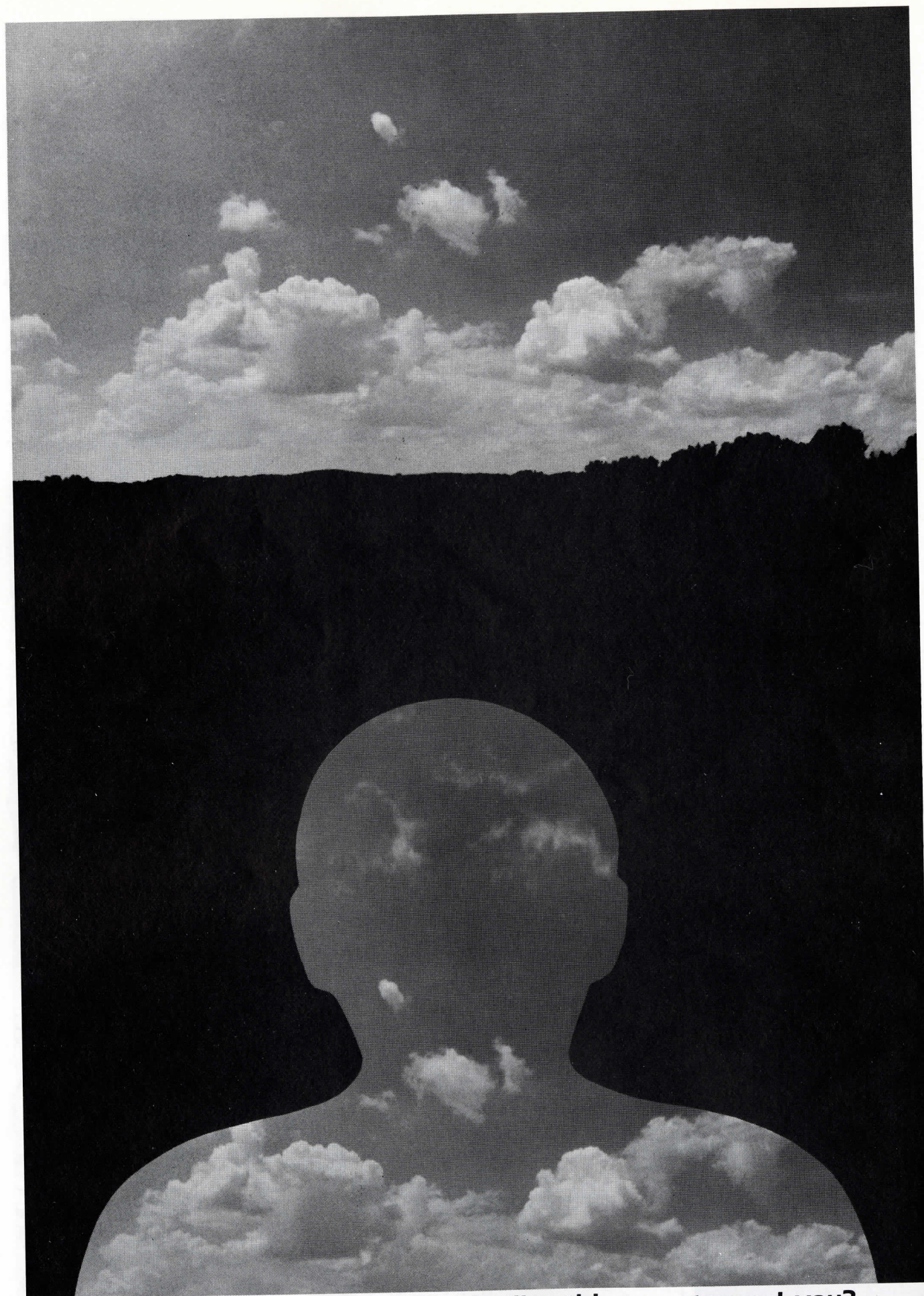
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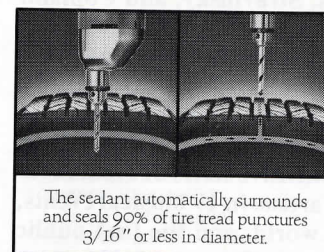
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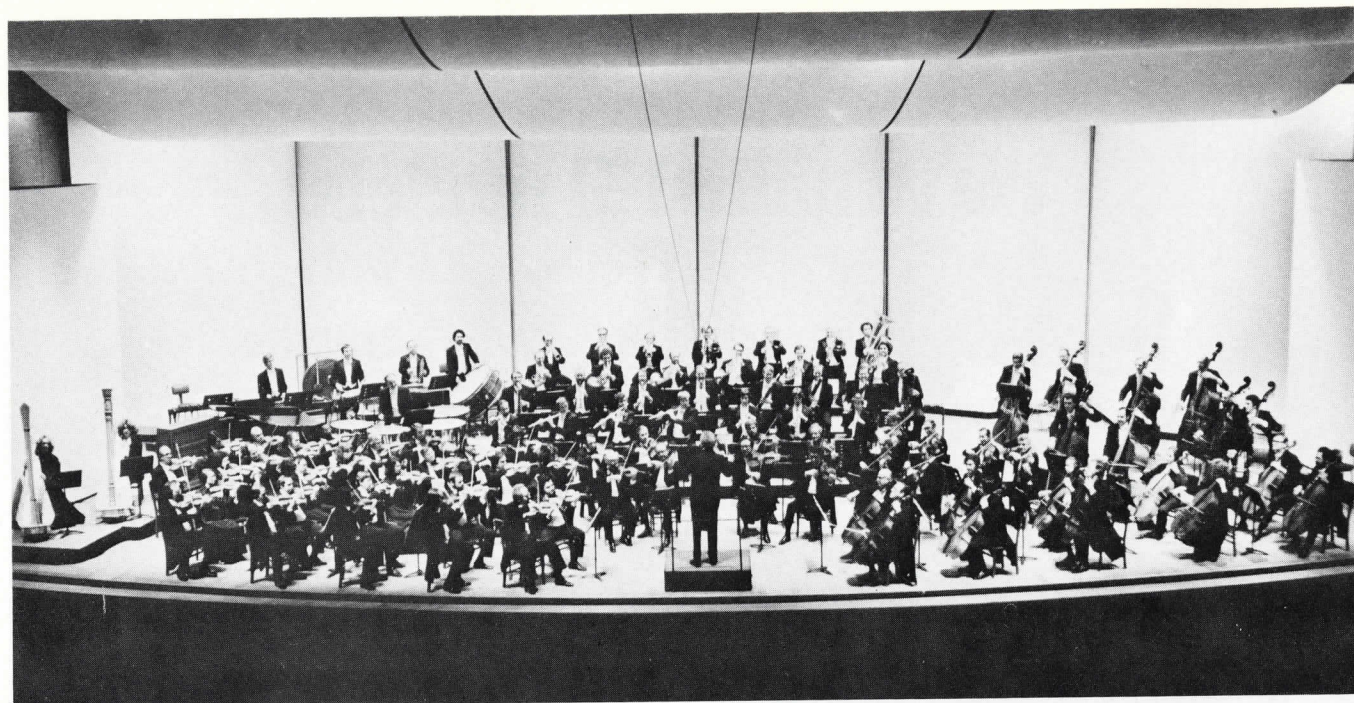
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The 1981-82 season marks the sixty-eighth in the Detroit Symphony Orchestra's illustrious history. During this time it has become firmly established among the foremost musical organizations of the world and has won the highest critical acclaim wherever it has appeared.

Each season the Orchestra presents more than 200 concerts, including more than 80 regular subscription concerts and a number of special concerts in its home, the Henry and Edsel Ford Auditorium. Series of Young People's Concerts and school concerts are also given annually both at Ford Auditorium and in Detroit area schools. Outstate tour concerts, such as the annual Upper Peninsula Summer Festival, permit citizens throughout the state of Michigan to hear the DSO. Free concerts are also offered each summer at various metropolitan Detroit sites, including regional shopping malls and Hart Plaza in the new Civic Center.

Meadow Brook Music Festival at Oakland University, north of Detroit, is the site of the Orchestra's summer home. It is recognized as one of the major summer music festivals in the nation.

Under its ninth music director, Antal Dorati, the Orchestra expanded its activities in several areas. In 1978 the DSO's nine-program Beethoven Festival was telecast nationally on PBS, bringing the Orchestra into millions of American homes. After an absence of almost two decades from contract recording the DSO returned to that field with a major international label, London Records, and the first three albums were recorded in Detroit in the spring of 1978. The first disc, an all-Tchaikovsky special featuring the *1812 Overture* was released in January of 1979 and is still a top-selling classical album in the U.S. It was followed by an all-Bartok disc and an album of Rhapsodies. In February, 1980, the DSO and London Records released their fourth with Antal Dorati, the first full-length recording of Richard Strauss's opera *The Egyptian Helen*. The DSO recording of the second and third symphonies of Szymanowski has recently been issued, and additional music of Strauss, Stravinsky, and Copland has been recorded for future release on the London label.

A series of annual mid-season festivals was established in 1977. This initial offering profiled the life and works of Beethoven and included performances of all nine symphonies. The next season's "Schubert and Vienna" Festival generated much national and international attention, and was highlighted by the U.S. premiere of Schubert's opera *Alfonso und Estrella*. For the third mid-season festival, in April 1980, Detroit was the site of North America's most comprehensive series of events ever devoted to Johannes Brahms. Highlights of that festival included 64 guest artists in 19 musical events, the International Brahms Congress with musicologists from around the world, and the first public exhibition of the largest privately-held collection of Brahmsiana in Europe. The next mid-season festival, in March 1981, was a centennial celebration honoring Bela Bartok. Other special events in the 1980-81 season include the popular Holiday Festival in December, a gala 75th birthday celebration in April for Maestro Dorati with two staged performances of Beethoven's *Fidelio*, and the Joffrey Ballet Dance Festival in May.

The Orchestra first performed in Europe in October and November of 1979. The tour consisted of 24 concerts in eight countries: Spain, West Germany, Belgium, France, England, Sweden, Norway, and Switzerland. A dramatically successful tour in major music capitals such as London, Paris and Berlin, it produced rave reviews, standing ovations, and numerous encores. Eurotour '79 placed the DSO in the international spotlight as one of the world's top ranked orchestras.

Detroit Symphony Orchestra

Antal Dorati
Conductor Laureate

Gary Bertini
Music Advisor

Kenneth Jean
Resident Conductor

Murray Gross
Assistant Conductor

FIRST VIOLINS

†Gordon Staples
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters
Misha Rachlevsky
Linda Snedden-Smith
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
Malvern Kaufman
Richard Margitza
Margaret Tundo
I-Fu Wang
Elias Friedenzohn
Santo Urso
Glenn Basham

SECOND VIOLINS

†Edouard Kesner
*Felix Resnick
Alvin Score
Lillian Fenstermacher
James Waring
Lenore Iatzko
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Joseph Striplin
Bruce Smith
Gabriel Szitas
Ann Alicia Ourada
Geoffrey Applegate

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†Nathan Gordon
*David Ireland
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Anton Patti
Gary Schnerer
Catherine Compton
Paul Silver
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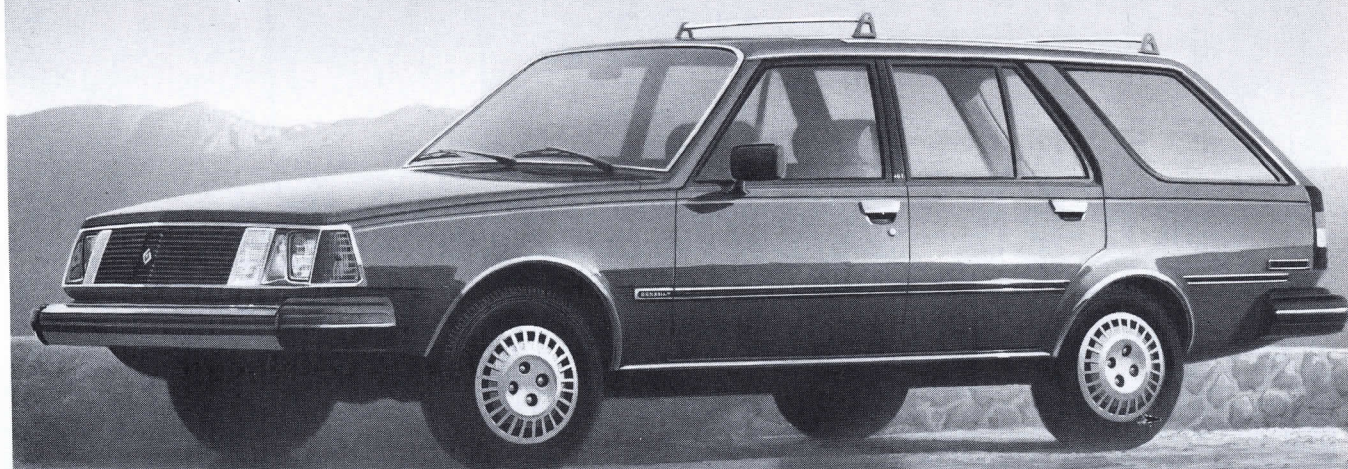
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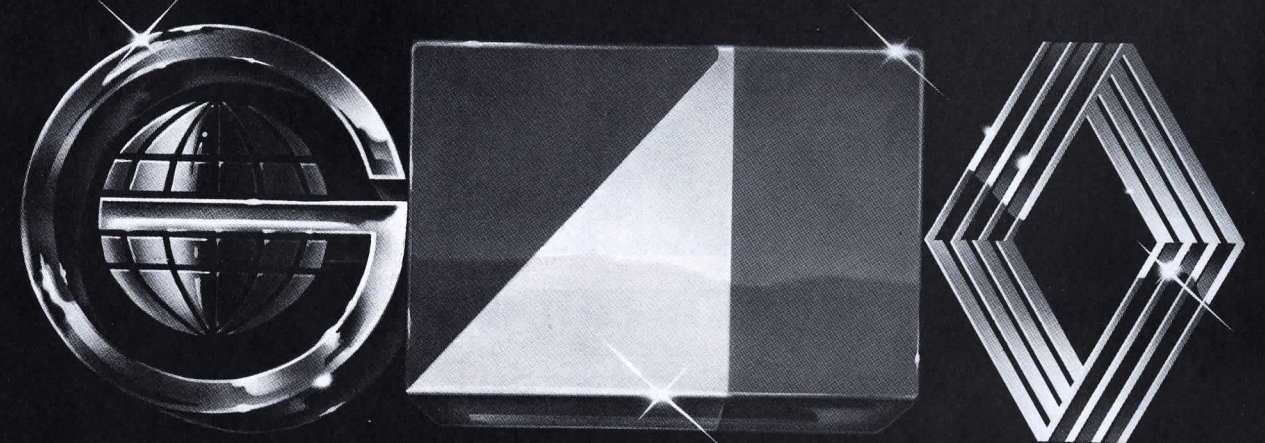
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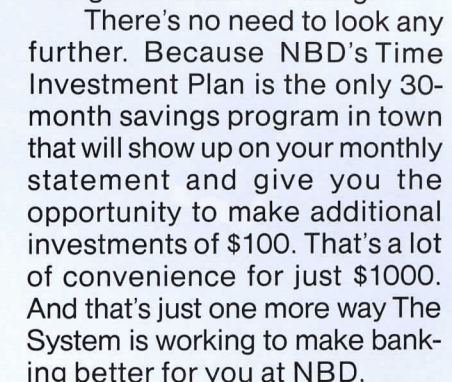
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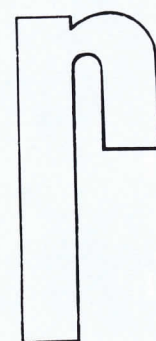
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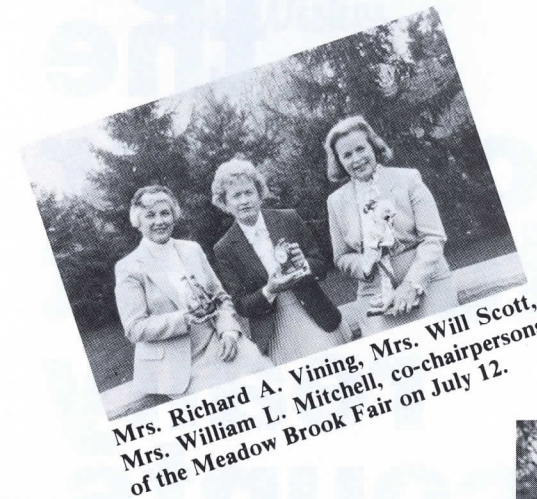
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Highlights of the Women's Committee Activities — 1981



(left to right) Mrs. Richard A. Vining, Mrs. Will Scott, Mrs. William L. Mitchell, co-chairpersons of the Meadow Brook Fair on July 12.



(left to right) Mrs. V. Everett Kinsey, and Maria Meirelles following the recital at Bloomfield Hills Country Club.



Mrs. David Scott, President



(left to right) Co-chairpersons of the Group Sales Committee Mrs. Thomas Eastwood, and Mrs. Michael Madden.



(left to right) Co-chairpersons of the Children's Concert Committee Mrs. Michael Deegan, and Mrs. Stanley L. Capp meeting with Stuart Hyke, and Mrs. George Trumbull.



Members of the Advisory Board (left to right): Mrs. Frederick Obear, tribute chairman; Mrs. Stephan Sharf, recording secretary; Mrs. David Scott, president; Mrs. V. Everett Kinsey, past president; Mrs. John Lazar, corresponding secretary; Mrs. Eugene Mitchell, membership chairman; and Mrs. Francis A. Engelhardt, past president.



(left to right) Chairperson of the Treble Clef Gift Shop Mrs. Francis A. Englehardt, Historian Mrs. Ronald Petrella, Corresponding Secretary Mrs. John Lazar, Chairperson of the Cookbook Committee Mrs. Patrick Cayce, partially hidden, Membership Chairperson Mrs. Eugene Mitchell, President Mrs. David Scott.



The Treble Clef Gift Shop Committee (left to right): Mrs. John Lazar and Mrs. Leonard Warner, display; Mrs. Francis A. Engelhardt, manager; Mrs. Ronald Petrella, display; Mrs. Patrick Cayce, staffing. Missing from the picture is Mrs. Douglas Thornton, treasurer of the shop and Vice President of the Women's Committee.

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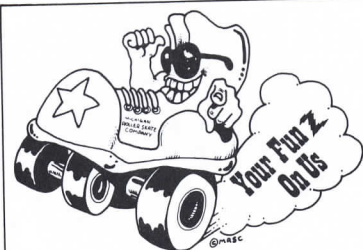
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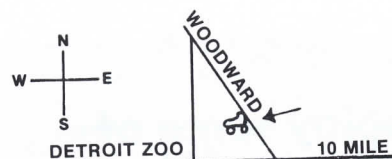
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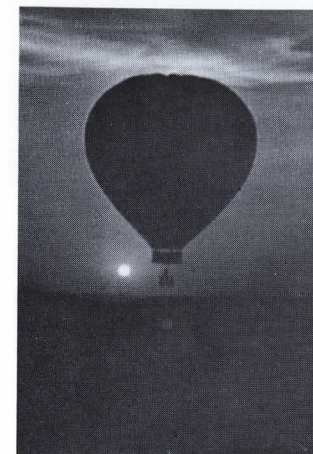
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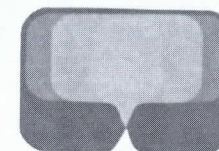
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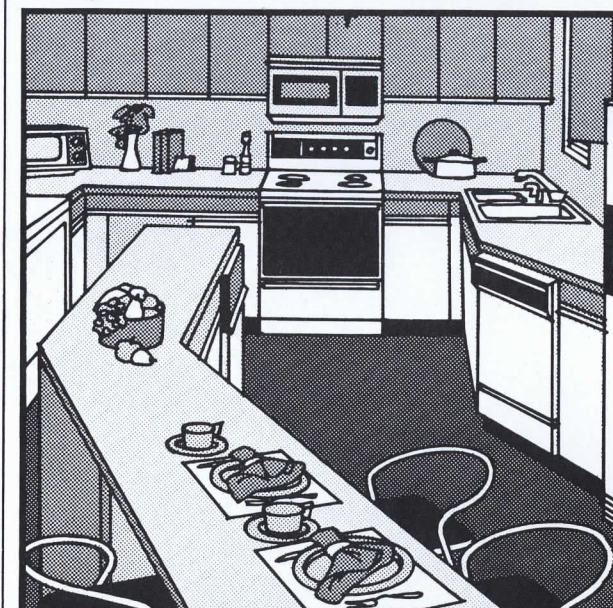
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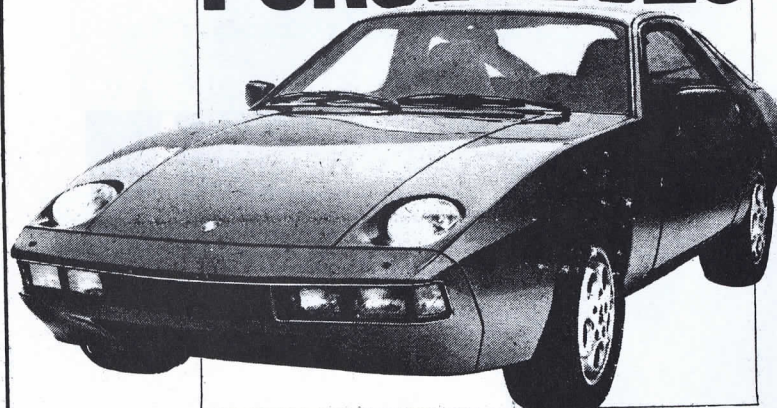
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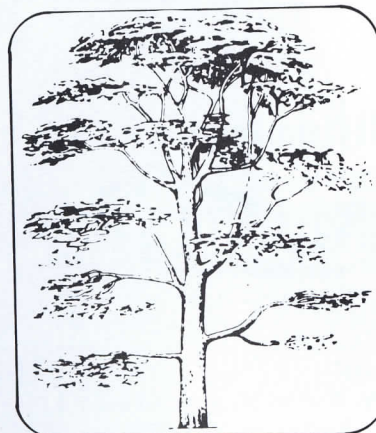
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The Meadow Brook Music Festival expresses its appreciation to one of its most important benefactors — The Kresge Foundation.

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

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

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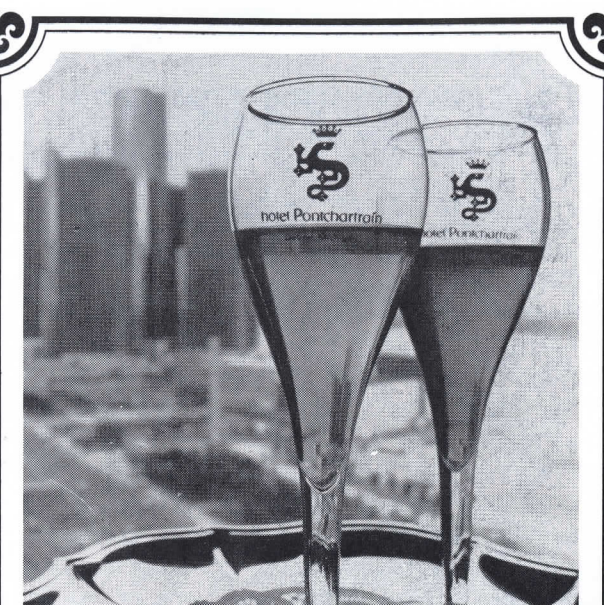
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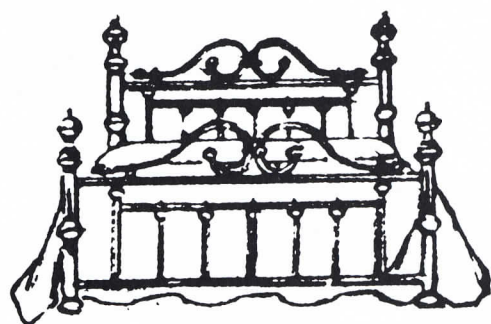
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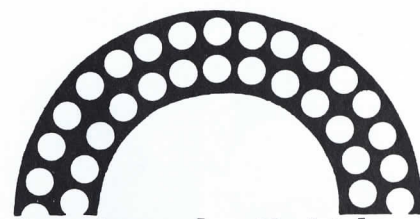
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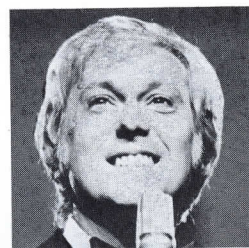
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Popular Performances

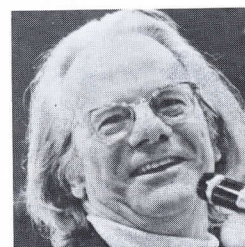
1981 — Meadow Brook Music Festival



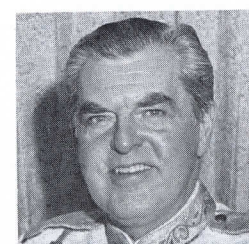
661st Performance
Friday, June 26 - 8:30 PM
Cleo Laine & James Galway



664th Performance
Sunday, June 28 - 7:30 PM
Detroit Symphony Pops
Richard Hayman, *conducting*
Jack Jones



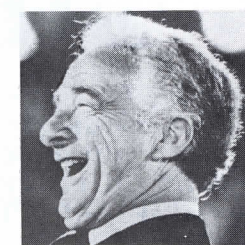
666th Performance
Friday, July 3 - 8:30 PM
The Lettermen
The Four Freshmen
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668th Performance
Sunday, July 5 - 8:30 PM
Detroit Concert Band
Leonard B. Smith, *conducting*
GIGANTIC FIREWORKS DISPLAY



669th Performance
Tuesday, July 7 - 8:30 PM
Victor Borge in Concert
Detroit Symphony Pops
Ernie Jones, *conducting*



671st Performance
Friday, July 10 - 8:30 PM
Tony Bennett

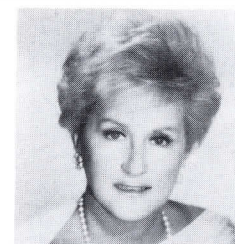
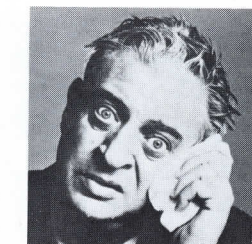
Popular Performances

Meadow Brook Music Festival — 1981

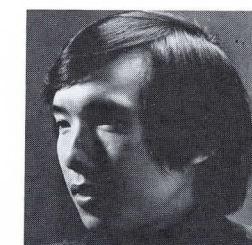
673rd Performance
Sunday, July 12 - 7:30 PM
Kingston Trio
Barber Shop Quartet Champions



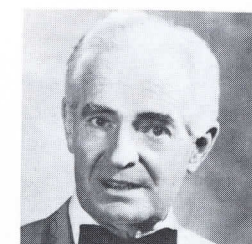
675th Performance
Friday, July 17 - 8:30 PM
Rodney Dangerfield



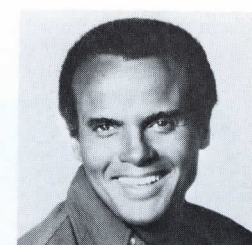
678th Performance
Sunday, July 19
Detroit Symphony Pops
Kenneth Jean, *conducting*
Margaret Whiting



679th Performance
Wednesday, July 22 - 8:30 PM
Fred Waring's Pennsylvanians
(Farewell Tour)



680th & 681st Performances
Thursday, July 23 - 8:30 PM
Friday, July 24 - 8:30 PM
Harry Belafonte



682nd Performance
Sunday, July 26 - 7:30 PM
Preservation Hall Jazz Band



Popular Performances

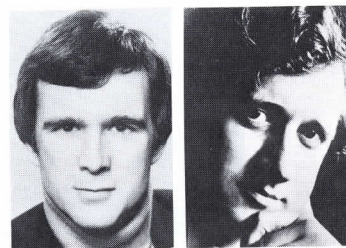
1981 — Meadow Brook Music Festival



684th Performance

Friday, July 31 - 8:30 PM

Barbara Mandrell



686th Performance

Sunday, August 2 - 7:30 PM

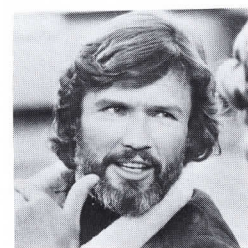
Detroit Symphony Pops

Thomas Michalak, *conducting*

Louise Russell, *soprano*

Jon Garrison, *tenor*

"AN EVENING IN OLD VIENNA"



688th Performance

Friday, August 7 - 8:30 PM

Kris Kristofferson

with

Special Guest Star, Billy Swan



690th Performance

Sunday, August 9 - 7:30 PM

New England Ragtime Ensemble

Gunther Schuller, *conducting*



691st Performances

Wednesday, August 12 - 8:30 PM

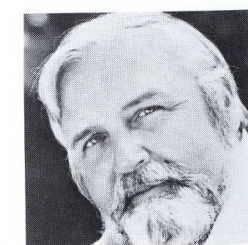
Tex Beneke and his Orchestra

Helen Forrest

Johnny Desmond

The Modernaires, with Paula Kelley, Jr.

"BIG BAND SOUNDS FROM THE
SUMMER OF '42"



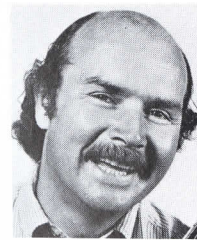
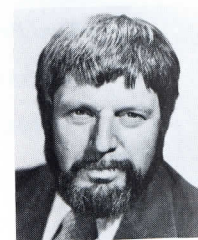
693rd Performance

Friday, August 14 - 8:30 PM

Glenn Yarbrough

Theodore Bikel

Tom Paxton



Popular Performances

Meadow Brook Music Festival — 1981

696th Performance

Sunday, August 16 - 7:30 PM

Detroit Symphony Pops

Miklos Rozsa, *conducting*

"MUSIC FROM THE GREAT
MOTION PICTURES"

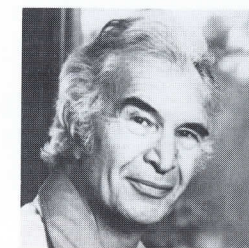


698th Performance

Friday, August 21 - 8:30 PM

Count Basie and his Orchestra

Dave Brubeck Quartet



700th Performance

Sunday, August 23 - 7:30 PM

Detroit Symphony Pops

Neville Marriner, *conducting*

Flavio Varani, *pianist*

Clement Barone, *flutist*

"LAST NIGHT AT THE (MEADOW
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701st Performance

Sunday, August 30 - 8:30 PM

Loretta Lynn

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Special Guest Star, Johnny Russell



702nd Performance

Friday, September 4 - 8:30 PM

Phil Donahue



703rd Performance

Sunday, September 6 - 7:30 PM

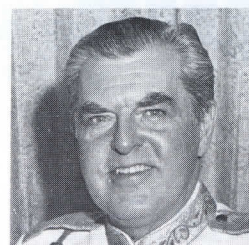
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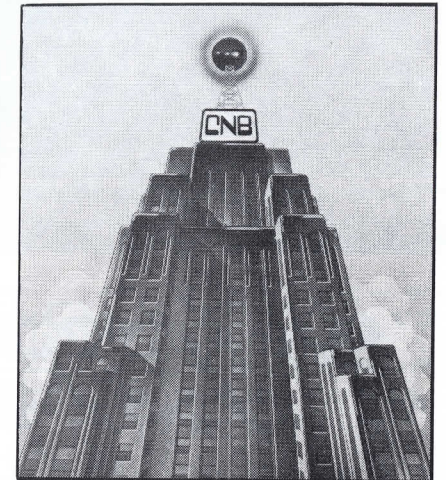
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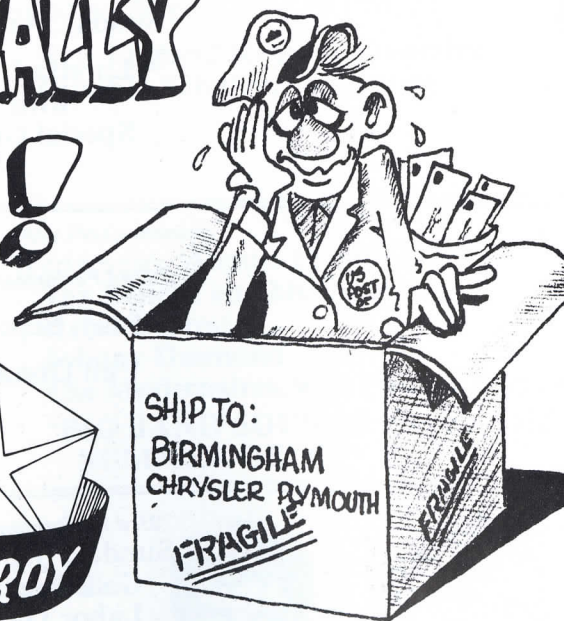
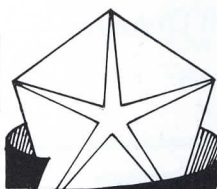
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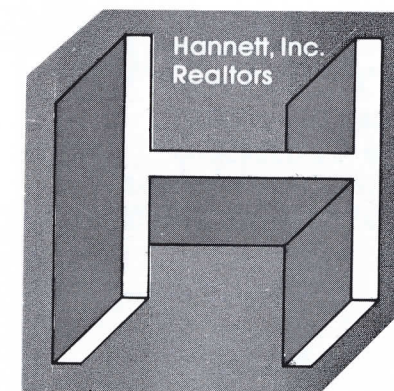
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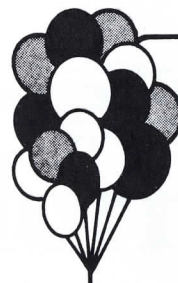
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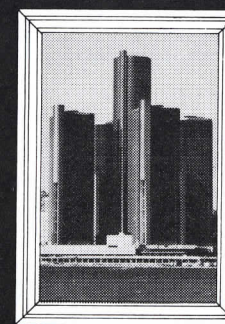


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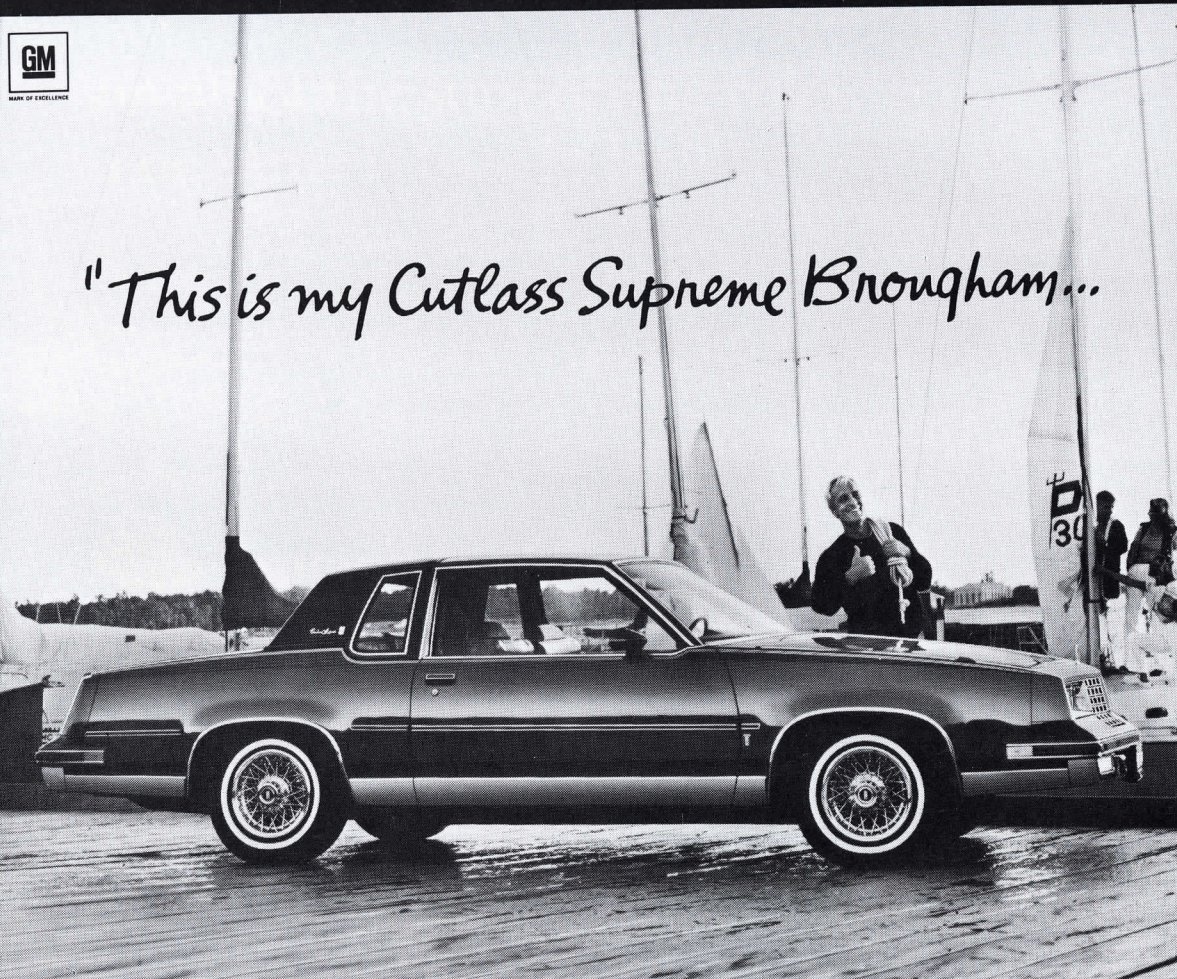
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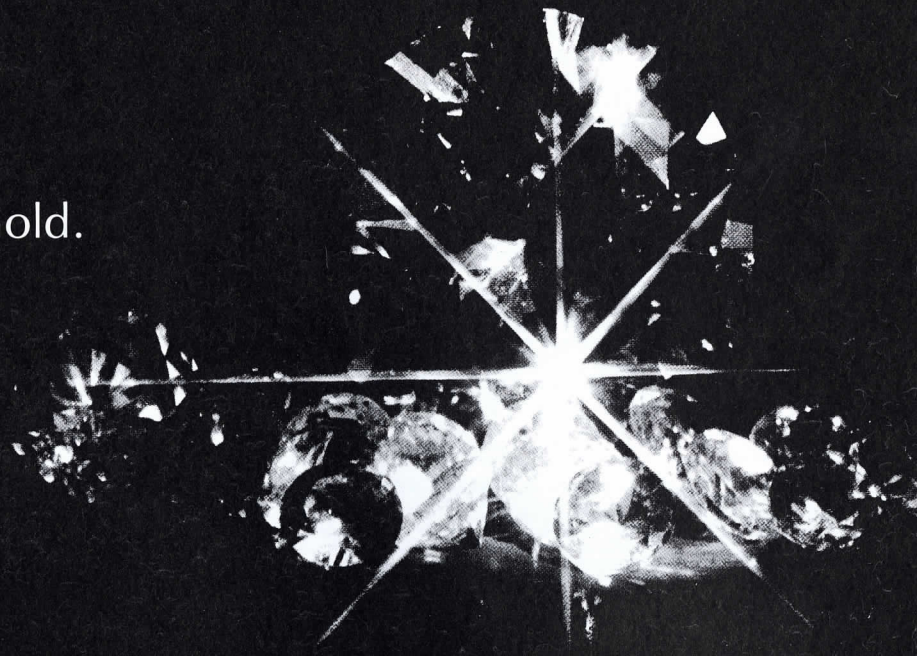
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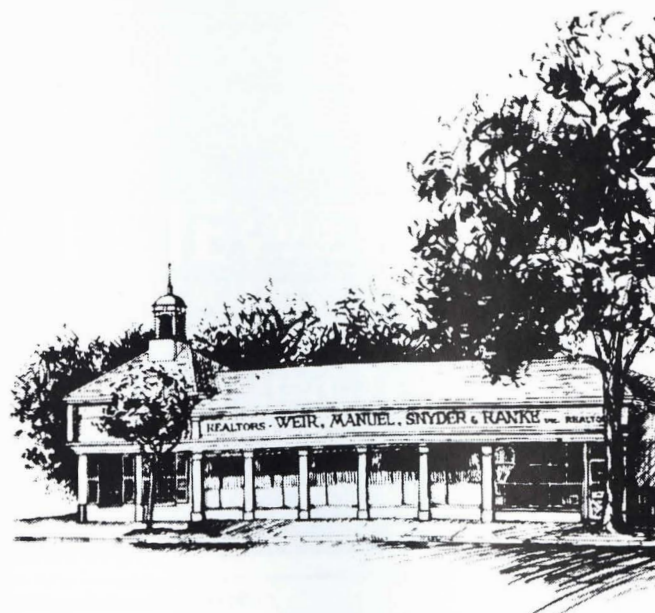
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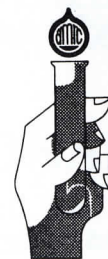
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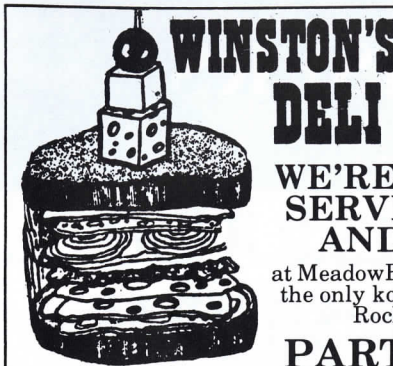
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