

Chevrolet
CELEBRITY
 THE BRIGHT NEW SHAPE OF CHEVROLET



THE HANDLING OF FRONT-WHEEL DRIVE AND THE COMFORTS OF A LARGER CAR COME TOGETHER. MIRRORED IN A BRIGHT NEW SHAPE.

An aerodynamic shape.

So clean, so efficient it offers

40 EST. HWY. **25** EPA EST. MPG*
 with standard fuel-injected engine. V6 power is available.

A roomy shape.

The engine sits sideways to open up front-seat leg room comparable to the biggest full-size cars, letting you drive in smooth, quiet comfort.

The bright new shape.

See how much new has taken shape for you—behind the wheel of the bright new shape of Chevrolet. In Sedan and Coupe, at your Chevrolet dealer's.

* Use estimated MPG for comparisons. Your mileage may differ depending on speed, distance, weather. Actual highway mileage lower. Some Chevrolets are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your dealer for details.



1982 MEADOW BROOK MUSIC FESTIVAL • OAKLAND UNIVERSITY

A Cultural Program of Oakland University

*Meadow Brook
 Music Festival
 1982*

Neville Marriner,
 Artistic Director



*The Sounds
 of Summer*

Summer Home of the Detroit Symphony Orchestra

YOU CAN STILL OWN THIS MUCH CAR.

Uncompromised comfort.

Ford LTD. A car with uncompromised comfort, it remains a clear statement about how great cars should be built; full of room, comfort and quiet.

LTD's interior leaves a singular impression: here is a place crafted for the comfort of six passengers. The Interior Luxury Group available on the LTD Crown



Victoria features sumptuous carpeting and reclinable split bench seats available in rich crushed velour upholstery.



Unmistakable styling.

A single look tells the story. This is a handsome American sedan. LTD is also a functional American sedan, built on a steel frame; and our Automatic Overdrive transmission is standard. So it's clear that LTD contains a fine balance of what you

want and need.

R N O D I

Uncommon options.

LTD offers an impressive list of options for comfort and convenience. Pivoting vent windows, unheard of on some cars, are available. The Tripfinder® Computer option supplies total driving data including time, elapsed time, fuel economy, trip fuel economy and more, at the touch of a finger.

In a world filled with compromise, you can still own this much car. Whether you buy or lease, see Ford LTD at your Ford Dealer now.

FORD LTD

FORD DIVISION



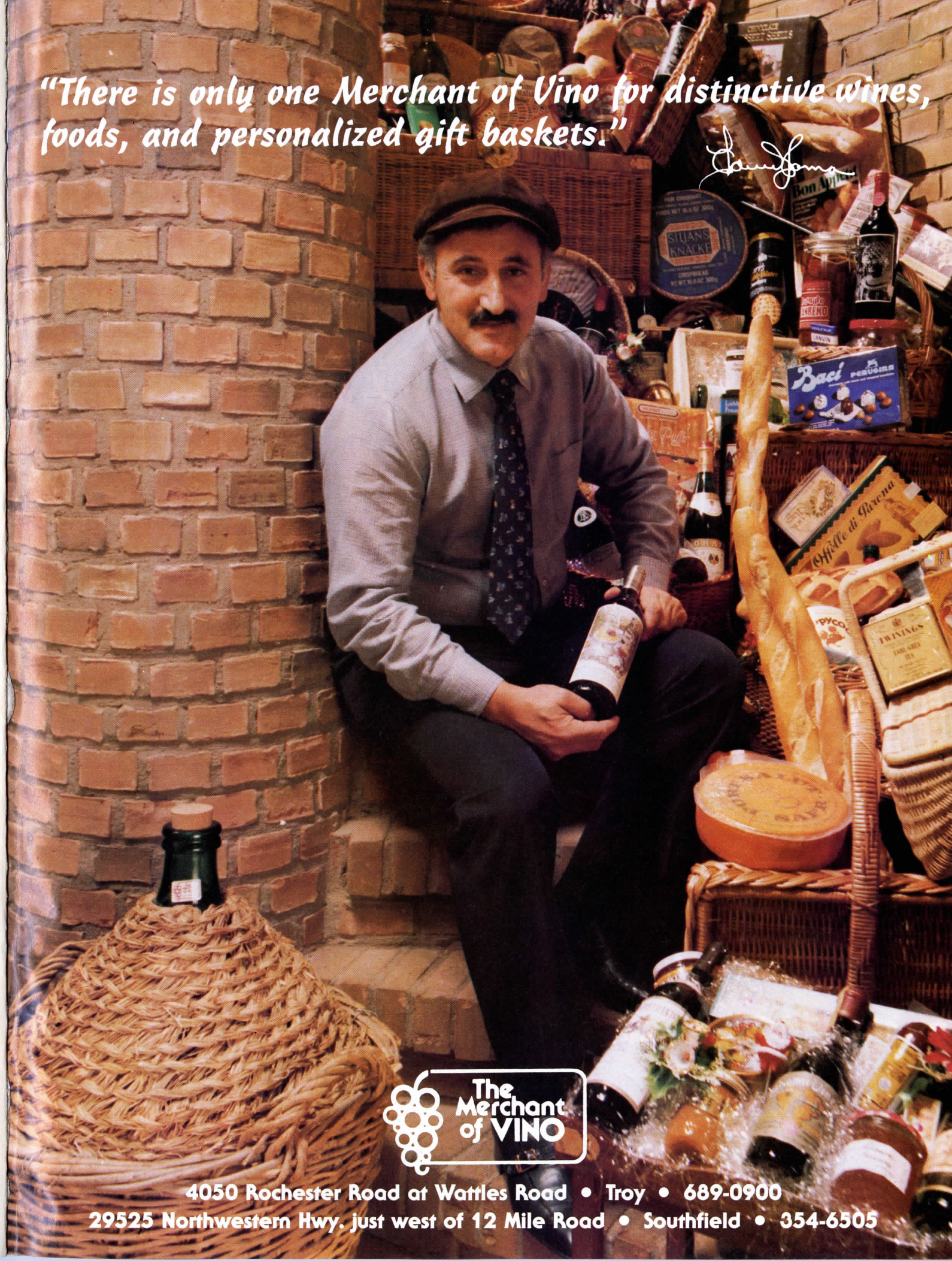
Seat belts save lives —buckle up.

FORD LTD

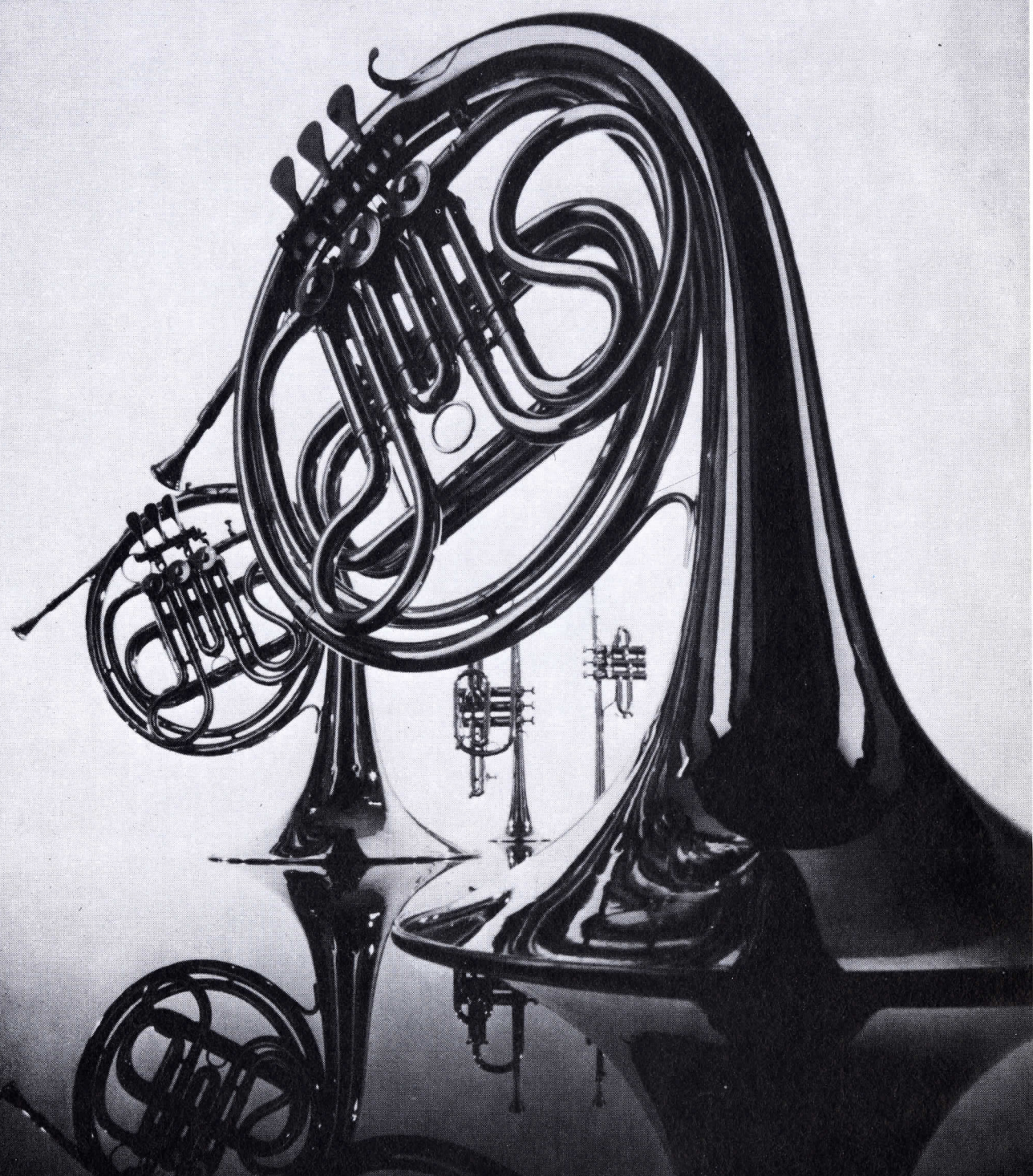


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Signature



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29525 Northwestern Hwy. just west of 12 Mile Road • Southfield • 354-6505



"Music is not the illusion of grace, but grace itself."

—Anonymous

Best wishes for a most successful season.



Ford Parts and Service Division

1982

Meadow Brook Music Festival **A Cultural Program of Oakland University**

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Worthy of the King of Beers.

 There's a tradition at Anheuser-Busch. A tradition that says never be satisfied until you've achieved the best. Now, out of this tradition, comes a light beer worthy of the King of Beers. One with a clean, distinctive taste. Budweiser Light.

It took time. Patience. And a quest for quality that led to the proud list of ingredients and the Beechwood Aging process made famous by the King of Beers.

We know the best never comes easy. That's why there's nothing else like it.

Bring out your best.

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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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**HERCULES ENGINEERED MATERIALS.
THEY WIN YOU PERFORMANCE AS WELL AS LIGHT WEIGHT.**



High-strength composites of our *Magnamite®* graphite fibers reduced weight 35% from aluminum in the monocoque chassis of this Grand Prix car. Importantly, they also increased rigidity, so that the car could be aerodynamically designed for maximum ground effect, and thus maximum road-holding. These same fibers are moving into commercially produced components as well, such as drive shafts and leaf springs.

Many other Hercules materials are helping the auto industry achieve weight and fuel-consumption goals, while improving

cost-performance. Materials such as *Herclor®* synthetic rubber for hoses and gaskets; *Pro-fax®* polypropylene for molded components; *Herculon®* polypropylene fibers for fabrics; and *Hercolube®* synthetic lubricants.

Our long-standing commitment to advanced automotive materials continues. So keep up-to-date by asking for product data, and a free subscription to our *Herculines®* newsletter. Hercules Incorporated, Suite 400, 3000 Town Center, Southfield, MI 48075, (313) 358-1500.

AC 81-2



McLaren International's Formula One Grand Prix race car has venturi-shaped side pods to maximize road-holding. Graphite fiber composites make this design possible.



First class.

For you, first class is a way of life. For you, there is Cadillac's finest... Seville. Elegant. Dependable. Distinctive. Supremely comfortable. Superbly engineered. A car for those who seek the better things in life. Drive Cadillac's finest...

Seville by Cadillac

AN AMERICAN STANDARD FOR LUXURY



We're almost ready...



...to open the doors to the area's most stunning condominiums. With our Grand Opening in June and occupancy in September, a stylish way of living can soon be yours. Imagine yourself in a charming hide-away in an elegant tower soaring 33 stories into the sky. Let your concierge welcome you to Five Thousand at Town Center and its wealth of services, beginning with our uniformed doorman and valet parking. Discover our many amenities, including a heated swimming pool, exercise room, saunas and tennis courts.

Conveniently located in Southfield, we're above the crowd, but only minutes away from shopping and entertainment. Move up to a new lifestyle at Five Thousand at Town Center, the ultimate in condominium living.



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THOUSAND**
AT TOWN CENTER

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For information, call The Condominium Group of Southfield, 352-7910.

THE CHRYSLER LEBARON SERIES

They are like no other cars in
America, Europe or Japan.



Standard equipment includes: Mitsubishi-built 2.6 liter silent shaft engine, automatic transmission, power front disc/rear drum brakes, rack and pinion power steering, dual halogen headlamps, WSW steel belted radials, digital clock, warning light package, dual horns, chime alert system, dual chrome remote mirrors. Buy or lease at your Chrysler-Plymouth dealer.

THE 1982 CHRYSLER TOWN & COUNTRY.

No other American wagon combines its front-wheel-drive, high mileage, room and functional luxury. And now Chrysler announces the only three way 5 year / 50,000 mile protection plan.

The new Chrysler Town & Country combines advanced front-wheel-drive, high mileage, and room in a luxury wagon.

Fully reclining bucket seats, rack and pinion power steering, power front disc brakes, automatic transmission, and dual halogen headlamps are all standard, of course.

And Town & Country's state-of-the-art engineering gives you stability and control that belies its spacious interior (69.2 cubic feet for personal cargo with the rear seat folded down).

You'll appreciate the quality of the finish and the precision in the way things fit. For every Town & Country must pass over 2000 inspections.



Chrysler protects your investment with a 5 year, 50,000 mile protection plan.[†]

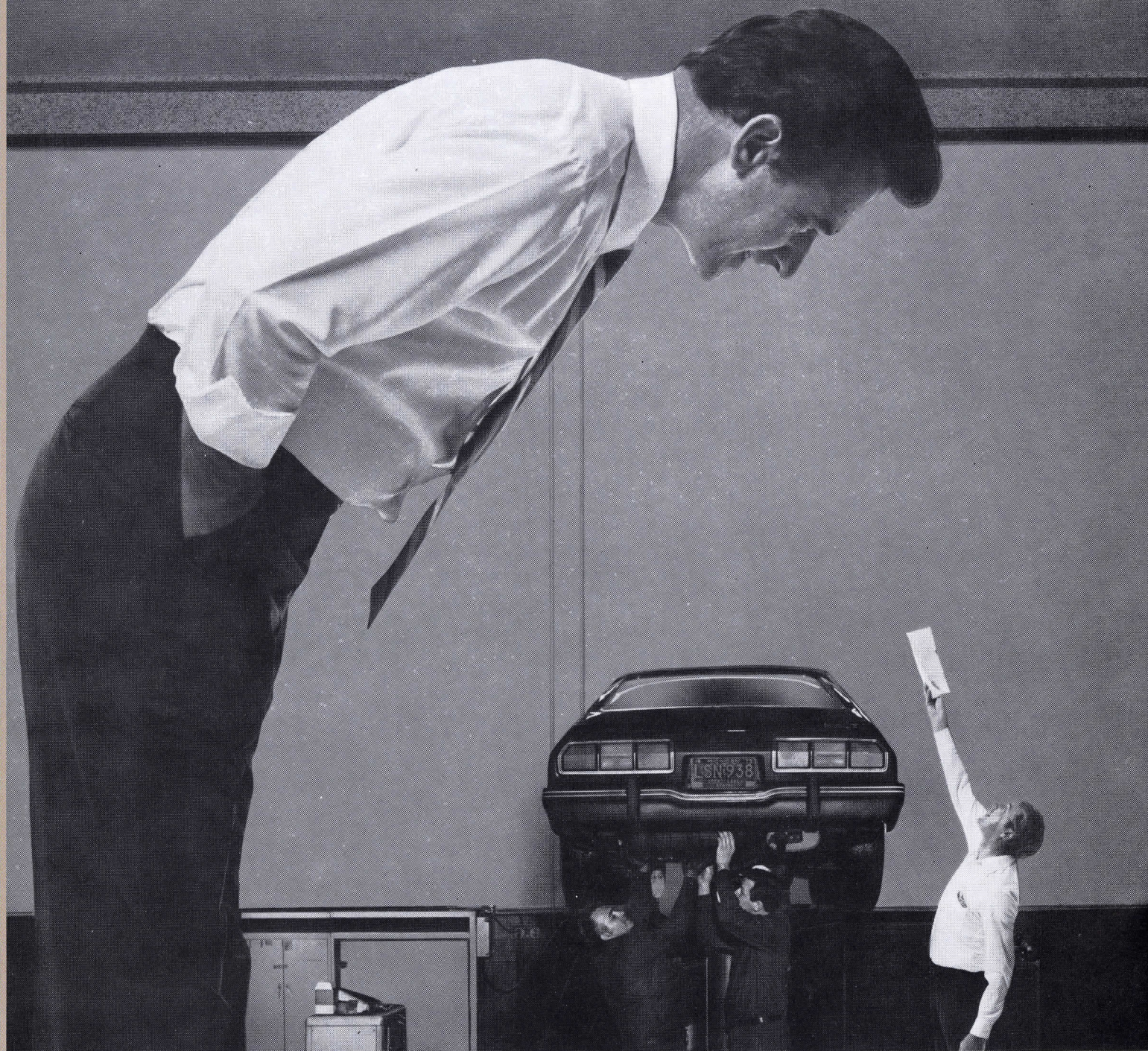
1. Protection for your engine and powertrain for 5 years/50,000 miles.
2. Protection from outer body rust-through for 5 years/50,000 miles.
3. Free Scheduled Maintenance for 5 years / 50,000 miles. See dealers for details. No other wagon in the world offers you front-wheel-drive, high mileage, room and functional luxury. \$9,425** base sticker price. \$9,848 as shown.

31 EST. HWY **23** EPA EST. MPG*



THE NEW CHRYSLER CORPORATION. QUALITY ENGINEERED TO BE THE BEST.

[†]5 years or 50,000 miles, whichever comes first. Limited warranties. Deductible may be required. Excludes Trucks and Imports. Use EPA est. MPG for comparison. Actual mileage may vary due to speed, trip length and weather. Highway mileage usually lower. CA est. hwy. 29, EPA est. MPG 22. **Base sticker price excludes taxes, title, destination charges. Buckle up for safety.



Now you can shrink a \$600 car repair down to \$25.

Everywhere you look these days, it's \$600 for a transmission job here, \$400 for engine repairs there.

It's gotten to the point where even the remote possibility of major repairs is enough to worry anyone.

Until now.

Because now you can cut those worries down to a more manageable \$25. And keep them that way for up to five full years.

Introducing the Ford Extended Service Plan—for purchasers of Ford or Lincoln-Mercury cars or light trucks.

Here's how it protects you.

The Extended Service Plan covers thousands of parts, including major repairs. And promises no parts or labor

charges, except a small \$25 deductible each time you bring your car in. No matter how many different covered parts need to be fixed.

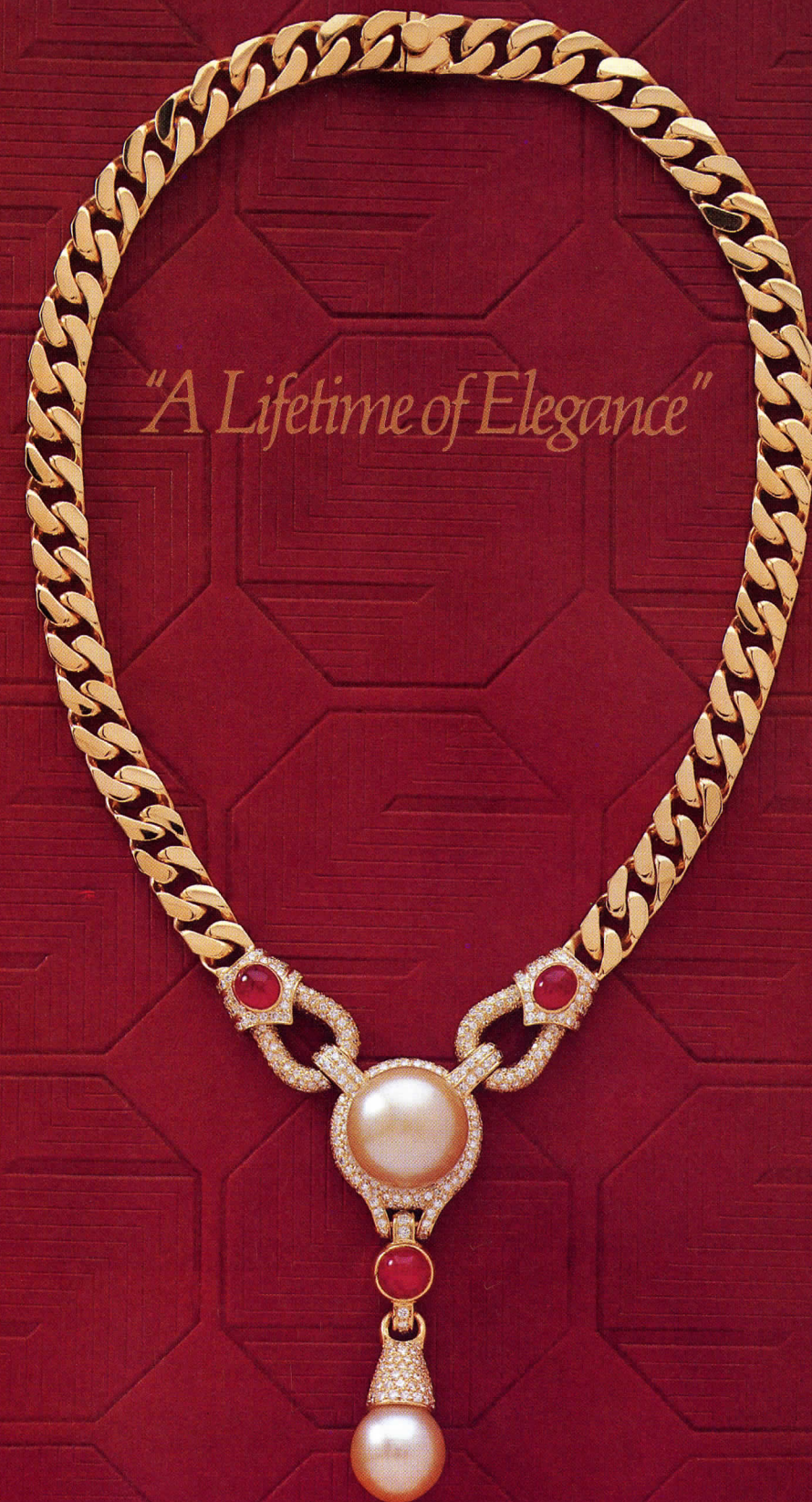
Which means you can go to any one of 6,500 Ford or Lincoln-Mercury Dealers across the U.S. and Canada, and the most you'll pay is \$25 for any covered repairs.

Plus there's much more. With plans ranging up to 5 years/50,000 miles of maximum protection. See your Dealer for all the details on how to shrink car repair worries down to size.

Ask for the Extended Service Plan by name. It's the only one backed by the Ford Motor Company.

Seat belts save lives—buckle up.

Ford Extended Service Plan 



"A Lifetime of Elegance"

JULES R. SCHUBOT
jewellers

3001 West Big Beaver Road Troy, Michigan 48064

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Catalog available: five dollars.

"He Made An Effort—And Won."

Fritz Kreisler, the great violinist, was critically injured by a truck while crossing Fifth Avenue in New York. He was unconscious for many weeks. Reports spread that he would never play again. As he recovered friends noticed that for hours he moved his arm as if he were drawing a bow. He exercised his fingers as if he were actually playing a violin. They saw determination in his face as he resolved to overcome his physical weakness. One day his wife brought his violin to the hospital. "Make an effort, Fritz," she said, "and you will win." Kreisler practiced and practiced. Often scores of people stood in the hallway outside his hospital room, enthralled by the beauty of his music. Fritz Kreisler received wide acclaim when, though still crippled by the accident, he played before a nation-wide audience. He made an effort—and won!

Effort is a key to greatness in the arts. A singer may be endowed with a potentially great voice, but unless she develops that potential her voice will remain mediocre. The literary world is studded with the names of those who wrote one successful book, but who failed to put forth the effort to improve their writing skills. An instrumentalist who dismisses the importance of intense practice never reaches the levels which might

have been possible. It is effort that wins.

The arts and business have a great deal in common. As sustained effort is necessary to produce an opera, a drama, or a symphony, so strenuous endeavor is essential in the business world. Planning, engineering, and manufacture require steady and continued effort. Current technical progress is evidence that many who labor in manufacturing and management utilize the best available methods to create excellent products.

The amazing recovery of Fritz Kreisler from his crippling accident reminds people in the arts and in business that there is no substitute for hard and sustained work. Unsparing effort turns those who suffer painful setbacks, or who have limited talents, into people who earn the thunderous applause of an approving public.

Dr. G. Ernest Thomas

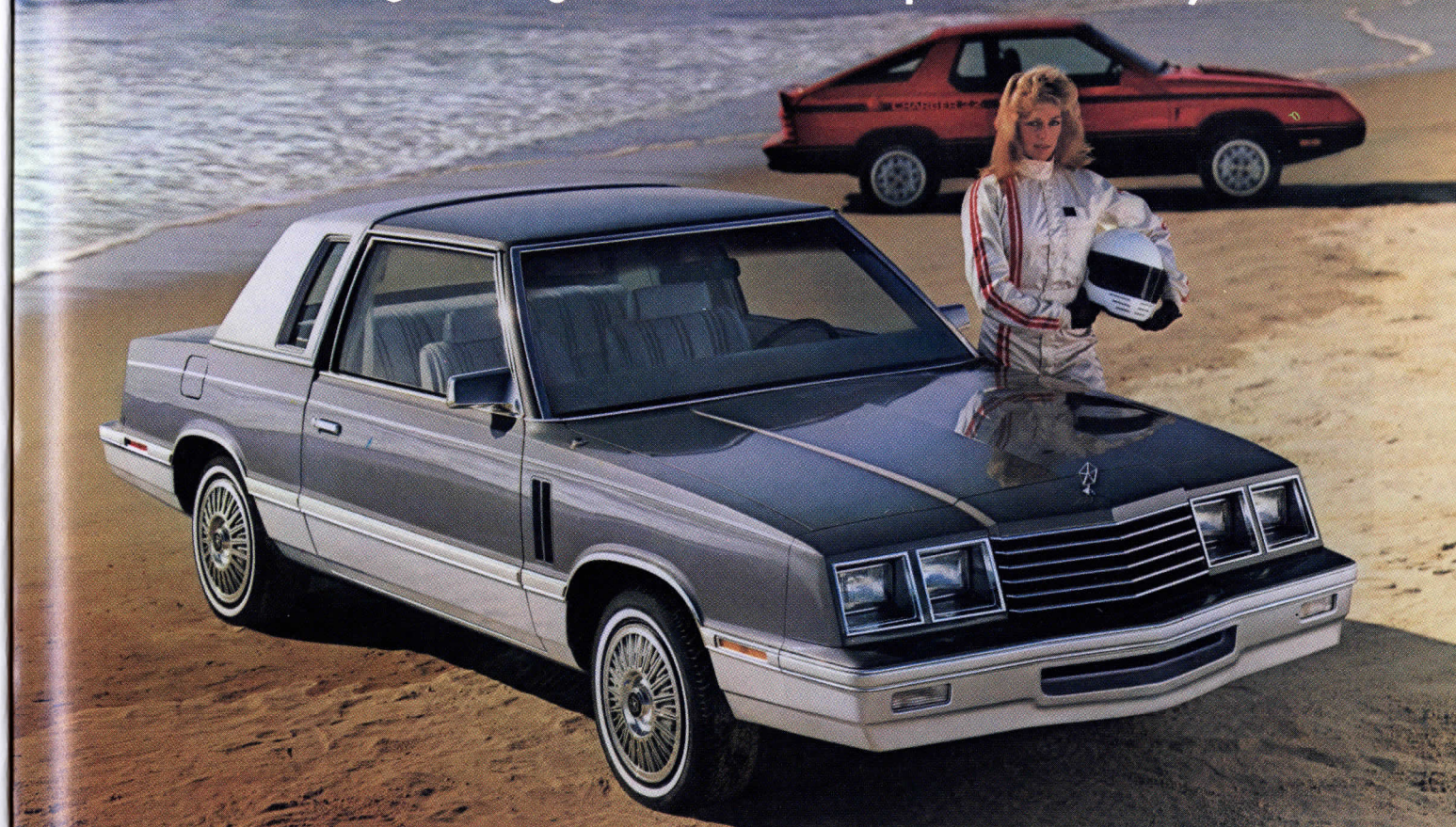
Complimentary bookmarks containing messages by Dr. Thomas are available by writing F. Jos. Lamb Company, 770 S. Adams Road, Suite 310, Birmingham, Michigan 48011.

F. JOS. LAMB COMPANY



The new Dodge 400

A newly created driving machine introduces performance and high mileage to the world of personal luxury.



Dodge 400 as shown \$8253.** Price includes two tone paint with tape stripe, reclining vinyl bucket seats, sports steering wheel.

Advanced technology and remarkable performance separate it from ordinary personal luxury cars.

Surprising as it may seem most personal luxury cars are still driving in the past. They're still content with yesterday's technology... still content to be "pushed around" by rear-wheel-drive.

Well, not the new Dodge 400. Dodge 400 is engineered with advanced front-wheel-drive technology... teamed with rack-and-pinion steering and McPherson strut front suspension.

The result: Precise handling. Quick response. Tight cornering. And remarkable stability.

Slip into the luxurious cockpit of this aerodynamic machine and you'll discover driving rewards not possible in ordinary personal luxury cars. Strong crosswinds won't bully you. And vicious hairpin turns become swift, tight embraces.

That's why we say, Dodge 400 is no ordinary personal luxury car, but a personal driving machine.

And something else separates Dodge 400 from ordinary personal luxury cars—mileage... extraordinary mileage.

40 EST HWY **26** EPA EST MPG*

Dodge 400 is a driving machine that's a quality machine. It's built and assembled

in one of the most technologically advanced automobile plants in the world.

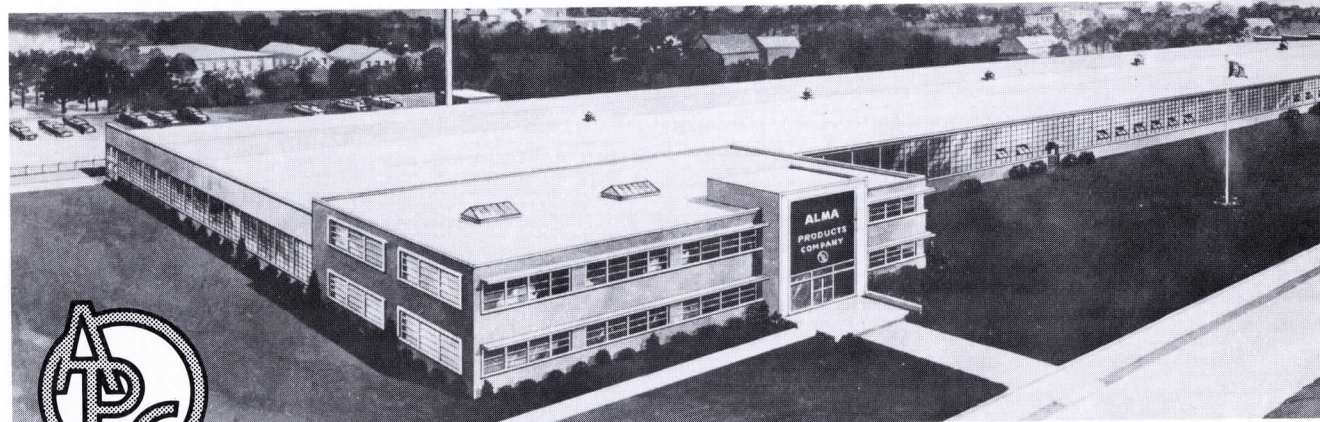
Base sticker price, \$8043.** And that includes these impressive standard features: A 2-spoke wheel, an electronic digital clock, power steering, power front disc brakes, padded Landau vinyl roof. Buy or lease this magnificent machine at your Dodge dealer.

America's Personal Driving Machine



*Use 26 EPA EST MPG for comparison. Actual mileage may vary depending on speed, weather and trip length. Actual highway mileage will probably be less. CA est. lower. **Sticker price excludes taxes and destination charges.

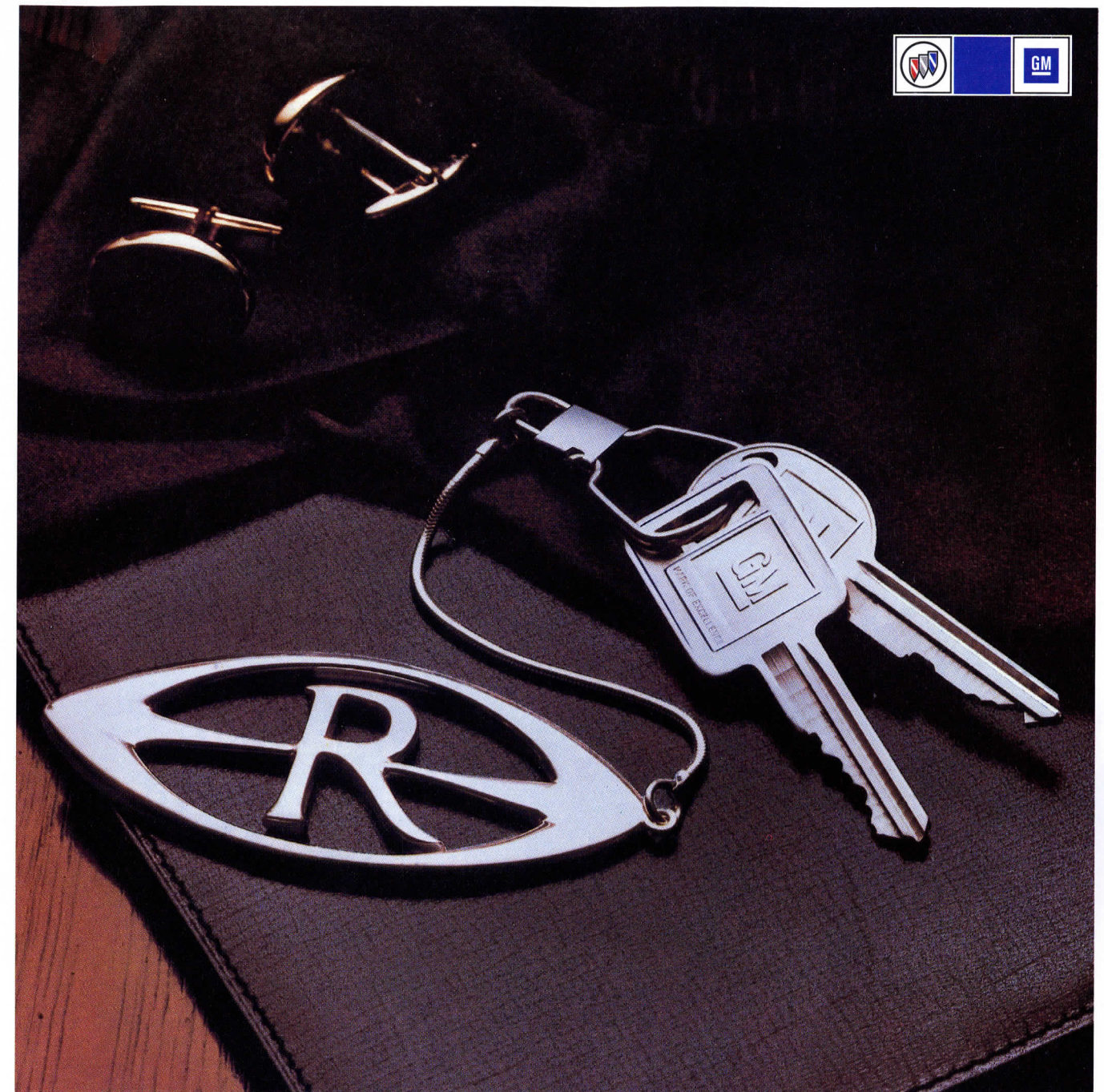
Two Great
Companies
Say "Yes To Michigan"



ALMA PRODUCTS COMPANY



GENUINE PARTS DISTRIBUTORS



For the car that has everything.



Buick Riviera. You say "everything" seems a bit of an overstatement? Perhaps... but... you should inspect a new Riviera for yourself. And see how close it comes.



BUICK

Wouldn't you really rather have a Buick?

Quality is Job 1

"A quality die finish can take at least 40 hours of hand polishing."

Peter Collins
Tool & Die Maker
Cleveland, Ohio Stamping Plant

Seat belts save lives . . . Buckle up.

Everybody talks about quality, Ford people make it happen.

Take our attention to craftsmanship, for example. There are still some things that the human hand can do better than a machine, like the final polishing of a die. A detail which can take from 40 to 120 work hours, and is done so that the sheet metal in doors and body panels is not blemished during the stamping process.

This dedication to quality at Ford Motor Company is paying off. Latest results show a 48% average improvement in quality over 1980 models as reported by new car owners.

Visit a Ford or Lincoln-Mercury dealer and take a close look at what total employee, management, union and supplier involvement can achieve.

At Ford Motor Company,
Quality is Job 1!



Ford
Mercury
Lincoln
Ford Trucks
Ford Tractors

THE OAKLAND EXPERIENCE



WELCOME

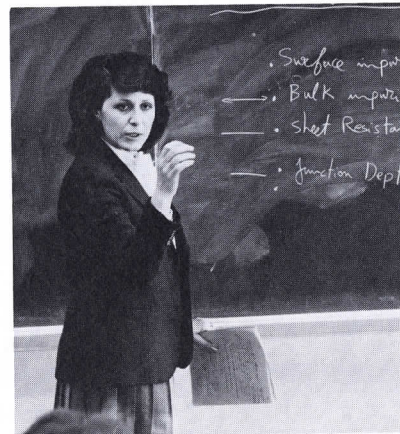
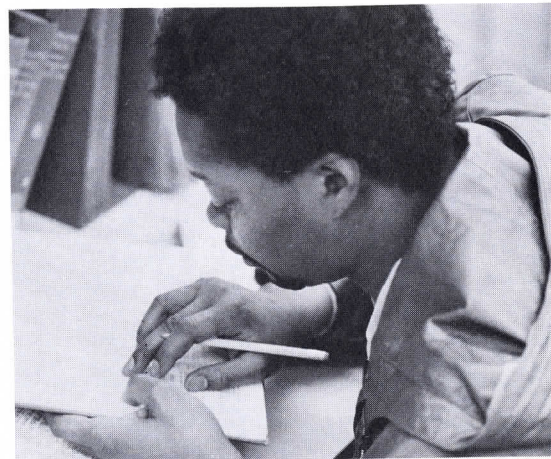
Welcome to the nineteenth season of the Meadow Brook Music Festival. Emilie and I sincerely hope that you will spend many delightful evenings enjoying "the sounds of summer" at Meadow Brook this year. Here musical artistry combines with nature to create a rare cultural experience which the university and community together can share with great pride.

Oakland University is also proud of the excellence and relevance of its educational programs. Founded in a strong liberal arts tradition, OU is dedicated to providing its students with solid career preparation as well as a strong sense of personal ethics, socio-cultural enrichment, and sustained inquiry as a way of life. We now refer to the dimensions of an Oakland University education as "the Oakland Experience," the essence of which we have tried to capture on the following pages.

This institution will continue to strive toward insuring its place as a vital resource for the community, state, and nation. We appreciate your support and participation in our efforts.

Sincerely,

Joseph E. Champagne
President



THE INTELLECT

Motivating students to reach their full intellectual capacity through high academic standards and unique curricular opportunities.

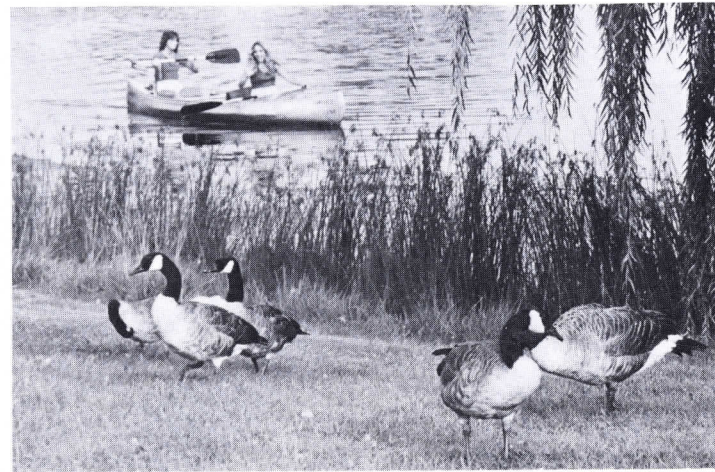
Nurturing an environment of intellectual curiosity and resourcefulness involves more than simply holding classes, grading papers, developing exams, and awarding degrees. Oakland University is committed to providing a full range of academic options and support services for its students. All of the university's major academic units . . . the College of Arts and Sciences, the School of Economics and Management, School of Engineering, School of Human and Educational Services, School of Nursing, School of Performing Arts, and Center for Health Sciences . . . encourage individual pursuit of knowledge and help students extend their university education into career opportunities, professional training, or advanced study.



THE AFFECTIVE DOMAIN

Expanding the learning environment to include not only academic service, but personal and social enrichment as well.

Extracurricular activities at Oakland University reflect the diverse interests of its students as well as its faculty and staff. While many programs are permanent features of Oakland's campus life, the institution fosters an environment which encourages the growth of new ideas and efforts. Extracurricular activities are supported as an integral part of the university. Opportunities range from student publications, a student operated radio station, and campus-wide events and celebrations to student performing arts groups, professional student affiliations, and political as well as service organizations.



THE BODY

Providing a university experience that includes an opportunity for physical as well as mental development.

Oakland University's well balanced athletic program offers something for most every interest and caliber of ability. The university's 1500-acre campus and fine athletic facilities lend themselves readily to any number of planned as well as spontaneous recreational activities.

In intercollegiate athletic competition teams participate in Division II of the National Collegiate Athletic Association. University athletes have successfully competed in national post-season tournaments in soccer, swimming, tennis, wrestling, basketball, golf, and cross country. In addition the intramural athletic program at the university involves thousands of students each year. Intramural sports have included organized competition in tennis, touch football, basketball, volleyball, racquetball, and other activities of particular interest to students.

While university athletic programs are designed primarily for students, many exist for the benefit of the community. A well-respected health maintenance and physical fitness program is available to area adults. Summer sports camps in swimming, golf, basketball, and soccer offer recreation for area youngsters. Most notable, perhaps, is the university's challenging, 18-hole Katke-Cousins Golf Course which is open for membership to community residents.

THE OAKLAND EXPERIENCE

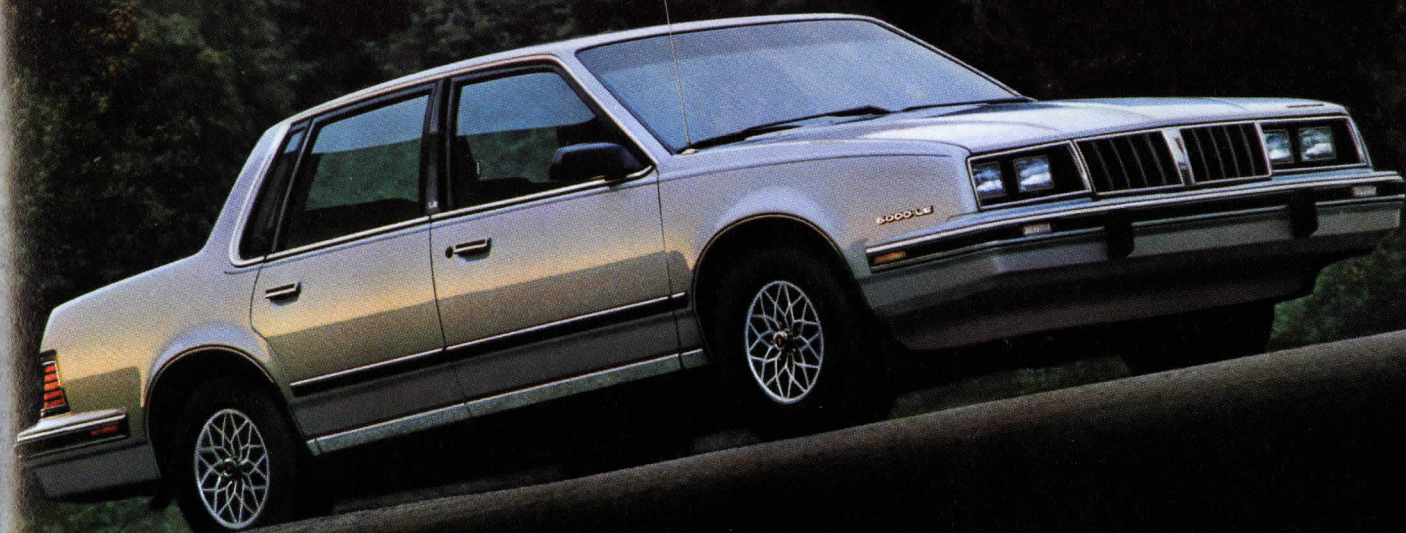


ALUMNI

The Oakland experience does not end at graduation. The curiosity, ingenuity, and critical thinking fostered as part of education at Oakland University enrich the lives of graduates as well as the communities in which they work and live.

Alumni are lifelong members of this university community. Together with faculty, staff, and current students they are responsible for supporting and sustaining Oakland's mission. The Oakland University Alumni Association accepts this responsibility and is committed, through its Annual Alumni Fund Drive, to providing the added material resources to ensure that future students will have the opportunity to share in the Oakland experience.

PONTIAC 6000



OUR FUEL-INJECTED ROAD STAR

1982 PONTIAC 6000

Leave it to Pontiac to inject real driving excitement into a mid-size, front-wheel-drive sedan!

It's called Pontiac 6000, and it's blessed with a will for the road that puts lesser "sport sedans" to shame. You'll feel the difference when you get behind the wheel!

This driving difference begins with an exclusive Pontiac tuned suspension system. Pontiac engineers included power rack and pinion steering, front sway bar and a horizontally placed rear track bar to give 6000 a distinct, authoritative feel for the

road. You'll appreciate their work on your favorite country road.

Complementing this road agility

is the response and efficiency* you get from the 2.5 liter 4-cylinder engine with Electronic Fuel Injection. So passing becomes a kick, instead of a chore!

Experience the driving difference of a great new American road car, Pontiac 6000!



THE DRIVER'S CAR

The Makings of a Road Star:

- Front-wheel drive
- Power rack and pinion steering
- MacPherson front struts
- 2.5 liter 4-cylinder engine with Electronic Fuel Injection
- Power front disc/rear drum brakes
- Match-mounted wheels and tires
- Available 2.8 liter V-6
- Available 4.3 liter V-6 diesel
- Available rally tuned suspension

*Coupe only, shown left: 42 HWY. EST., 26 EPA EST. MPG. With 4-cylinder engine and without available air conditioning. Use estimated mpg for comparison. Your mileage may differ depending on speed, distance, weather. California mileage, all models: 40 HWY. EST., 25 EPA EST. MPG. Actual highway mileage lower. Some Pontiacs are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your Pontiac dealer for details.



PONTIAC  **NOW THE EXCITEMENT REALLY BEGINS**

TIME

**Behind this cover is
the biggest, richest, readiest
new-car market in America.**

If you sell cars, there are four compelling reasons to start with TIME, and stick with TIME.

TIME Magazine reaches 38% of all the adults in America living in households with \$40,000+ incomes. No other magazine does.

TIME's circulation in the top 100 markets nearly equals Newsweek's *total* circulation, and exceeds that of Sports Illustrated, U.S. News and Business Week.

TIME's circulation in the *top two quintiles of the top 100 markets* exceeds the total circulation in the top 100 markets of Newsweek, U.S. News, Sports Illustrated and Business Week.

TIME is the *only* magazine that has a long-standing commitment to the automotive industry: TMQDA.

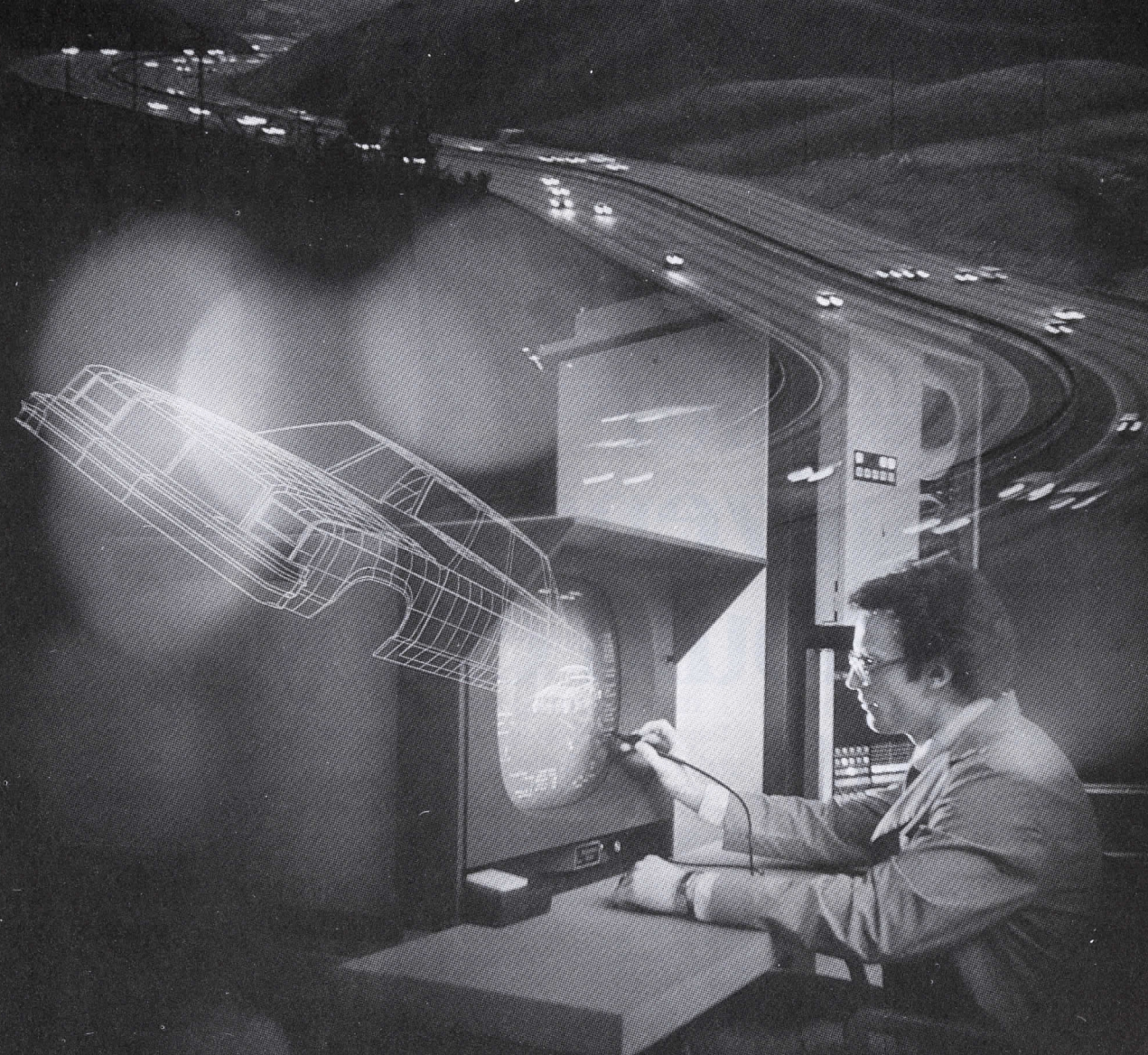
Better than television, better than any other magazine, TIME goes directly to more of the people most likely to buy a new car this year.

The best possible reasons to start with TIME, and stick with TIME.

Start with TIME. Stick with TIME.

© Time Inc. 1981

From concept to concrete, Budd's on the move.



To grow and flourish, a company needs to keep on the move. Or else it stagnates and dies. And Budd is a company on the move in the automotive industry.

At our Research and Development Centers, we are constantly seeking new and better ways to do things. We believe in early analysis of design concepts to determine quickly and efficiently which have the potential for further development.

When the concept calls for building a prototype, we work with many kinds of materials. Steel of all types. Aluminum. Exotic metal alloys. Plastics of several forms: fiberglass, graphite fibers, sheet molding compounds. And many more.

But Budd doesn't stop with products. We also work with ideas. Getting involved at the earliest possible stage. Our team working with your team. From blank paper to completed product.

For a company on the move and constantly adapting to change, quality and service is something that has never changed.

And at Budd, it never will.

THE BUDD COMPANY

Senior Citizens should enjoy life.



That's what you'll like best about the Franklin Club lifestyle. Not just all the activities to take part in—from gardening to theatre parties to shopping excursions. But all the nice, friendly people to do it all with. That's what makes a community. And that (plus meals, maid service and more) is what makes Franklin Club Apartments the ideal answer for senior living. Join the Club. Call 353-2810 for more information.

FRANKLIN CLUB APARTMENTS

28301 Franklin Road • Southfield, Michigan 48034 • (313) 353-2810

One good season deserves another.

Last season, as the one before, the number one choice of television viewers was CBS. This coming fall we'll



Private Benjamin starring Oscar-winner Goldie Hawn. First time on network television.

be continuing our winning ways, with a full roster of programs



Raging Bull: Robert DeNiro in his Oscar-winning role. First time on network television.

America loves best. The range is boundless, the rewards infinite.

60 Minutes: Bradley, Reasoner, Safer and Wallace in America's most popular news series.



Exciting new series. Returning favorites, such as "Dallas," "60 Minutes" and "M*A*S*H," in its 11th and final season. Specials that run the gamut from the large-scale magnificence of "The Blue and The Gray" to the



The Blue and The Gray: Gregory Peck as Abraham Lincoln in Bruce Catton's stirring Civil War epic.

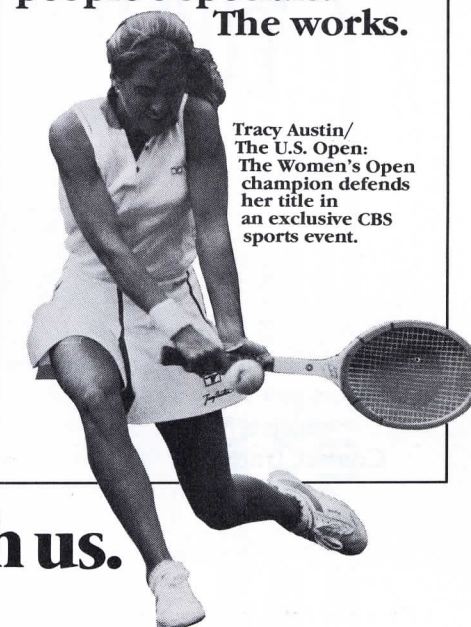


Charlie Brown Specials: The PEANUTS® gang continues to charm young and old alike. intimate delights of "Charlie Brown."



M*A*S*H: The 407th final season will be climaxed by a special two-hour farewell episode.

Blockbuster movies. News. Sports. Documentaries. Young people's specials. The works.



Tracy Austin/ The U.S. Open: The Women's Open champion defends her title in an exclusive CBS sports event.

Plan to winter with us.

CBS

We promise you one great moment after another.

Source: Audience estimates based on NTI AA Household Ratings, Monday-Saturday 8:00-11:00PM, Sunday 7:00-11:00PM, October 5, 1981-April 18, 1982. Subject to qualifications upon request.

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Carlo Maria Giulini, *Conductor*
Hakan Hagegard, *Baritone* Wed., Feb. 9
Dresden Staatskapelle Sun., Mar. 6
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Boston Symphony Orchestra Wed., Mar. 16
Seiji Ozawa, *Conductor*
Murray Perahia, *Pianist* Thurs., Mar. 24
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Sir Georg Solti, *Conductor*

Chamber Arts Series in Rackham Auditorium
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Fresk String Quartet Wed., Oct. 27
Borodin Trio Sat., Nov. 20
Guarneri Quartet Sun., Jan. 9
Guarneri Quartet Sun., Feb. 13
The Belgian Chamber Orchestra and
with Miha Pogacnik, *Violinist* Fri., Mar. 4
I Solisti Aquilani and
Gary Karr, Double Bass Sat., Mar. 12
Fitzwilliam String Quartet Fri., April 8

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Elmar Oliveira, *Violinist* Mon., Oct. 18
Lydia Artymiw, *Pianist* Fri., Nov. 12
Santiago Rodriguez, *Pianist* Thurs., Jan. 27
Michael Lorimer, *Guitarist* Sat., Mar. 26

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Zagreb Grande Ballet Sat., Oct. 23
"Nutcracker" Ballet Fri.-Sun., Dec. 17-19
Tamburitza Folk Ensemble Sat., Jan. 15
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Meadow Brook Music Festival

TUESDAYS	WEDNESDAYS	THURSDAYS
		JUNE 24 8:00 PM OPENING NIGHT DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> CECILE LICAD, <i>pianist</i>
		JULY 1 8:00 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> JOSEPH GOLDMAN, <i>violinist</i>
JULY 5 (MONDAY) 8:00 PM MEADOW BROOK ESTATE FIREWORKS	JULY 7 8:00 PM JOAN BAEZ	JULY 8 8:00 PM DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i> JEAN-PIERRE RAMPAL, <i>flutist</i>
		JULY 15 8:00 PM DETROIT SYMPHONY ORCHESTRA GARY BERTINI, <i>conducting</i> OXANA YABLONSKAYA, <i>pianist</i>
		JULY 22 8:00 PM DETROIT SYMPHONY ORCHESTRA GARY BERTINI, <i>conducting</i> BORIS BERMAN, <i>pianist</i> KENNETH JEWELL CHORALE
		JULY 29 8:00 PM DETROIT SYMPHONY ORCHESTRA MYUNG-WHUN CHUNG, <i>conducting</i> NADJA SALERNO-SONNENBERG, <i>violinist</i>
AUGUST 3 8:00 PM KRIS KRISTOFFERSON BILLY SWAN		AUGUST 5 8:00 PM DETROIT SYMPHONY ORCHESTRA SERGIU COMISSIONA, <i>conducting</i> NATHAN GORDON, <i>violinist</i>
AUGUST 10 8:00 PM ARLO GUTHRIE KATE & ANNA McGARRIGLE TOM PAXTON	AUGUST 11 8:00 PM FRED WARING'S PENNSYLVANIANS	AUGUST 12 8:00 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> ROBERT COHEN, <i>cellist</i>

Performance Schedule — 1982

FRIDAYS	SATURDAYS	SUNDAYS
JUNE 25 8:00 PM NEIL SEDAKA DAVID SAYH	JUNE 26 11:00 AM CHILDREN'S CONCERT CLEO LAINE JOHN DANKWORTH THE DANKWORTH QUARTET DETROIT SYMPHONY POPS, JOHN DANKWORTH, <i>conducting</i>	JUNE 27 8:00 PM DETROIT SYMPHONY ORCHESTRA SEMYON BYCHKOV, <i>conducting</i> CECILE LICAD, <i>pianist</i>
JULY 2 8:00 PM KINGSTON TRIO THE (IRISH) ROVERS	JULY 3 8:00 PM THE FOUR FRESHMEN THE FOUR LADS THE INKSPOTS FIREWORKS	JULY 4 8:00 PM DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, <i>conducting</i> MARIA MEIRELLES, <i>pianist</i> FIREWORKS
JULY 9 8:00 PM BENNY GOODMAN	JULY 10 8:00 PM VICTOR BORGE DETROIT SYMPHONY POPS	JULY 11 8:00 PM DETROIT SYMPHONY ORCHESTRA STANISLAW SKROWACZEWSKI, <i>conducting</i>
JULY 16 8:00 PM LORETTA LYNN RANDY BARLOW	JULY 17 11:00 AM CHILDREN'S CONCERT FERRANTE & TEICHER DETROIT SYMPHONY POPS KENNETH JEAN, <i>conducting</i>	JULY 18 8:00 PM DETROIT SYMPHONY ORCHESTRA GARY BERTINI, <i>conducting</i> OXANA YABLONSKAYA, <i>pianist</i> DONALD GREEN, <i>trumpet</i>
JULY 23 8:00 PM CHUCK MANGIONE	JULY 24 8:00 PM BUDDY RICH AND HIS BAND WOODY HERMAN AND HIS THUNDERING HERD	JULY 25 8:00 PM DETROIT SYMPHONY ORCHESTRA GARY BERTINI, <i>conducting</i> BORIS BERMAN, <i>pianist</i> KENNETH JEWELL CHORALE
JULY 30 8:00 PM PRESERVATION HALL JAZZ BAND	JULY 31 8:00 PM DOC SEVERINSEN DETROIT SYMPHONY POPS NEWTON WAYLAND, <i>conducting</i>	AUGUST 1 8:00 PM DETROIT SYMPHONY ORCHESTRA MYUNG-WHUN CHUNG, <i>conducting</i> JAMES GALWAY, <i>flutist</i>
AUGUST 6 8:00 PM ANDY WILLIAMS	AUGUST 7 11:00 AM CHILDREN'S CONCERT "BIG BAND SOUNDS FROM THE SUMMER OF '42" TEX BENEKE AND HIS ORCHESTRA HELEN FORREST JOHNNY DESMOND THE MODERNAIRES WITH PAULA KELLY, JR.	AUGUST 8 8:00 PM DETROIT SYMPHONY ORCHESTRA SERGIU COMISSIONA, <i>conducting</i> SHLOMO MINTZ, <i>violinist</i>
AUGUST 13 8:00 PM JUDY COLLINS STEVE GOODMAN	AUGUST 14 8:00 PM PETE FOUNTAIN AL HIRT	AUGUST 15 8:00 PM DETROIT SYMPHONY ORCHESTRA NEVILLE MARRINER, <i>conducting</i> CHO-LIANG LIN, <i>violinist</i>
AUGUST 20 8:00 PM COUNT BASIE AND HIS ORCHESTRA GEORGE SHEARING	AUGUST 21 8:00 PM "HOOKED ON CLASSICS" LOUIS CLARK SPECTACULAR LIGHT SHOW	

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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 probably the only front-rank conductor 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, called the Jacobean Ensemble, 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 performance 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."

The Los Angeles invitation pleased him on another count, he admits. The two people he most wanted to meet in all the world at that time were Jascha Heifetz and Goldie Hawn. He must have made his wish known in print, because both of them attended the first concert of the Los Angeles Chamber Orchestra, and his dream found realization.

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 temperament, 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."

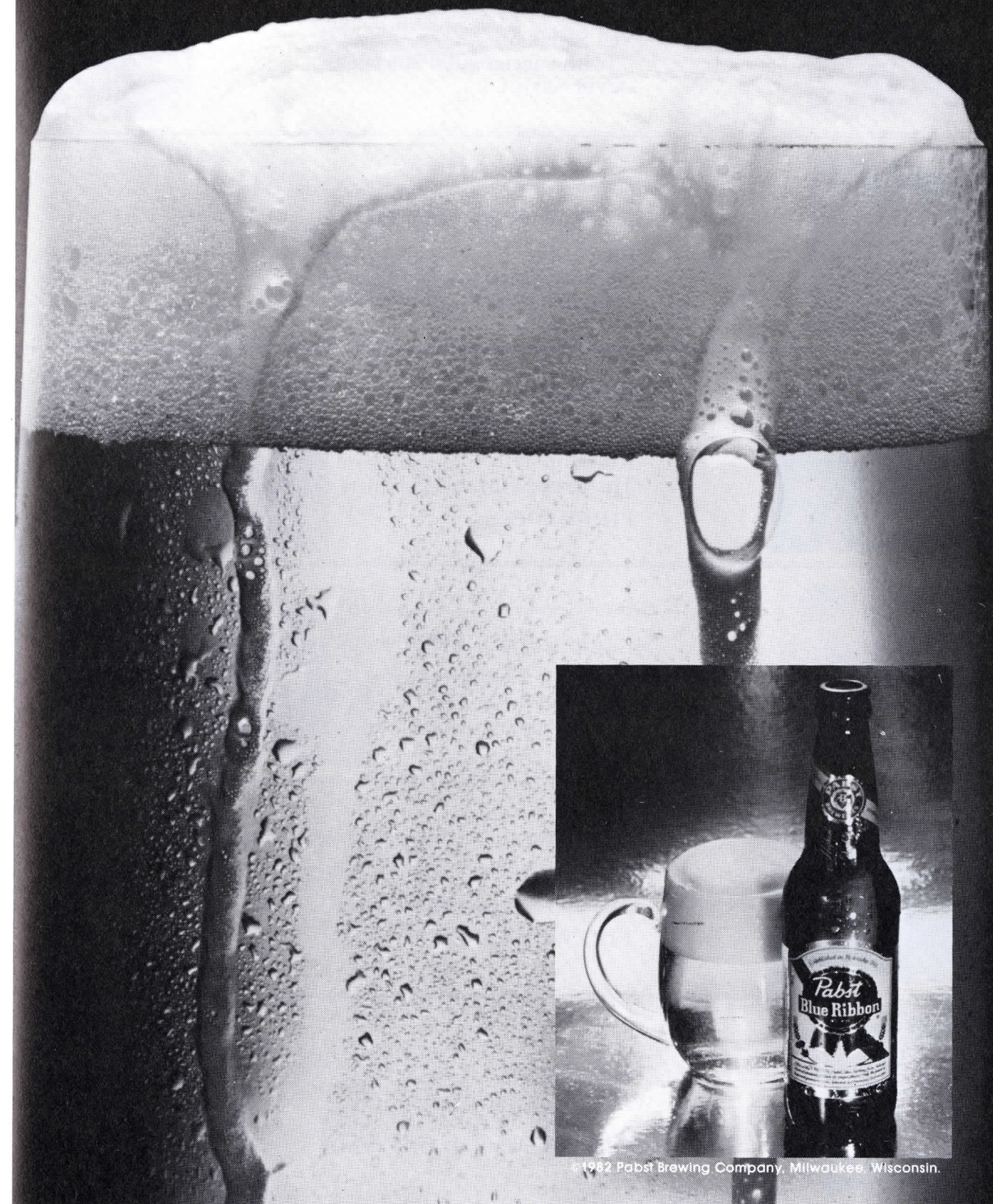
Following closely on his three-year association with London's South Bank Summer Festival, he assumed in 1979 the musical directorship of the Meadow Brook Music Festival at Oakland University in Rochester, Michigan, the summer home of the Detroit Symphony. In 1981 he also became a principal guest conductor 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."

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 put 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."

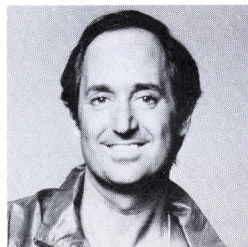
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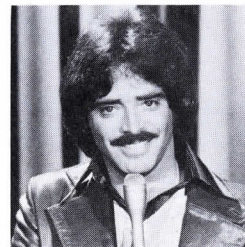
Meadow Brook Music Festival — 1982



705th Performance

Friday, June 25 - 8:00 PM

Neil Sedaka
(with special guest star)
David Sayh



707th Performance

Saturday, June 26 - 8:00 PM

Cleo Laine
Detroit Symphony Pops
John Dankworth, conducting



710th Performance

Friday, July 2 - 8:00 PM

Kingston Trio
The (Irish) Rovers
FIREWORKS



711th Performance

Saturday, July 3 - 8:00 PM

The Four Freshmen
The Four Lads
The Inkspots
FIREWORKS



713th Performance

Monday, July 5 - 8:00 PM

Meadow Brook Estate
FIREWORKS



714th Performance

Wednesday, July 7 - 8:00 PM

Joan Baez

Popular Performances

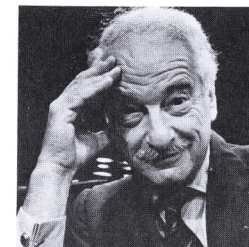
1982 — Meadow Brook Music Festival



716th Performance

Friday, July 9 - 8:00 PM

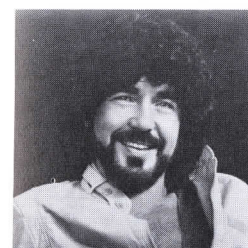
Benny Goodman



717th Performance

Saturday, July 10 - 8:00 PM

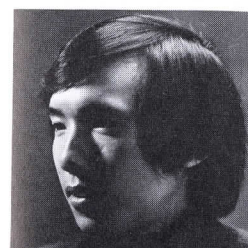
Victor Borge
Detroit Symphony Pops



720th Performance

Friday, July 16 - 8:00 PM

Loretta Lynn
(with special guest star)
Randy Barlow



722nd Performance

Saturday, July 17 - 8:00 PM

Ferrante & Teicher
Detroit Symphony Pops
Kenneth Jean, conducting



725th Performance

Friday, July 23 - 8:00 PM

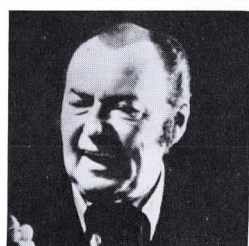
Chuck Mangione and
Chuck Mangione Quartet



726th Performance

Saturday, July 24 - 8:00 PM

Buddy Rich and his Band
Woody Herman and his Thundering Herd



Popular Performances

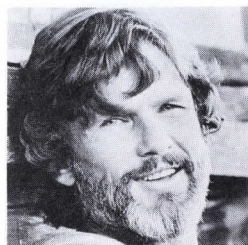
Meadow Brook Music Festival — 1982



729th Performance
Friday, July 30 - 8:00 PM
Preservation Hall Jazz Band



730th Performance
Saturday, July 31 - 8:00 PM
Doc Severinsen
Detroit Symphony Pops
Newton Wayland, conducting



732nd Performance
Tuesday, August 3 - 8:00 PM
Kris Kristofferson
(with special guest star)
Billy Swan



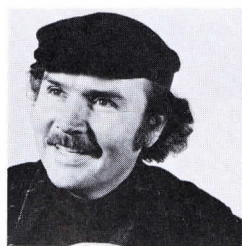
734th Performance
Friday, August 6 - 8:00 PM
Andy Williams



736th Performance
Saturday, August 7 - 8:00 PM
Tex Beneke and his Orchestra
Helen Forrest
Johnny Desmond
The Modernaires with Paula Kelly, Jr.
"Big Band Sounds from the Summer of '42"



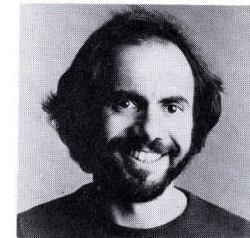
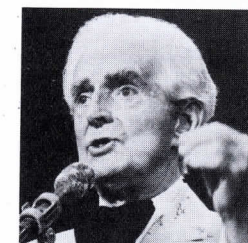
738th Performance
Tuesday, August 10 - 8:00 PM
Arlo Guthrie
Kate & Anna McGarrigle
Tom Paxton



Popular Performances

1982 — Meadow Brook Music Festival

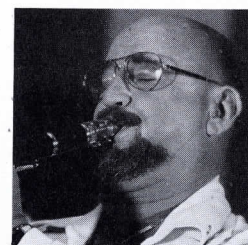
739th Performance
Wednesday, August 11 - 8:00 PM
Fred Waring's Pennsylvanians



741st Performance
Friday, August 13 - 8:00 PM
Judy Collins
(with special guest star)
Steve Goodman



742nd Performance
Saturday, August 14 - 8:00 PM
Pete Fountain
Al Hirt



744th Performance
Friday, August 20 - 8:00 PM
Count Basie and his Orchestra
George Shearing



745th Performance
Saturday, August 21 - 8:00 PM
"Hooked On Classics"
Louis Clark, conductor and arranger
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Pastiche Wind Quintet
The Mime Workshop,
Patricia Roan-Judd,
artistic director
Mona from "Hot Fudge"

721st Performance
Saturday, July 17 - 11:00 AM
The Oakland Youth Symphony
Erv Monroe, conducting

735th Performance
Saturday, August 7 - 11:00 AM
"Other Things and Company"
Carol Halsted,
artistic director



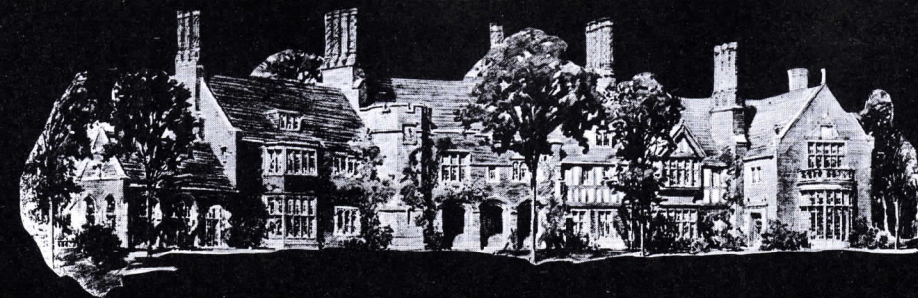
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AT OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN

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

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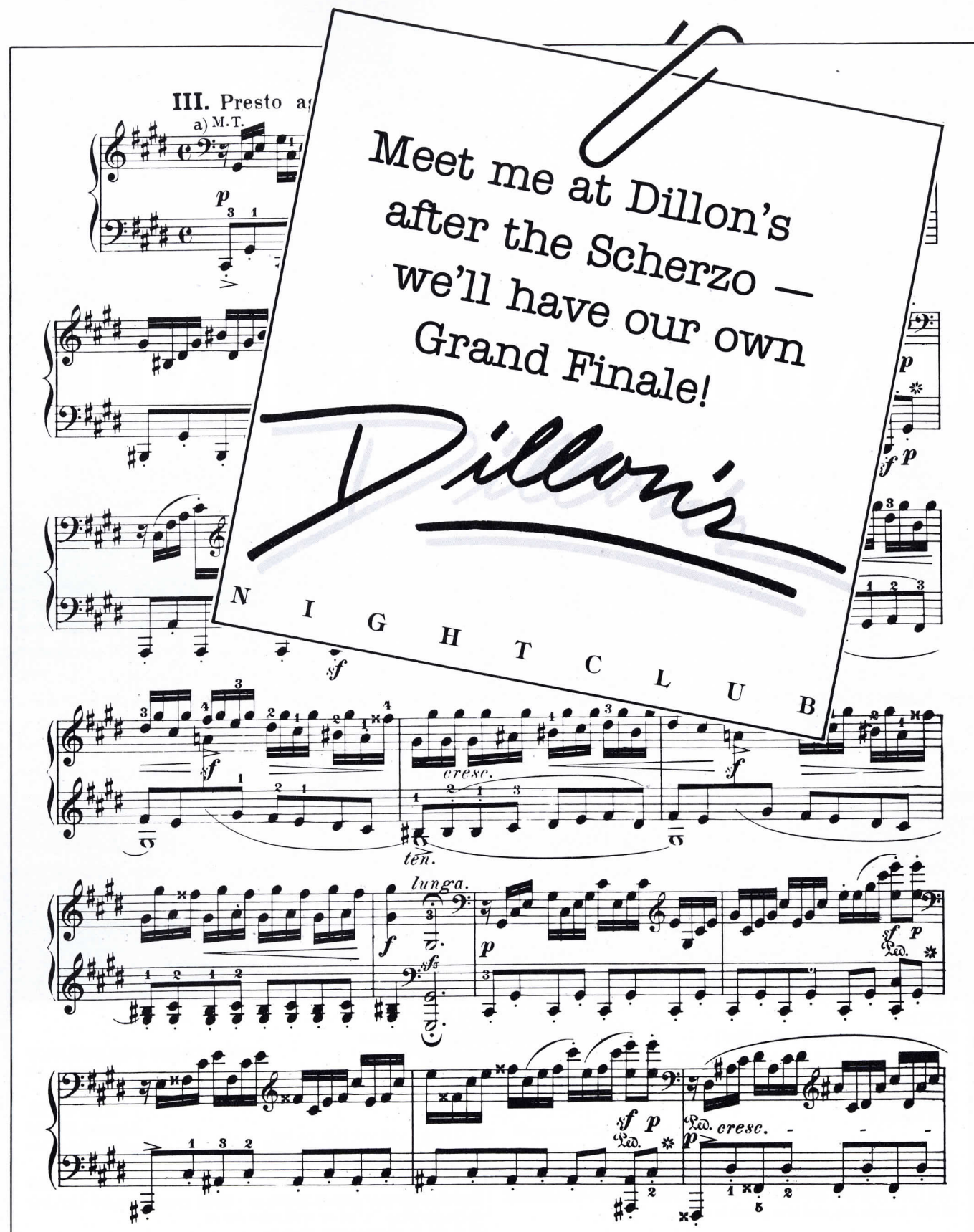
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This Fall marks Meadow Brook Theatre's 17th Season . . .

Here is a fond look back at some of its favorite plays and players

As the Meadow Brook Theatre looks forward to its seventeenth season, which will open with Shakespeare's *Macbeth* on October 8th, we take this opportunity to look back over the past few seasons in pictures of some outstanding productions.

The pensive lady to the right is Polly Holliday as Regina Hubbard in Lillian Hellman's *The Little Foxes* at Meadow Brook during the 1975-76 season. At that time none of us could foretell that Miss Holliday was about to become famous as the character of Flo, a gum-chewing waitress in Mel's Diner.

Cheryl Giannini, who began her professional career at the Meadow Brook Theatre in 1975, has since been seen nationally in television commercials and more importantly in two Broadway shows. Her most recent credit on the mainstream was a leading role in Jules Feiffer's "black comedy," *Grownups*. Miss Giannini is pictured here as Sister Rita in *The Runner Stumbles*. Her moving performance in this 1978 production earned the "Best Actress of the Season" by Lawrence DeVine of the Detroit Free Press.

← Cheryl Giannini, *The Runner Stumbles*

Polly Holliday, *The Little Foxes* →



OAKLAND MALL

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The Detroit Symphony
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at
Meadow Brook
Music Festival
for its high
standards of
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OAKLAND MALL

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Like Miss Giannini, Tom Spackman is another graduate of the Hilberry Repertory Theatre of Wayne State University, who began his professional career at the Meadow Brook Theatre and was named "Best Actor" in 1979. As Richard Dudgeon, he is welcomed here as a hero by his fellow revolutionary neighbors in Bernard Shaw's *The Devil's Disciple*. Mr. Spackman has been a leading actor most recently with Manhattan's Classical Repertory Theatre.

The 1977 production of *Dames at Sea*, was a delightful spoof of the thirties movie musicals. The officer pictured at the base of the pyramid is Thom Bray, who was one of the leading players in the short-lived, but excellent television series based on the hit motion picture, *Breaking Away*.



Tom Spackman, *The Devil's Disciple*

Thom Bray, *Dames at Sea*



We believe that a kiss is still a kiss, a sigh is still a sigh; the fundamental things apply, as time goes by.

People used to respond to friendliness. They still do. Housewives used to respond to helpful information. They still do. Businessmen used to respond to facts that helped them solve a problem. They still do.

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

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

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

Ayer makes human contact

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Booth Colman, one of Meadow Brook's most talented and admired actors, recently appeared at the theatre here as Sir Thomas More in *A Man for All Seasons*. Among his many memorable portrayals on the Meadow Brook stage, he was electrifying as Lt. Com. Queeg in *The Caine Mutiny Court-Martial*. Here he is pictured with Peter Galman (left).

In 1975 the season opened with Bernard Shaw's *Man and Superman* with a young actor, William Hurt, cast in the leading role. His recent motion picture, *Body Heat*, established Mr. Hurt as one of the most talented young motion picture stars. Here he poses with a classic Ford Motor Car in a scene from the Shaw play. True to his love for the theatre, Mr. Hurt is still a member of New York's Circle Repertory Theatre.

Elisabeth Orion and David Canary gave moving performances in the 1976 production of Tennessee Williams' *The Night of the Iguana*.

Although she is now a member of Carnegie-Mellon University's famed Department of Drama, she recently found time to stage a play for Detroit's Attic Theatre. During nine seasons at Meadow Brook Elisabeth Orion appeared in twenty-seven productions. As a young leading man, David Canary played the part of Candy on one of television's longest-running series, *Bonanza*.

William Hurt, *Man and Superman*

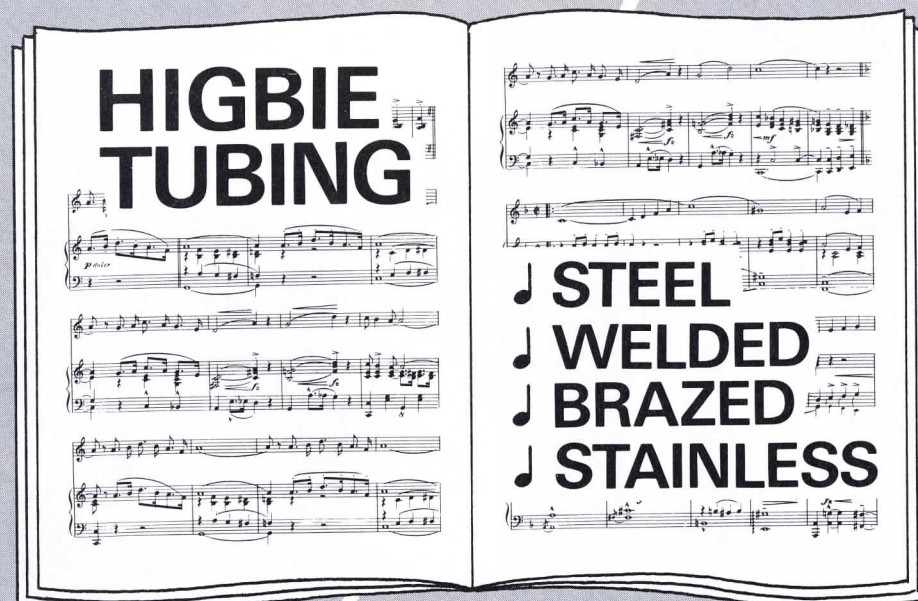


Booth Colman, *The Caine Mutiny Court Martial*

Elisabeth Orion and David Canary,
The Night of the Iguana



A Note of Satisfaction



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Catching up with the present are two productions of the 1981-82 season which were equally acclaimed between the audience and the critical press, *Othello* and *On Golden Pond*. Clayton Corbin appeared as Othello and Richard Jamieson as Iago.

Harry Ellerbe's appearance on any stage guarantees a high quality of performance. Of the many roles he has played with distinction at Meadow Brook his favorites and ours include Nat Miller in *Ah, Wilderness!*, Mr. Fisher in *The Show-Off*, Captain Shotover in *Heartbreak House* and Candy in *Of Mice and Men*. Last fall we added Norman Thayer, Jr. in *On Golden Pond*, which was the most popular play of last season. Here Anne Shropshire and Harry Ellerbe are seen as they appeared in *On Golden Pond*.



Polly Rowles, *The Show Off*



Clayton Corbin and Richard Jamieson, *Othello*

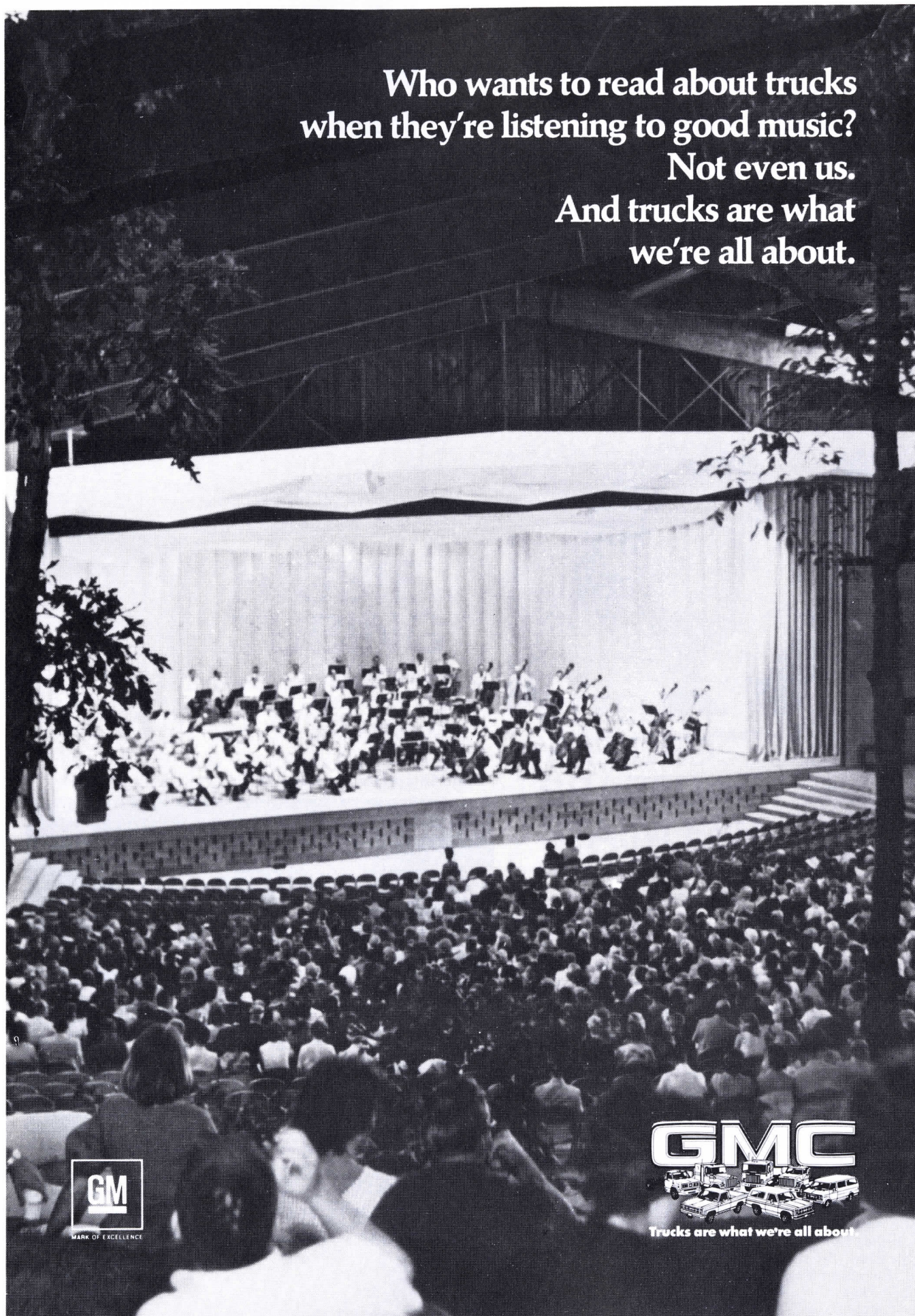
Anne Shropshire and Harry Ellerbe, *On Golden Pond*



The Coming Season

We hope you will join us at the Meadow Brook Theatre this coming season so that you can begin to make your own list of favorite plays and players. It will be a diverse and diverting season featuring a new adaptation of Charles Dickens' beloved, *A Christmas Carol*, a Pulitzer Prize winner, an Agatha Christie mystery, and the rapturous musical, *The Fantasticks*. Please call the Meadow Brook Theatre box office for complete information (313) 377-3300.

Who wants to read about trucks
when they're listening to good music?
Not even us.
And trucks are what
we're all about.



Meadow Brook Executive Committee Chairpersons Mr. and Mrs. Harold A. Poling

The nineteenth season of the Meadow Brook Music Festival opens June 24, 1982 as part of Oakland University's commitment to this community. As we enter this season it is particularly appropriate we pay tribute to the leadership which has made it possible for this internationally known festival to continue in these stressful times.

We are especially grateful this year to Marian and "Red" Poling for their leadership of the Meadow Brook Executive Committee. Under their direction this dedicated group of volunteers has worked unfailingly to assure the general public that the Festival will again provide an exciting and varied program of cultural enrichment in a magnificent setting. We are appreciative of the time, thought and care which has been devoted to the activities necessary to produce a music festival of artistic excellence which appeals to a wide variety of audiences. Certainly the many thousands who will enjoy the Festival evenings here at Meadow Brook are in their debt.

On behalf of Oakland University, the Meadow Brook Festival and all those who love music I extend my deepest appreciation.

Joseph E. Champagne
President, Oakland University



1964 Premier Season
Mr. and Mrs. Semon Knudsen



1981
Mr. and Mrs. Gerald Greenwald

A TRIBUTE TO PAST LEADERSHIP



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Mr. and Mrs. Rinehart S. Bright



1967
Mr. and Mrs. James O. Wright



1969
Mr. and Mrs. Marvin L. Katke



1971
Mr. and Mrs. John J. Riccardo



1966
Mr. and Mrs. Ben D. Mills



1968
Mr. and Mrs. Virgil E. Boyd



1970
Mr. and Mrs. E. M. Estes



1972
Mr. and Mrs. William P. Benton



1973
Mr. and Mrs. Robert D. Lund



1975
Mr. and Mrs. Donald E. Petersen



1977
Mr. and Mrs. John C. Secrest



1979
Mr. and Mrs. Bennett Bidwell



1974
Mr. and Mrs. Eugene A. Cafiero



1976
Mr. and Mrs. F. James McDonald



1978
Mr. and Mrs. Richard A. Vining



1980
Mr. and Mrs. Roger Smith



"And the night
shall be filled
with music..."

Longfellow

We proudly salute
the Meadow Brook
Music Festival
for the many
entertaining hours
it brings to Detroit
and offer
sincerest best wishes
for another
successful season.

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Detroit Symphony Orchestra

The 1982-83 season marks the sixty-ninth 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.

The Orchestra conducts 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. premier 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 Antal 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.

Gary Bertini is the Orchestra's Music Adviser, and Antal Dorati holds the post of Conductor Laureate.



Detroit Symphony Orchestra

Gary Bertini
Music Advisor

Antal Dorati
Conductor Laureate

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 Budinsky
Malvern Kaufman
Richard Margitza
Margaret Tundo
Glenn Basham
Elias Friedenzohn
Santo Urso
Ronald Fischer

SECOND VIOLINS

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

VIOLAS

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

†Principal
*Assistant Principal

VIOLONCELLOS

†Italo Babini
James C. Gordon Chair
*Marcy Chanteaux
John Thurman
Mario DiFiore
David Levine
Kevin Plunkett
Barbara Fickett
Debra Fayroian
David Saltzman
Paul Wingert
Carole Gatwood

BASSES

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

HARP

†Elyse Ilku

FLUTES

†Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

†Donald Baker
John Snow
*Robert Sorton
Treva Womble

ENGLISH HORN

Treva Womble

CLARINETS

†Paul Schaller
Douglas Cornelsen
*Laurence Liberson
Oliver Green

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Oliver Green

BASSOONS

†Robert Williams
Atsuko Sato
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

FRENCH HORNS

†Eugene Wade
Fergus McWilliam
Willard Darling
*Corbin Wagner
Keith Vernon

TRUMPETS

†Donald Green
Kevin Good
*Alvin Belknap
Gordon Smith

TROMBONES

†Raymond Turner
Joseph Skrzynski
*Nathaniel Gurin
Thomas Klaber

TUBA

†Wesley Jacobs

TIMPANI

†Salvatore Rabbio
*Robert Pangborn

PERCUSSION

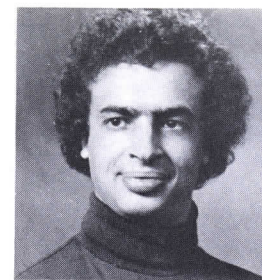
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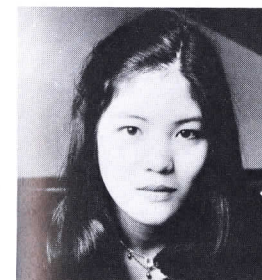


Semyon Bychkov

Semyon Bychkov is the Music Director of the Grand Rapids Symphony and the Principal Guest Conductor of the Buffalo Philharmonic Orchestra. He was born in Leningrad in 1952 and began studying music at the age of five. At seven he was admitted to the Glinka Choir School graduating in 10 years with perfect marks and a diploma with honor. At 18 Mr. Bychkov was accepted at the Leningrad Conservatory of Music and studied under Ilya Musin. He also acted as Music Director for the Bonch-Bruyevich Institute Chorus. From 1972-74 Mr. Bychkov was conductor of the Leningrad Conservatory Symphony and Opera Orchestra. In 1975 he and his wife Tanya, a violinist, immigrated to the United States. He entered the Mannes College of Music in New York where he studied with Carl Bamberger. Upon graduation he was appointed Associate Conductor of the Mannes College Orchestra. He became Acting Music Director in 1977 and Music Director in the fall of 1978.

Each year since 1978 Mr. Bychkov has guest conducted the Israel Chamber Orchestra in Israel and in 1978 he also conducted at the Spoleto Festival in Charleston, South Carolina and at ARTPARK. In 1979 and 1980 he returned to ARTPARK to conduct FAUST and BUTTERFLY.

During the summer of 1980 Mr. Bychkov made his debut with the Tivoli Orchestra in Denmark and at Chautaugua. In the 1980-81 season he made his debut at the National Arts Centre Orchestra in Ottawa and with the Detroit Symphony Orchestra at the Meadow Brook Festival. During the 1981-82 season he conducted CARMEN at the New York City Opera, and made his debut appearances.



Cecile Licad

Cecile Licad is rapidly becoming one of today's most widely acclaimed young performing artists. In January 1981 the distinguished Board of Judges of the Leventritt Foundation announced that it had named the 20-year-old pianist winner of the Gold Medal Award, marking the first time in ten years that this coveted prize has been given. Cecile Licad joins the list of internationally acclaimed artists whose careers were launched by winning the Leventritt major orchestral award, including Eugene Istomin, Gary Graffman, Van Cliburn, Malcolm Frager, Itzhak Perlman, and Pinchas Zukerman. Miss Licad received a grant from the Leventritt Foundation and for appearances with the world's foremost orchestras.

Cecile Licad was born in Manila in 1961. She is the only daughter of Dr. and Mrs. Jesus Licad, and counts performers and composers among her forebears on both sides of the family. She learned to read music at four, began formal training under Rosario Picazo at five, and made her orchestral debut at seven. In 1971 she won the Manila Symphony Young Artists' Competition, and she continues to enjoy the enthusiastic support of her home country as the first piano Scholar of the Philippines Young Artists' Foundation and as a scholar of the Philippine Music Promotion Foundation. Miss Licad returns to the Philippines every summer to give a series of public concerts.

In the United States, Cecile Licad studied at the Curtis Institute for five years with Rudolf Serkin, Seymour Lipkin and Mieczyslaw Horszowski, and for three consecutive years has been privileged to study with Mr. Serkin at the Institute in Guilford, Vermont. In addition to her annual concerts in the Philippines, her summers have been spent at the Marlboro Festival.

704th and 708th Performances

Thursday, June 24
Opening Night
Sunday, June 27
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
SEMYON BYCHKOV, conductor
CECILE LICAD, pianist

TCHAIKOVSKY: Romeo and Juliet

TCHAIKOVSKY: Concerto No. 1 in b-flat for Piano and Orchestra, Op. 23
Allegro non troppo e molto maestoso; Allegro con spirito
Andantino semplice; Prestissimo
Allegro con fuoco

INTERMISSION

TCHAIKOVSKY: Symphony No. 5 in e, Op. 64
Andante - allegro con anima
Andante cantabile, con alcuna licenza
Valse: Allegro moderato
Finale: Andante maestoso; Allegro vivace

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

The Sunday, June 27, performance is the 1982 Goad Memorial Concert. Partial funding for this concert comes from an endowment set up in the memory of Louis Clifford Goad.

PROGRAM NOTES and Copyright© by Leonard Burkat

ROMEO AND JULIET, FANTASY-OVERTURE

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

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

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

Please, no photographic flashes or tape recordings during performance.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1, IN B-FLAT MINOR, OP. 23

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

As a young composer on the Conservatory faculty in Moscow, Tchaikovsky was usually grateful for the advice he got on his works-in-progress from Nikolai Rubinstein, the Director, late in 1874, Tchaikovsky completed the music of his First Piano Concerto, and on January 5, 1875, he played through it for Rubinstein and a faculty colleague. The Director's reaction this time was not encouraging, to say the least, and he presented his opinion in harsh and even brutal terms. Three years later, Tchaikovsky could still describe the details of that terrible day, in a letter to a friend, here abridged:

"Since I am not a pianist, I had to consult a virtuoso on what might be technically impractical, ineffective or ungrateful. I needed a severe but friendly critic, but only for the external aspects of my work. Some inner voice warned me against Rubinstein, but since he was the best pianist in Moscow and would have been deeply offended if I had gone to someone else, we arranged to meet in a classroom at the Conservatory. I played the first movement. Not a single word, not one observation! Oh, for a word of friendly disagreement! For God's sake, one word! Rubinstein never opened his mouth. The storm was collecting. I did not want a judgment of artistic merits but only technical comment. Rubinstein's silence was eloquent, but I played on to the end of the Concerto. More silence. 'Well?' I asked.

"A torrent then poured from his mouth, gentle at first, then bursting out with the force of a thundering Jupiter. My Concerto was worthless, unplayable; the passage-work fragmented and clumsy beyond salvation; the music trivial and vulgar; stolen, in places, from others. Perhaps one or two pages were salvageable; the rest was to be thrown away or completely rewritten. A neutral witness would have concluded that I was an untalented idiot, a hack who had submitted his rubbish to a great man.

"I need friendly criticism and advice, and will always need it, but this was censure that wounded me deeply. Speechless with anger, I left the room and went upstairs. Soon Rubinstein came to see me there and repeated that the Concerto was impossible and said that if I revised it as he suggested, he would play it in concert. 'I shall not change a single note,' I answered. 'I shall publish it just as it is,' and I did."

Rubinstein was a good and serious musician, but he was of an earlier generation. The Concerto's new, bold complexity shocked him at first. It was a long time before he admitted his error, and took the work into his repertory. Tchaikovsky's immediate reaction to this incident was to send his newly published Concerto to the brilliant German pianist and conductor Hans von Bulow, who gave the world premiere in Boston on October 25, 1875, and repeated it in New York a month later. "Think what appetite for music the Americans have," Tchaikovsky wrote to Rimsky-Korsakov. "After every performance, Bulow had to repeat the entire finale. That could never happen here." When Tchaikovsky went to New York in 1891 for the opening of Carnegie Hall, he conducted a performance of the Concerto at one of the gala inaugural concerts.

The Concerto is so familiar now that listeners often overlook several of its interesting features. The first, and perhaps most curious, is the broadly placed opening section, *Allegro non troppo e molto maestoso*, which is no mere introductory flourish. The original meaning of the word *concerto* is "contest," and this is a long and brilliant competition between piano and orchestra. The magnificent theme is thoroughly developed — so thoroughly that when it is over, Tchaikovsky never brings it back again. The principal theme of the *Allegro con spirito* section of the first movement was adapted by Tchaikovsky from a beggar's street song. In 1879 he wrote to his benefactress, Mme. von Meck, "It is curious that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have

used part of it in my Piano Concerto." The second movement, *Andantino semplice* and *Prestissimo*, is a combination of slow movement and scherzo. The waltzing theme of the scherzo section is derived from a French popular song. The finale, *Allegro con fuoco*, contrasts lyrical and boisterous Slavic elements, before arriving at a grandiose close.

The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.



Art work courtesy of Corrine Gignac

SYMPHONY NO. 5, IN E MINOR, OP. 64

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

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

When the Symphony was done and he had conducted several successful performances of it, his pessimism persisted, and he wrote, "I have come to the conclusion that it is a failure. The applause and ovations were for my other works. This Symphony will never please. Perhaps I am all done, as they say." We who love the Fifth Symphony and the Sixth, and the ballets that were still to be written, know that it was not time for him to stop composing.

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

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



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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.

In recent seasons Sixten Ehrling had 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.



Joseph Goldman

Sixten Ehrling was born in the Swedish seaport of Malmö. His music lessons began at the piano when he was four years old. He continued with the piano and studied violin through his graduation from secondary school. He then studied at the Royal Academy of Music in Stockholm where he decided on a musical career in 1938. His conducting career began at the Dresden State Opera and continued through a twenty-year association with the Royal Opera in Stockholm.

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 Makanowiczky 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.

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SUITE FROM *PULCINELLA*, BALLET (AFTER PERGOLESI)

..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

In the four years from 1911 to 1914, Serge Diaghilev, the legendary impresario of the *Ballets Russes*, added to his company's repertory four historic works by young Igor Stravinsky: the ballets *The Firebird*, *Petrushka* and *The Rite of Spring*, and an opera, *The Nightingale*. When the First World War broke out, Stravinsky settled in Switzerland, where he wrote several smaller stage pieces, and Diaghilev, who was very eager to continue working with Stravinsky, in the spring of 1917 proposed that he participate in a series of productions in which the music was arranged by contemporaries from the works of older Italian composers like Rossini, Cimarosa and Domenico Scarlatti.

Stravinsky seems not to have thought this a very promising project at first, but in September, when Diaghilev sent him some music attributed to Giovanni Battista Pergolesi, he went he went right to work on it, even though they made no formal agreement until three months later. He selected twenty pieces that interested him and arranged them into eighteen numbers for the ballet. In much of his work, there are no changes in the topmost melodic line of the old music or in the bass line at the bottom, but he felt perfectly free to do anything he wished to the voices in between, to the meter and rhythm, and to the forms. He did not even have to write out a new score for some of the music but could "re-compose" it.

On April 24, 1920, he put the finishing touches on the Overture, the last number written, and on May 15, Diaghilev's company gave the first performance, at the Paris Opera. The

709th Performance

Thursday, July 1 WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA SIXTEN EHRLING, conductor JOSEPH GOLDMAN, violinist

STRAVINSKY: *Pulcinella* Suite

STRAVINSKY: Concerto in D for Violin and Orchestra

Toccata

Aria 1

Aria 2

Capriccio

INTERMISSION

STRAVINSKY: *Rite of Spring*

Pt. 1 "The Fertility of the Earth"

Pt. 2 "The Sacrifice"

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

choreography was by Massine, and the costumes and decor by Picasso. Ernest Ansermet conducted. The original bill poster advertised it as a ballet with music by Pergolesi arranged and orchestrated by Stravinsky. However, Stravinsky insisted that the score of *Pulcinella* was "an original composition that completely transformed the elements borrowed from Pergolesi." His artistic pride demanded and got him top billing — and a composer's royalties instead of an arranger's.

The impresario Serge Diaghilev agreed that his *Ballets Russes* company would produce *The Rite of Spring*. The costumes and stage sets were designed by Roerich, but Diaghilev had the unfortunate idea of entrusting the choreography to Vaslav Nijinsky, his leading male dancer, for whom the subject and style were too remote, even foreign, and who had the additional handicap, Stravinsky later wrote, of being "ignorant of the most elementary ideas about music."

The first performance was given in Paris on May 29, 1913, a date of great importance in the history of music, with Pierre Monteux conducting the orchestra. The dancers had had 120 rehearsals — an enormous number — and a dress rehearsal had gone well, but the first-night audience rioted at the savage music and the grotesque dancing. Until the very end of his life Stravinsky resented their reaction to that first performance. As soon as the curtain went up, the audience began to laugh and to shout in protest. As Stravinsky's supporters called for silence, the outcries grew louder. Fists were shaken and blows struck. "It was war over art for the rest of the evening," the American critic Carl van Vechten reported, "and the orchestra played on unheard . . . The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium."

There have been many different productions of the ballet since that time, but the music has always proved too strong for the dance, has overpowered the choreography and the stage effects. In 1914, in Moscow, Serge Koussevitzky gave the first concert performance of the score, and during the next fifty years it slowly established its place in the concert repertory wherever orchestras and audiences could cope with its unprecedented difficulties. Now it is a popular repertoire piece. It is no less difficult to play, but its musical language is no longer strange to us.

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The story of the ballet is a slight, amusing tale of the kind popular in the eighteenth-century Neapolitan theater. All the girls in town are in love with the roguish Pulcinella. Boys disguised to look like him fail to win them back and they go to beat him up but he and a friend have changed clothes so that the wrong one is attacked and pretends to die. The true Pulcinella then reappears as a sorcerer, brings his friend back to life, and arranges the marriages of all the young people, saving Pimpinella, the prettiest girl for himself. Stravinsky could be a severe critic but he said that Diaghilev's production was "one of those exceedingly rare spectacles where everything holds together, where all the elements — subject, music, choreography and decor — from a coherent and homogeneous whole."

In later years Stravinsky made three somewhat different short suites of excerpts from *Pulcinella* for violin or cello and piano. The longer orchestral suite was first performed on December 22, 1922, by Pierre Monteux and the Boston Symphony Orchestra. There are eight movements, some of them in several sections.

The Suite begins with a Sinfonia, *Allegro moderato*, which is the ballet's Overture. Next is a serenata, *Larghetto*, in which the ballet's tenor solo (sung with guitar) in Pergolesi's opera *Flaminio* is played principally by the oboe, to the accompaniment of a complex string texture. Stravinsky called the third movement a Scherzino, which is a not very common diminutive of "scherzo," but he seemed to like the word and used it for an entirely different movement in the violin suite. It is in three sections, the second and third *Allegro* and *Andantino*. Next are a rippling Tarantella and a Toccata, *Allegro*, featuring the wind instruments, which play alone in the Gavotte, *Allegro moderato*, and Two Variations, *Allegretto* and *Allegro piu tosto moderato*. After the comic Duetto, *Vivo*, comes the last movement, in two parts. They are a charming Minuet, *Allegro moderato*, originally sung by the vocal trio, and the raucous Finale, *Allegro assai*, from a violin sonata.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR

..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

In 1930, Stravinsky's new publisher suggested that he compose a Concerto for the Russian-American violinist Samuel Dushkin. Stravinsky hesitated at first. He did not know the violin well and he strongly disapproved of the usual kind of superficial, sensation-seeking virtuoso. The composer Paul Hindemith told him that not being a violinist was an advantage, for it would help him avoid routine, mechanical passages suggested by familiar finger-movements, and Dushkin, Stravinsky later wrote, turned out to possess "a musical culture, a delicate understanding, and — in the exercise of his profession — an abnegation that is very rare." They became fast friends, collaborated on several other works and made long concert tours together.

Dushkin's adoptive father, a wealthy American expatriate composer named Blair Fairchild (1877-1933), paid Stravinsky a badly needed fee for the Concerto, and Stravinsky wrote it in the spring and summer of 1931. "My function," Dushkin wrote, "was to advise Stravinsky how his ideas could best be adapted

to the exigencies of the violin as a concert display instrument." As had happened often before in musical history, the creative imagination of a great composer invented new demands on the performer, which he, in turn, at first often thought impossible of achievement. A famous example is Leopold Auer's total rejection of Tchaikovsky's Violin Concerto as unplayable.

Dushkin tells of another:

"During the winter I saw Stravinsky in Paris quite often. One day when we were lunching in a restaurant, Stravinsky took out a piece of paper and wrote down (a) chord and asked me if it could be played. I had never seen a chord with such an

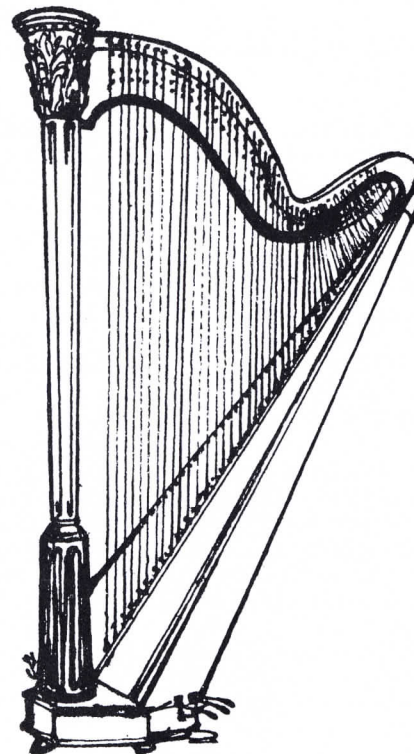
enormous stretch and I said, 'No.' Stravinsky said sadly, 'What a pity.' After I got home, I tried it, and to my astonishment, I found that the stretch was relatively easy to play and the sound fascinated me. I telephoned Stravinsky at once. (Abridged)"

LE SACRE DU PRINTEMPS ("THE RITE OF SPRING")
..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

The Rite of Spring is Stravinsky's masterpiece, at once an evolutionary, revolutionary and seminal work. Its strong roots in the past were at first obscured by its shocking novelty and were later overlooked in the excitement about the new music that spring from it. It now seems clear that it was conceived in the tradition of such Russian composers as Borodin and Stravinsky's teacher Rimsky Korsakov, that it was an extension of the new musical freedoms and liberties that Stravinsky had exercised in his two preceding major works, *The Firebird* and *Petrushka*, and that it immediately became a model for such other composers as Prokofiev and Bartok.

Fifty years after its first performance, composers in Europe and the Americas still went to this score for ideas on form, instrumental writing and especially rhythm. In 1965, when Stravinsky revisited the house in Switzerland where he had worked on this music fifty-four years earlier, his ancient landlady recalled the neighbors complaints that "Monsieur Stravinsky played only wrong notes." Stravinsky, not amused, replied, "The wrong notes for them, but the right ones for me."

In his memoirs, Stravinsky told that he had the idea for the ballet that became *The Rite of Spring* in 1910, before *Petrushka*. "I saw in imagination," he wrote, "a solemn pagan rite: wise elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to propitiate the god of spring." He developed the scenario in collaboration with his friend, Nicolas Roerich, an artist and designer who had an archeologist's knowledge of ancient Slavic life.



Art work courtesy of Corrine Gignac

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Sixten Ehrling

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In recent seasons Sixten Ehrling had 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.



Maria Meirelles

One of Latin America's new generation of piano virtuosi, Brazilian born Maria Meirelles is very active in recitals and as soloist with orchestras, both in the United States and abroad. She is continually praised for her eloquent musical style, beautiful tone and brilliant technique. Ms. Meirelles began her music studies with her mother, concert pianist Nicia Roubaud, and graduated from the Brazilian Conservatoire at the age of thirteen. She came to the United States as a scholarship student at the University of Michigan, where she received her Bachelor's, Master's and Doctor of Musical Arts degrees, and studied piano with Dr. Charles Fisher and internationally known concert pianist Gyorgy Sandor. Ms. Meirelles' engagements have included many programs for Public TV that have been shown throughout the United States; a command performance with the Mexican National Orchestra for President Lopez Portillo at the invitation of the First Lady of Mexico; and she was a soloist with the Grand Rapids Symphony Orchestra with Arthur Fiedler conducting. Her philosophy of bringing music to "all who can hear" led her to join the roster of the Young Audiences of Metropolitan Detroit and she is active in programs and residencies in schools in the Detroit area. Ms. Meirelles' project for her Doctor of Musical Arts degree was the complete 32 Beethoven Piano Sonatas. She has performed all 32 Sonatas in a month-long series of eight recitals in Ann Arbor, Mexico City and Detroit's Orchestra Hall, where her playing was called "prodigious" by one critic, who also praised her playing for "its dynamism and handsome sense of scale, with full quotas of heroics and song."

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CLASSICAL SYMPHONY, IN D MAJOR, OP. 25

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

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

Sixten Ehrling was born in the Swedish seaport of Malmö. His music lessons began at the piano when he was four years old. He continued with the piano and studied violin through his graduation from secondary school. He then studied at the Royal Academy of Music in Stockholm where he decided on a musical career in 1938. His conducting career began at the Dresden State Opera and continued through a twenty-year association with the Royal Opera in Stockholm.

712th Performance

Sunday, July 4
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
SIXTEN EHRLING, conductor
MARIA MEIRELLES, pianist

PROKOFIEV: Symphony No. 1 in D, Op. 25,
"Classical"
Allegro
Intermezzo: Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

PROKOFIEV: Concerto No. 3 in C for Piano, Op. 26
Andante - Allegro
Theme (Andantino) Variations 1-5
Allegro ma non troppo

INTERMISSION

STRAVINSKY: Rite of Spring
Pt. 1 "The Fertility of the Earth"
Pt. 2 "The Sacrifice"

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

The Sunday, July 4, performance is the 1982 V. Everett Kinsey Memorial Concert.

Historical studies were not a very important part of a musician's education in Russia when Prokofiev was a young man, and the works of Haydn and Mozart were generally thought of as quaint and precious antiques rather than as part of a continuous artistic heritage that led on to Beethoven and up to the present. In Western Europe a few composers had sometimes worked in earlier styles, but the idea of neo-classicism, as developed by Stravinsky and his disciples in the late 1920's and 1930's, was still far in the future — and when it came, Prokofiev did not like it very much.

The origins of this *Classical Symphony* date back to Prokofiev's conservatory days, however, and the special interest that one faculty member there had in the idea that a good understanding of the procedures used by the early classicists would be valuable to modern composers. Prokofiev studied the instrumental music of Haydn and Mozart with him and was even selected to conduct a Mozart opera, in 1914. In 1916, he began to plan a symphony in the classical manner, and in the autumn of 1917 it was done.

His idea was not to imitate the old style but to bring it up to date. "It seemed to me," Prokofiev said, "that if Haydn had lived into this century, he would have kept his own style while absorbing things from later music. I wanted to write the kind of symphony that would have that style." Later he sometimes referred to this work simply as his First Symphony (although he had written and discarded one as early as 1908), but he gave it the title *Classical Symphony* "with the secret hope that in the course of time it might turn out to be a classic," which it did. Its classicism is of course filtered through Prokofiev's modern mind and, to western ears, even seems Russified, for though it echoes the wit of Haydn, we also hear in it the kind of irony that is so important a part of Prokofiev's and Shostakovich's later symphonies.

The *Classical Symphony* consists of four tiny movements that altogether have only about half the length of one of its ancestors. The first is a perfectly shaped little sonata-form

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movement, *Allegro*, and the second is a slow dance in triple meter, *Larghetto*, like a stately minuet. For the third movement, where Haydn and Mozart usually placed a minuet, Prokofiev wrote a different dance, a Gavotte, *Non troppo allegro*, of great good humor and grace. The speedy Finale, *Molto vivace*, brings the work to a close in a great flash of brilliance.

The *Classical Symphony* was first performed on April 21, 1918, in Leningrad (then Petrograd), and two weeks later Prokofiev left on his long journey to America and Europe. The Symphony is scored for a classical orchestra: pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani, and strings.

CONCERTO FOR PIANO AND ORCHESTRA NO. 3, IN C MAJOR, OP. 26

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

Prokofiev accumulated ideas for this Concerto over a period of years. Some originated as early as 1911, but he did not plan the work as a whole until 1917, a year of intense creative activity in which he also worked on his First Violin Concerto, the *Classical Symphony*, two piano sonatas and the opera, *The Love of Three Oranges*. In 1918 he was allowed to leave Russia for a long trip across Asia and the Pacific Ocean to the United States. He finished the Concerto in France, in October, 1921, and on December 16 he was the soloist in the first performance, with the Chicago Symphony Orchestra. The Concerto was a success in Chicago, with public and press, but failed in New York ten days later. It soon made its way to London and Paris, however, and even to Moscow. Since then, it has become one of the most popular twentieth-century piano concertos, for it is at once brilliant, lyrical, witty and profound; a great virtuoso piece for both soloist and orchestra.

Alfred Frankenstein, the distinguished critic who as a young man was present at the Concerto's American premiere, wrote more than forty years later, "To hear Prokofiev play the piano was an utterly shattering experience. The piano seemed to bend and sway under the impact of Prokofiev's assault, and yet his playing was monumental in its clarity and in the sharp, steely planés of sound. He created the pianistic style of the twentieth century — a classically inspired style, in keeping with the character of the music, but one which overwhelmed the listener with its elemental force. (Abridged)" We now know that these qualities in Prokofiev's performance are inherent in the music of the Concerto itself.

The first movement begins with a slow introduction, *Andante*, in which a solo clarinet presents a lyric melody that will be transformed into the two contrasting subjects of the *Allegro* main section. The first is vigorously athletic and the second may be interpreted as either witty or grotesque, but Prokofiev also returns, in the course of the movement, to the opening clarinet theme, to be sure that the listener does not forget it. The second movement presents a march-like theme, *Andantino*, a series of five inventive variations on it, and a coda in which the theme is restated. The last movement is a brilliant scherzo-finale, *Allegro ma non troppo*, constructed, like the first, on the classical principle of contrast between two themes.

The Concerto is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, cymbals, tambourine, castanets and strings.

LE SACRE DU PRINTEMPS ("THE RITE OF SPRING")

..... Igor Stravinsky
(Born June 17, 1882, in Oranienbaum, Russia; died April 6, 1971, in New York)

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worked on this music fifty-four years earlier, his ancient landlady recalled the neighbors complaints that "Monsieur Stravinsky played only wrong notes." Stravinsky, not amused, replied, "The wrong notes for them, but the right ones for me."

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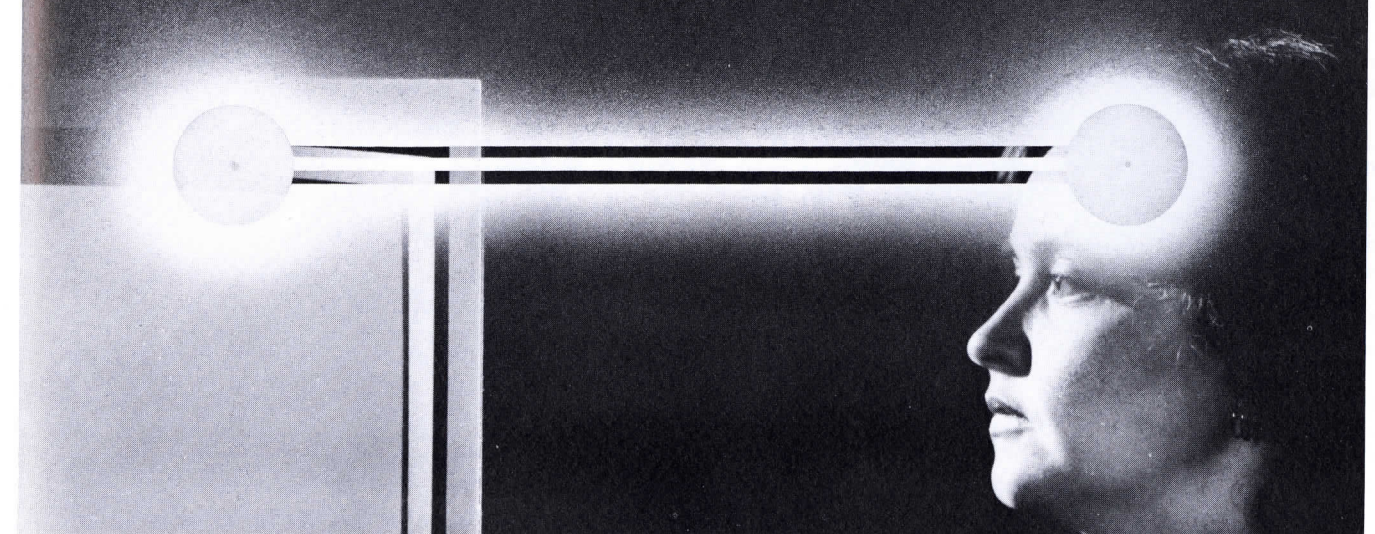
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Stanislaw Skrowaczewski

Stanislaw Skrowaczewski's accomplishments during his nineteen-year tenure as Music Director of the Minnesota Orchestra, as well as guest conducting leading orchestras throughout the world, have placed him among the major conducting figures of our times. Mr. Skrowaczewski, born in Poland, son of a brain surgeon, began piano, violin and composition studies as a young child and made his debut as pianist and conductor at age thirteen. When an injury to his hands during a World War II bombing raid terminated his piano career, he turned solely to composition and conducting.

As a composition student in Paris after the war and co-founder of the avant-garde group. ZODIAGUE, Mr. Skrowaczewski won several prizes in composition. By the early 1950's his symphonic works, including "Symphony for Strings" and "Music at Night" were absorbed into the European repertoire and later performed by Philadelphia, Cleveland, New York and Chicago Orchestras. One of his recent works, "Concerto for English Horn and Orchestra," presented at Carnegie Hall in 1970, has been recorded by Deste and played by leading orchestras in America and Europe.

In 1946 Mr. Skrowaczewski became permanent conductor of the Wroclaw Philharmonic and, during the ensuing years, served as Music Director of the Katowice Philharmonic, the Krakow Philharmonic and the Warsaw National Orchestra. Mr. Skrowaczewski's American debut was with the Cleveland Orchestra in 1958 and since then he has regularly conducted major orchestras in Europe, the United States, Canada, Israel and South America.

During the 1981-82 Season he conducted a 15-concert, tour of Australia for the Australian Broadcasting Commission. A busy schedule of guest conducting had him conducting the opening concerts of the Toronto Symphony's season, and engagements with the New Orleans Philharmonic, the Frankfurt Radio Symphony, Saarbrücken Radio Symphony, Tonhalle Orchestra of Zurich, Brussels Philharmonic among others. This summer, Mr. Skrowaczewski will appear at the Meadow Brook Festival with the Detroit Symphony, Blossom Festival with the Cleveland Orchestra, the Caramoor Festival in Katonah, New York and the National Arts Centre Orchestra in Ottawa, Ontario.

He guest conducted last at the Meadow Brook Music Festival in 1980.



Jean-Pierre Rampal

For years the fabled French flutist Jean-Pierre Rampal has visited North America regularly, bringing his singular musical excellence along with his Gallic charm. Critics everywhere consistently note his astonishing control and technique, his tone and expressiveness, his total musical artistry.

Mr. Rampal's 1981 summer trans-continental tour included performances at most major American Music Festivals. At Lincoln Center's Mostly Mozart Festival where he has been a participant since its inception, he appeared both as a flute soloist and as a conductor. At Ravinia he appeared in recital as well as with the Chicago Symphony Orchestra. Among his other appearances were those at Wolf Trap, The Milwaukee Summer Festival and Saratoga Festival.

Acknowledged internationally as one of the great virtuosos of history, Jean-Pierre Rampal was born in Marseilles. His father was first flutist with the symphony and flute master at the Conservatoire. Although Pere Rampal did not encourage his son to become a flutist he did give him lessons from early childhood. It was not until WWII that Mr. Rampal made his decision to make the flute his life's work. He was in his 3rd quarter of medical school when he was called up for military service. Learning that his unit was destined for Germany he went underground and headed for Paris. Once there he decided to attend a few classes at the National Conservatoire and five months later he was graduated with 1st prize in flute playing. At a time when musical instrumentalists seldom enjoyed solo careers he was convinced he could succeed on his own. In 1946 he made his first concert tour and has been touring on a global scale ever since.

715th Performance

Thursday, July 8
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
STANISLAW SKROWACZEWSKI, conductor
JEAN-PIERRE RAMPAL, flutist

BRAHMS: Symphony No. 3 in F, Op. 90
Allegro con brio - Un poco sostenuto
Andante
Poco allegretto
Allegro - Un poco sostenuto

INTERMISSION

MOZART: Concerto No. 1 in G for Flute, K. 313
Allegro maestoso
Adagio non troppo
Rondo: Tempo di minuetto

BEETHOVEN: Leonore Overture No. 2

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

Many honors have been bestowed on Rampal in the course of his career. In 1978 he was awarded the Leonie Sonning Prize previously given to such luminaries as Igor Stravinsky, Arthur Rubenstein, Andre Segovia and Dietrich Fischer-Dieskau.

This magnetic flutist holds critics and audiences enthralled. The *Minneapolis Star* stated, "There are few musicians of such extraordinary abilities that simply being in an auditorium where they are playing is a joy. Jean-Pierre Rampal is a member of this select group."

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

Brahms was forty-three years old when he completed his First Symphony, which had occupied him off and on for more than fourteen years. The Second Symphony followed only a year later, but there was a lapse of six years between the Second and the Third, which was not finished until 1883. He had not been idle in the meantime. He wrote the *Tragic and Academic Festival* Overtures, the Violin Concertos and the Second Piano Concerto. These works enhanced his reputation immensely and aroused tremendous interest in the new Third Symphony.

The Symphony had its first performance on December 2, 1883, at a concert of the Vienna Philharmonic Orchestra, with Hans Richter conducting. Although Wagner had died that year, the fierce Wagner-Brahms feud had not subsided in the least. Some of the fanatical members of the Wagner cult attended the premiere of the Symphony and tried to ruin the performance by hissing between the movements. The conflict of the two factions almost brought about a duel between a Brahmsian and a Wagnerite, but the enthusiastic ovation accorded the new work was more than enough to drown out the hisses.

Some thirty years earlier, Brahms and the violinist Joseph Joachim had become fast friends. Joachim, who was two years older, had already established himself in the musical world and was able to give his colleague valuable advice about dealing

Please, no photographic flashes or tape recordings during performance.

with publishers and the business of giving concerts. When their work kept them apart the two musicians corresponded and even sent each other counterpoint exercises for correction.

Joachim had taken *frei aber einsam* ("free but alone") as his motto and often used as a signature just the musical notes designated by the German initials F, A, E. Brahms chose a motto close to his friend's: *frei aber froh* ("free but happy") and used the notes F, A, F thematically in several compositions. The motive F, A, F (and some altered variants of it) permeates the Third Symphony. It is the theme of the first two measures and the bass line of the next five. It appears boldly and in disguise, as melody and as accompaniment.

Brahm's First Symphony was a grave tribute to Beethoven; the Second, an homage to Schumann. In the Third Symphony, he is at last the mature Brahms we know from his pictures: white-bearded, rotund, slippered, soberly sentimental and charmingly cynical. "Many music lovers will prefer the titanic force of the First Symphony," the famous Viennese critic Eduard Hanslick wrote after the first performance, "others, the untroubled charm of the Second, but the Third strikes me as being artistically the most perfect."

The first movement, *Allegro con brio*, is forceful; the second, *Andante*, gracious; and the third, *Poco Allegretto*, serene. The finale, *Allegro*, is a huge, lyrical, passionate movement that fades away, at the end, to a mysterious close.

The Third Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani and strings.

CONCERTO FOR FLUTE AND ORCHESTRA NO. 1, IN G MAJOR, K. 313

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

Most of Mozart's flute music was written in Mannheim and Paris between Christmas of 1777 and the summer of 1778. Dissatisfied with his position as composer to the Prince-Archbishop of Salzburg, the young man had sought and obtained leave for a concert tour that was to take him to Paris, where he secretly hoped to secure a more rewarding position. The Archbishop would not release Mozart's father from his duties at the same time, so his ailing mother accompanied him instead. Aside from a few commissions, the trip was fruitless for Mozart, and it was fatal for his mother, who died in Paris on July 3, 1778.

When they arrived at Mannheim in October, they decided to stop there for the winter. Hearing the famous Mannheim court orchestra, which was the finest in Europe, was a valuable experience for the young composer, and a wealthy Dutchman called M. de Jean, who was an amateur flutist, commissioned four concertos and six quartets.

On February 14, 1778, Mozart wrote home to his father "De Jean is leaving for Paris tomorrow and, because I have finished

only two concertos and three quartets for him, has sent me 96 gulden (that is 4 gulden too little, evidently supposing this is to be half of 200); but he must pay me in full, for that was my agreement, and I can send him the other pieces later (abridged)." Mozart probably did not succeed in exacting the full amount of the commission out of De Jean, for he did not write the additional works. It is often said that Mozart disliked the flute, but perhaps it was De Jean he disliked, rather than the instrument. There is no sign of any distaste in the music he wrote for it.

The first movement of this Concerto, *Allegro maestoso*, is light in tone, but the second, *Adagio non troppo*, is rich and profound, so fine, in fact, that Mozart had to compose an alternate *Andante*, K. 315, that was less demanding on the technical and artistic gifts of De Jean. The final Rondo in minuet tempo is a high-spirited invention.

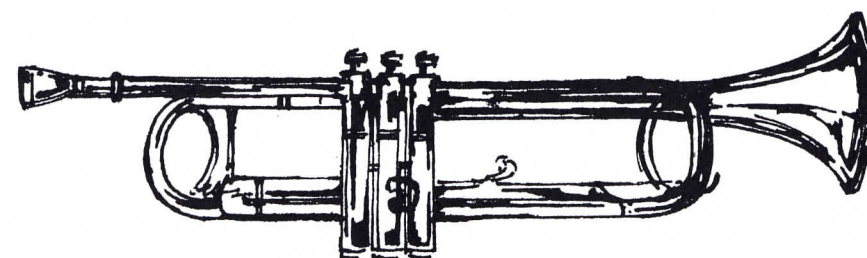
The score calls for an orchestra of two oboes, two horns and strings. In some editions, the two oboes are replaced by two flutes in the slow movement, but this is almost certainly an editorial error.

LEONORE OVERTURE NO. 2

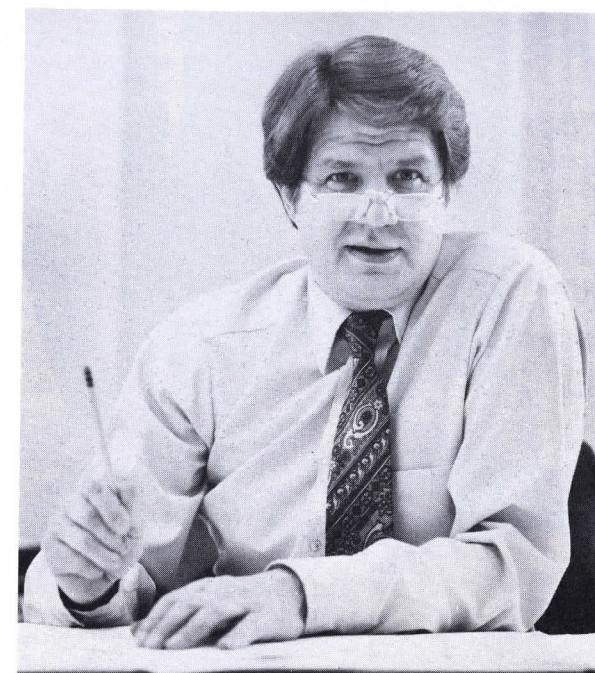
..... Ludwig van Beethoven
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven's only opera, which we know as *Fidelio*, was originally entitled *Leonore*, after a melodrama based on an actual event of 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 Governor decides to kill Florestan and orders a grave dug, Leonore 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.

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. 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. *Leonore* Overture No. 2, which opened the 1805 version of the opera, is the longest of them, and is a kind of orchestral synopsis of the climactic moments of the drama. It is scored for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani and strings.



Art work courtesy of Corrine Gignac



—Jan T. L. Homan

Senior Vice President
Director of Strategic
Planning and Research
Campbell-Ewald Co.

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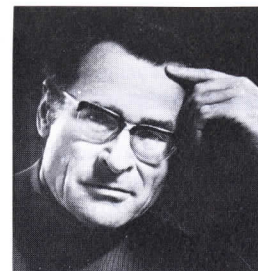
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Stanislaw Skrowaczewski

Stanislaw Skrowaczewski's accomplishments during his nineteen-year tenure as Music Director of the Minnesota Orchestra, as well as guest conducting leading orchestras throughout the world, have placed him among the major conducting figures of our times. Mr. Skrowaczewski, born in Poland, son of a brain surgeon, began piano, violin and composition studies as a young child and made his debut as pianist and conductor at age thirteen. When an injury to his hands during a World War II bombing raid terminated his piano career, he turned solely to composition and conducting.

As a composition student in Paris after the war and co-founder of the avant-garde group. ZODIAGUE, Mr. Skrowaczewski won several prizes in composition. By the early 1950's his symphonic works, including "Symphony for Strings" and "Music at Night" were absorbed into the European repertoire and later performed by Philadelphia, Cleveland, New York and Chicago Orchestras. One of his recent works, "Concerto for English Horn and Orchestra," presented at Carnegie Hall in 1970, has been recorded by Deste and played by leading orchestras in America and Europe.

In 1946 Mr. Skrowaczewski became permanent conductor of the Wroclaw Philharmonic and, during the ensuing years, served as Music Director of the Katowice Philharmonic, the Krakow Philharmonic and the Warsaw National Orchestra. Mr. Skrowaczewski's American debut was with the Cleveland Orchestra in 1958 and since then he has regularly conducted major orchestras in Europe, the United States, Canada, Israel and South America.

During the 1981-82 Season he conducted a 15-concert, tour of Australia for the Australian Broadcasting Commission. A busy schedule of guest conducting had him conducting the opening concerts of the Toronto Symphony's season, and engagements with the New Orleans Philharmonic, the Frankfurt Radio Symphony, Saarbrücken Radio Symphony, Tonhalle Orchestra of Zurich, Brussels Philharmonic among others. This summer, Mr. Skrowaczewski will appear at the Meadow Brook Festival with the Detroit Symphony, Blossom Festival with the Cleveland Orchestra, the Caramoor Festival in Katonah, New York and the National Arts Centre Orchestra in Ottawa, Ontario.

He guest conducted last at the Meadow Brook Music Festival in 1980.

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SYMPHONY NO. 34, IN C MAJOR, K. 338

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

Mozart finished this Symphony on August 29, 1780, and took it with him to Vienna in the spring of 1781, when he followed his employer, the Archbishop of Salzburg, there. His principal duty in the capital was to entertain the Archbishop and his noble friends, under conditions so ignoble and ignominious for the composer that the final, bitter break between them came that May. The standard historical view of the relationship between the two is that if the Archbishop had known how good Mozart was, he would have treated him better. Another view is that he did know, and therefore hemmed Mozart in, hoping to keep him for himself, but the strategy backfired: Mozart found his state of servitude insupportable and left.

The Archbishop made a great effort to control the conditions under which Mozart appeared in public in Vienna that spring — probably to make sure that they would bring proper credit to himself for his wisdom and taste in securing the services of so fine a musician. This Symphony was performed in Vienna under auspices that the Archbishop must have thought worthy: led by Giuseppe Bonno, the Emperor's music director. In a letter to his father at home in Salzburg, Mozart wrote that under Bonno's direction "the symphony went *magnifique* and

Sunday, July 11

WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA

STANISLAW SKROWACZEWSKI, conductor

MOZART: Symphony No. 34 in C, K. 338
 Allegro vivace
 Andante di molto
 Menuett
 Allegro vivace

INTERMISSION

BRUCKNER: Symphony No. 9 in d
 Feierlich, Misterioso
 Scherzo: Bewegt, lebhaft
 Adagio: Langsam, feierlich

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

was a complete success: forty violins, the wind instruments all doubled, ten violas, ten double basses, eight cellos and six bassoons." So much for those who now insist that Mozart be played only by small orchestras, even in our huge concert halls!

There are other interesting aspects of the orchestration of this Symphony. In its basic version, the score requires two oboes, two bassoons, two horns, two trumpets, timpani and strings. The second movement is apparently written for strings alone, with the violas divided into two parts for added richness, but Mozart performed it with the bassoons playing along on the bass line too. He started a minuet but scratched it out and at first played the Symphony as a three-movement work. In May, 1782, he wrote a minuet in C Major, K. 409, apparently for insertion in this Symphony at a concert performance that month. Flutes are added to the orchestra in the minuet and it is almost certain that Mozart then had the flutes play in the other movements as well. Thus modern performances of this work, following Mozart's several versions, have come to vary considerably.

Mozart opens the first movement, *Allegro vivace*, with a subject that is not a flowing melody but a heroic flourish, a call to attention that gives the music the character of an overture and is the first of several operatic elements in the Symphony. The second movement, *Andante di molto*, is an elegant extended aria, and the Finale, *Allegro vivace*, like that of a comic opera, closes the Symphony with a rush of energy and wit.

SYMPHONY NO. 9, IN D MINOR

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

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

Throughout his lifetime, Bruckner had great difficulty in gaining recognition for his music. He and his compositions belonged to the Wagner camp, which was always at war with the advocates of the music of Johannes Brahms. Had Bruckner lived in Bayreuth or Weimar, his career would have developed with less difficulty, but in Vienna, which was a Brahms stronghold ruled over by the conservative and acid-tongued critic, Eduard Hanslick, he met constant opposition. Hanslick poured such abuse on the shy, mild-mannered Bruckner and his symphonies that when the Emperor Franz Joseph once told the composer to make a wish and it would be granted, he half-jokingly asked the monarch to prevent Hanslick from denouncing him in print. Acceptance finally came to Bruckner when he was in his sixties, with the success of his Seventh Symphony.

In September, 1887, Bruckner began to sketch his Ninth Symphony, but he did no concentrated work on it until 1891, when his health had already begun to fail. By the end of 1894, three movements were done, and he spent the rest of his life trying to write a finale. Bruckner prayed that God would give him time and strength to do so and said, "If He does not, He must take the responsibility for it." On the morning of the day he died, he was still working on the score, which remains one of

the great unfinished symphonies, like Schubert's Eighth and Mahler's Tenth. The three movements of Bruckner's Ninth, with no finale, were performed for the first time six years later on February 11, 1903, in an edition prepared by his pupil, Ferdinand Loewe, who conducted. Loewe thought that he was making the kind of improvements in the music that the composer might have made himself if he had lived, but many musicians prefer the harsher version that Bruckner left, which was published for the first time in 1934.

The Symphony opens with a movement marked *Feierlich* (Solemn), *Misterioso*, that is rich in mystery, drama and tragic grandeur. The second movement is a Scherzo, *Bewegt, lebhaft* (Moving, lively), music of ghostly visions and of dissonant grotesque dances. Its trio, or contrasting middle section, is marked *Schnell* (Fast) and is lighter in mood. The third movement is an *Adagio; langsam, feierlich* (slow, solemn), Bruckner's long, nobly eloquent farewell to music and life.

The Symphony is scored for three flutes, three oboes, three clarinets, three bassoons, eight horns — four of which alternate with Wagner-tubas (small tubas designed by Wagner for use in his *Ring* operas) — three trumpets, three trombones, tuba, timpani and strings.



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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 almost half of all automobile occupant fatalities and many serious injuries might have been avoided if the people had been wearing seat belts. That's because most injuries occur when the car stops abruptly and the occupants are thrown against the car's interior or out of the car. 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, accident data have 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 serious 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.

Another common myth: holding a small child in your arms will provide the child with sufficient protection during a crash. The safety experts disagree. They point

out that even during a 30 mph collision, a 10-pound child can exert a 300-pound force against the parent's grip. So please make sure Child Restraint Systems are used for children who aren't old enough to use regular seat belts.

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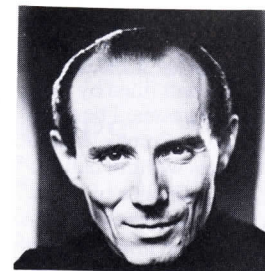
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Gary Bertini

been the Principal Conductor since 1978.

Maestro Bertini was the founder and conductor of the Israel Chamber Orchestra and the Rinat Chamber Choir. In addition to his continuous collaboration with the Scottish National Orchestra as Principal Guest Conductor, he has conducted many of the world's prominent orchestras: the Berlin Philharmonic, the London Philharmonic Orchestra, the Orchestre National de Paris, the Vienna Symphony, the Orchestra di Santa Cecilia in Rome, the Swedish Radio Symphony Orchestra, the National Symphony in Washington, D.C., the orchestras of Hamburg, Cologne, Frankfurt, Bamberg, Munich, Stuttgart, and the Dresden State Orchestra, with which he has recorded, to name but a few. Moreover, Maestro Bertini has also conducted new productions at the Opera Houses of Paris, Hamburg, Edinburgh, Berlin, Munich and at the New York City Opera.

After teaching the conducting class at the Musical Academy of Tel Aviv for several years, Gary Bertini became a professor at the University of Tel Aviv, which position he has held since 1975. He is also Artistic Adviser of the Israel Festival.

Gary Bertini has recorded on the Columbia, RCA, EMI and BASF labels.

Born in Russia on May 1, 1927, Gary Bertini received his musical training in Tel Aviv and at the Verdi Conservatory in Milan. He studied conducting at the National Conservatory in Paris and musicology at the Sorbonne. His composition teachers were Arthur Honegger and Mordecai Seter.

He has appeared regularly with the Israel Philharmonic Orchestra since his first concert with them in 1958, and he also performs with the Jerusalem Symphony Orchestra, of which he has



Oxana Yablonskaya

When Oxana Yablonskaya emigrated to the United States in June of 1977, she was truly (as one of her very first American reviewers dubbed her) "One of the Soviet Union's Best Kept Secrets". Today, a secret no longer, she has been acclaimed in the major cities across the country as both a presence and as one of the most richly endowed pianists to come out of Russia in recent times.

During her first fully-booked U.S. tour in season 1979-80, she was hailed in New York, Philadelphia, Chicago, Washington, D.C., Detroit, San Francisco, Los Angeles and Houston, among other cities, for her "cyclonic virtuosity", "fiery temperament", "imposing presence and personality", "monumental power" and "depth of expression." Her performance in a Gala Concert with the New Jersey Symphony was video-taped for telecasting across the nation on PBS/TV.

Although a prize-winner of three international competitions, Miss Yablonskaya was never permitted to play further afield than in the Eastern-bloc countries. In the Soviet Union, she appeared everywhere, recorded for the Melodiya label and held the "Soloist of the Moscow Philharmonic" along with such famous names as David Oistrakh, Richter, Gilels and Rostropovich, among others.

When she applied for a visa in 1975 to emigrate to America, Miss Yablonskaya forthwith lost her post as a full Professor at the Moscow Conservatory, a post she had held since 1965, and was deprived of all concert engagements. She sat waiting for her visa for more than two years and finally was allowed to leave together with her father and son. Arriving in New York unknown and unheralded, and not having touched a piano in almost two and one-half years, having been forced to sell her piano and other possessions just to survive, Miss Yablonskaya made her very first recital appearance in New York's Alice Tully Hall only four months later and received the all-out praise of the press. As a result, her first Carnegie Hall recital the following October was filled to the rafters.

719th Performance

Thursday, July 15
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
GARY BERTINI, conductor
OXANA YABLONSKAYA, pianist

BEETHOVEN: Egmont Overture

LISZT: Concerto No. 1 in E-flat
Allegro maestoso
Quasi adagio - Allegretto vivace -
Allegro animato - Allegro marziale animato -
Presto

INTERMISSION

MAHLER: Symphony No. 1 in D
Langsam, Schleppend, Wie Ein Naturlaut
Kraeftig Bewegt, Doch Nicht Zu Schnell
Feierlich Und Gemessen, Ohne Zu Schleppen
Stuermisch Bewegt

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

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OVERTURE TO *EGMONT*, OP. 84

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

In 1808, the Vienna Court Theaters planned a series of new productions, with incidental music, of plays by Schiller and Goethe. The first two were Schiller's *William Tell* and Goethe's *Egmont*, and the composers chosen were Beethoven and a Bohemian named Adalbert Gyrowetz. It has been said that Beethoven expressed a preference for *William Tell*, but that Gyrowetz got it through intrigue, leaving the supposedly less adaptable *Egmont* to Beethoven.

Goethe wrote the tragedy *Egmont* in 1788, and used as the foundation of his plot the history of Count Egmont, a Flemish captain in the Spanish army under Charles V and Philip II. This sixteenth-century nobleman earned the undying gratitude of the people of the Netherlands by aiding them in their fight for independence from tyrannical Spanish rule. But Egmont also brought about his own ultimate destruction at the hands of the public executioner, by incurring the enmity of King Philip and the Count of Alba. Egmont's death made him a martyr to the cause of freedom and roused the Netherlands to a successful revolution against the Spaniards.

CONCERTO FOR PIANO AND ORCHESTRA NO. 1,
IN E-FLAT

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

One of Liszt's ambitions was to create extended symphonic works and concertos as continuous wholes rather than sectional constructions in separate movements. In the new symphonic poems, he used non-musical ideas of various kinds to bind the parts together. In his two Piano Concertos, he did it by musical means alone.

Please, no photographic flashes or tape recordings during performance.

The Concertos were more than twenty years in taking shape. Liszt started to work on them more or less simultaneously in 1839, but they were not complete until ten years later, and then he put them aside for revision. He played the First Concerto in public for the first time in 1855, with Berlioz conducting, and after making more changes, released it for publication in 1857. The Second Concerto was withheld until 1857, when it was first performed by one of Liszt's pupils, with the composer conducting. It was finally published in 1861.

The First Concerto is not as different from the classical models as it must have seemed when new. We now clearly discern its four large sections as being something like the four movements of a symphony. Liszt's boldest new departure is really his unification of the "movements" by the non-classical procedure of using the same melodic material in the several sections. The Concerto opens with a compelling *Allegro maestoso* that is connected with a broad and lyrical *Quasi adagio*. The bell sounds of the triangle introduce a scherzo-like *Allegretto vivace*, and the work comes to a martial conclusion in its *Allegro marziale animato* section.

SYMPHONY NO. 1, IN D MAJOR

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

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

The music that Mahler wrote in the place of a conventional slow movement is still original enough to puzzle. It is based on a song that he learned in childhood (as many still do), the French round *Frere Jacques*. Mahler makes a lugubrious presentation of this little tune, in a minor key, at a slow tempo and in the rarely heard of voice of a muted solo double bass. Almost nothing could be juxtaposed with this extraordinary music in a symphonic movement but something equally outlandish. Mahler finds what he needs in a couple of tunes in the manner of street-band or beer-hall songs.

The finale, which follows without pause, opens with a crash of cymbals and smashing fortissimo from the entire orchestra.

The score requires four flutes, two piccolos, four oboes, English horn, three clarinets, two clarinets in E-flat, bass clarinet, three bassoons, contrabassoon, seven horns, four trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam-tam, triangle, harp and strings.

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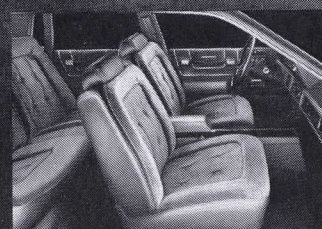
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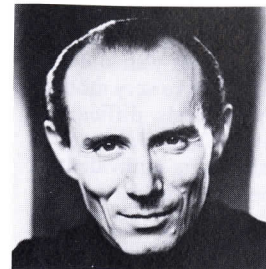
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Oxana Yablonskaya

When Oxana Yablonskaya emigrated to the United States in June of 1977, she was truly (as one of her very first American reviewers dubbed her) "One of the Soviet Union's Best Kept Secrets". Today, a secret no longer, she has been acclaimed in the major cities across the country as both a presence and as one of the most richly endowed pianists to come out of Russia in recent times.

During her first fully-booked U.S. tour in season 1979-80, she was hailed in New York, Philadelphia, Chicago, Washington, D.C., Detroit, San Francisco, Los Angeles and Houston, among other cities, for her "cyclonic virtuosity", "fiery temperament", "imposing presence and personality", "monumental power" and "depth of expression." Her performance in a Gala Concert with the New Jersey Symphony was video-taped for telecasting across the nation on PBS/TV.

Although a prize-winner of three international competitions, Miss Yablonskaya was never permitted to play further afield than in the Eastern-bloc countries. In the Soviet Union, she appeared everywhere, recorded for the Melodiya label and held the "Soloist of the Moscow Philharmonic" along with such famous names as David Oistrakh, Richter, Gilels and Rostropovich, among others.

When she applied for a visa in 1975 to emigrate to America, Miss Yablonskaya forthwith lost her post as a full Professor at the Moscow Conservatory, a post she had held since 1965, and was deprived of all concert engagements. She sat waiting for her visa for more than two years and finally was allowed to leave together with her father and son.

Arriving in New York unknown and unheralded, and not having touched a piano in almost two and one-half years, having been forced to sell her piano and other possessions just to survive, Miss Yablonskaya made her very first recital appearance in New York's Alice Tully Hall only four months later and received the all-out praise of the press. As a result, her first Carnegie Hall recital the following October was filled to the rafters.

723rd Performance

Sunday, July 18
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DETROIT SYMPHONY ORCHESTRA
GARY BERTINI, conductor
OXANA YABLONSKAYA, pianist
DONALD GREEN, trumpet

MOZART: Marriage of Figaro Overture

SHOSTAKOVICH: Concerto No. 1 for Piano and Trumpet, Op. 35

Allegro moderato: allegro vivace

Lento

Moderato

Allegro con brio

MAHLER: Symphony No. 1 in D

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Feierlich Und Gemessen, Ohne Zu Schleppin

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



Donald Green

Mr. Green has also been a member of the Seattle and New Jersey Symphony orchestras.

Donald Green (principal trumpet) was associate principal with the Houston Symphony before he joined the DSO in 1975. A native of Wayne, Michigan, he moved when he was 10 to Los Angeles, where he subsequently was graduated from USC and played frequently with the Los Angeles Philharmonic and in Hollywood recording studios. Graduate work came at Juilliard, where he studied with William Vacchiano, former principal trumpet of the New York Philharmonic.

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OVERTURE TO *THE MARRIAGE OF FIGARO*, K. 492

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

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

Please, no photographic flashes or tape recordings during performance.

ideas, none of them drawn from the opera itself, are stated and recapitulated without development. The orchestration requires flutes, oboes, clarinets, bassoons, horns and trumpets, in pairs, and timpani and strings.

CONCERTO FOR PIANO NO. 1, OP. 35

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

Shostakovich's family was originally Polish but settled in Russia after his grandfather's exile in Siberia. As a boy, he had his first piano lessons from his mother, and at the age of thirteen he entered the Petrograd Conservatory. In 1925, at nineteen, he completed his First Symphony as a Conservatory graduation piece. When he died, in 1975, music lost its last great classicist. He had written fifteen symphonies and fifteen string quartets in the spirit of the best works in the historical line that leads from Haydn through Tchaikovsky and Mahler. His concertos, unfortunately, are fewer. There are only two for piano, two for violin and two for cello.

Shostakovich's First Symphony and First Piano Concerto were the works that established his worldwide reputation as a great new composer from Russia. The Concerto dates from 1933, when he was twenty-seven years old, and he played the solo part himself when it was performed for the first time, that October, at a concert of the Leningrad Philharmonic conducted by Fritz Stiedry.

Russia was not then isolated from the principal artistic currents that were crossing Europe, and young Shostakovich's Concerto reflects his awareness of the trends of the time. The unusual scoring of the accompaniment, for trumpet and strings, as well as the style of the writing, tell us that he knew of the neo-classical movement and that he had heard some jazz. In addition, the whole is so ironic, even parodic, in tone that it might just as well have been written in the Paris of the time as in Leningrad.

The first movement, after an introductory flourish, is based on two themes, in the classical manner. The first, *Allegro moderato*, is contemplative in character; the second, *Allegro vivace*, witty and gay. The second movement, *Lento*, provides contrast in a sad, slow waltz, and is followed by a *Moderato* movement that is a rhapsodic cadenza-like interlude before the finale. This last movement, *Allegro con brio*, is a brilliant mixture of witty tunes that the composer seems to have just pulled out of the air.

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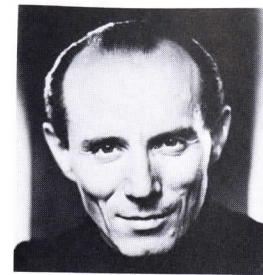

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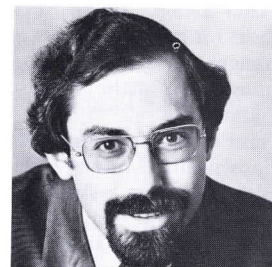
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Gary Bertini has recorded on the Columbia, RCA, EMI and BASF labels.



Boris Berman

excels in the best of the traditional concerto and solo repertoire, but has been acclaimed as one of the foremost interpreters of the 20th century avant garde keyboard works which account for over half his repertoire.

In his homeland, he premiered many new scores by contemporary Soviet composers, and is credited with the first Russian performances of works by Berio, Stockhausen, Schonberg, Cage, and Ligeti. Invitations from festivals of contemporary music, such as the Musiktage fur Neue Kammermusik in Witten, Germany, and the Biennale in Venice, Italy, acknowledged his pre-eminence in this area. This was further confirmed by prize-winning performances at the International Gaudeamus Competition in Contemporary Music in the Netherlands.

Boris Berman studied with Lev Oberin and Leonid Roizman at the Moscow Tchaikovsky Conservatory, receiving undergraduate and graduate performance degrees, with distinction, in piano and harpsichord. He has performed throughout the Soviet Union as a recitalist, and has appeared as guest soloist with numerous orchestras.

In 1973, Berman made Israel his home, accepting a faculty appointment at Tel Aviv University's Rubin Academy of Music. The Israel Philharmonic and the Philharmonic's "Musica Viva" series, the Jerusalem Symphony, the Israel Chamber Orchestra, and the Israel Festival have all had Boris Berman as their featured soloist. For their recent Bartok Festival, the Israel Philharmonic selected Berman to act as coordinator and solo pianist for a seven-hour marathon concert, a memorable event and stunning success due to Berman's inspired programming and "unforgettable" playing.

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DETROIT SYMPHONY ORCHESTRA

GARY BERTINI, conductor

BORIS BERMAN, pianist

KENNETH JEWELL CHORALE

BERLIOZ: Benvenuto Cellini Overture

MOZART: Concerto No. 12 in A for Piano and Orchestra, K. 414

Allegro

Andante

Allegretto

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The Chorale has made over 50 appearances with the Detroit Symphony Orchestra, including a successful tour in the spring of 1979 to New York's Carnegie Hall and Washington's Kennedy Center. During the summer season, they frequently appear at the Meadow Brook Music Festival.

They recently completed their second recording with Antal Dorati and the Detroit Symphony for London Records, and the choral portion of a new recording for Musical Heritage Society, *Masterpieces of the American Synagogue*. Also on the Musical Heritage Society label, the Chorale has two Christmas recordings - *Bring a Torch, A Christmas Celebration* and *A Child is Born*.

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OVERTURE TO *BENVENUTO CELLINI*, OP. 23

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

Hector Berlioz was a composer of great originality whose new conception of musical expression led the way directly to many of the innovations of Liszt and Wagner. His father sent him to Paris to study medicine, but he neglected his studies, found his way to the Conservatory and devoted himself entirely to music. When he won the coveted *Prix de Rome*, in 1830, he went off to Italy for an eighteen-month stay that eventually resulted in the inspiration of many of his finest works. Among them was the opera *Benvenuto Cellini*, which he worked on from 1835 to 1837.

The exciting life that the artist Cellini (1500-1571) described in his *Autobiography* had great appeal for the young, impetuous, romantic composer, but when his opera was first produced,

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in Paris in 1838, it was so great a failure that some people took to calling it, in jest, *Malvenuto Cellini*. Only after it was revived by Liszt, in 1852, was it widely performed. In the meantime, Berlioz had fashioned some of the music from the opera into a concert-piece that is one of his most popular scores, a descriptive overture called *The Roman Carnival*.

The story of the opera revolves about an imaginary incident in which Cellini's rival for the hand of a young woman disguises himself as the artist and kills a man in a Carnival street fight. Love and pleasure have delayed Cellini's work on a golden statue of Perseus, but when he rushes it to completion and its great beauty is seen, he is pardoned for the crime that he did not commit.

Berlioz wrote in his *Memoirs* that at the premiere of the opera, the Overture "was extravagantly applauded. The rest was hissed." This colorful orchestral movement is in effect a short symphonic poem, and it has been a great favorite since Berlioz conducted its first concert performance, in 1843. Some of its musical materials are taken from the opera itself. The brilliant score calls for an orchestra of two flutes and piccolo, two oboes, two clarinets and bass clarinet, two or four bassoons, six trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle and strings.

CONCERTO FOR PIANO AND ORCHESTRA NO. 12,
IN A MAJOR, K. 414

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

Within a year or so after his dismissal by the Archbishop of Salzburg, Mozart was on the way to establishing his brilliant but brief career as composer, pianist and teacher in the capital city, Vienna. In the winter of 1782 and 1783, he wrote three piano concertos for which he had a complete plan. On December 28, 1782, he wrote to his father in Salzburg, "These concertos are a happy medium between the too easy and the too difficult. They are very brilliant, pleasing to the ear and natural without being empty. There are passages here and there in which only connoisseurs will find satisfaction, but at the same time the ignorant cannot fail to be pleased, though without knowing why." Idealistic commentators on Mozart's work, Alfred Einstein for example, read in this letter an elevated moral posture in which Mozart determines to make things difficult for himself but easy for listeners. The practical just see him preparing to reach a broader audience.

Further support for the practical, or cynical, is given by a newspaper announcement on January 15, 1783, which shows Mozart certain of success and impatient to circulate his new works, even before he has performed them: "Herr Kappellmeister Mozart hereby informs the eminent public of the availability of three recently composed *clavier* concertos. These three concertos, which can be played by a large orchestra with wind instruments as well as by quartet — that is two violins, viola and cello — will appear at the beginning of April, well copied and supervised by himself, available only to those who have subscribed." It is a complete marketing plan.

The series of concerts that Mozart gave during that Lent, when the opera and other theaters were closed, was a great success. On March 11, 1783, when he played this Concerto, the Emperor was in his box and led what was reported to be "unprecedented, unanimous applause." The A Major Concerto, K. 414, is the second of the set of three, and it is a work of distinctive richness and beauty that lends itself to greatly varied characterizations. Critics find in it qualities as different as melancholy lyricism and sunny Tyrolean gaiety. In performance too, individual interpretations may vary over a very wide range.

The Concerto's first movement, *Allegro*, is especially remarkable for the extraordinary wealth of its themes, for the large number of melodies that Mozart lavishes on a musical structure that conventionally requires no more than two. The slow movement, *Andante*, is one of his greatest lyrical masterpieces, and

the finale, a rondo, *Allegretto*, is a brilliant piece of unambiguous good cheer.

The orchestral accompaniment is scored for two oboes, two horns and strings.

DAPHNIS ET CHLOE, BALLET IN ONE ACT

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

The legend of Daphnis and Chloe is best known in modern times in the version of the second-century Greek romance attributed to Longus. Daphnis was the son of the god Mercury and a Sicilian shepherdess. He was a pupil of Pan and of the Muses, inventor of pastoral poetry, and lover of the shepherdess Chloe.

The first scene is in three large sections, *Nocturne*, *Interlude* and *War Dance*. The action is described in the score: "A small flame suddenly bursts from the head of a statue. The nymph comes to life and leaves her pedestal. Others come down and join in a slow and mysterious dance. They see Daphnis, bend over him and dry his tears. Reviving him and leading him to the rock, they invoke the god Pan, who takes shape little by little. Daphnis kneels in supplication. All is dark. Voices are heard off-stage, far away at first. There is a dim light, and the pirates' camp is seen on a bold and rocky seacoast. The pirates, laden with booty, run to and fro. Torches are brought, which at last throw a strong light on the stage." The second scene begins with a quiet nocturnal, unaccompanied chorus. Fanfares tell us that we are in pirate territory. After a fierce dance, they lead Chloe in, her hands bound. She begs for mercy and tries to escape. Suddenly the atmosphere changes, the great god Pan appears and carries her away. The music runs without pause into scene 3, which is the familiar second suite.

Daybreak. "No sound but the murmur of dew dripping from the rocks. Daphnis is lying at the nymphs' grotto. Little by little, day breaks. Bird songs are heard. In the distance, a shepherd passes with his flock. Another crosses the stage. A group of herdsmen enters, looking for Daphnis and Chloe. They find Daphnis and wake him. In anguish, he looks about him for Chloe. She appears at last, surrounded by shepherds. They throw their arms about each other. Daphnis sees that Chloe is wearing a crown; his dream was a prophetic vision; Pan's intervention is clear. Lammon, an old shepherd, explains that if the god Pan has saved Chloe, it is in memory of his old love for the nymph Syrinx."

Pantomime "Daphnis and Chloe mime the story of Pan and Syrinx. Chloe acts the part of the young nymph wandering in the meadow. Daphnis, as Pan, appears and declares his love. The nymph repulses him. The god becomes more pressing. She disappears. In despair, he picks a few reeds, fashions a flute of them and plays a melancholy tune. Chloe reappears and dances to the music of the flute. The dance becomes faster and faster until Chloe, in a wild spin, falls into the arms of Daphnis. At the nymph's altar, he swears fidelity, with the sacrifice of two lambs. A group of young girls dressed as bacchantes enters. Daphnis and Chloe embrace tenderly. A group of young men spreads across the stage. Joyous uproar." *General Dance*.

The work is scored for piccolo, two flutes and alto flute, two oboes and English horn, two clarinets, clarinet in E-flat and bass clarinet, three bassoons and contrabassoon, four horns, four trumpets, three trombones and tuba, timpani, bass drum, two snare drums, cymbals, triangle, tambourine, castanets, glockenspiel, celesta, two harps and strings. The wordless chorus is sometimes replaced by additions to the parts for the orchestral instruments.

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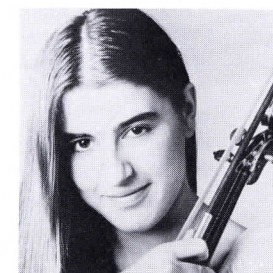
Myung-Whun Chung

Still only in his late twenties, Myung-Whun Chung has been combining a career as pianist and conductor since 1978. Born in Korea in 1953, he gave his first concert at the age of seven with the Seoul Philharmonic. He went to New York in 1968 and entered Mannes School of Music, studying piano with Nadia Reisenberg and conducting with Carl Bamberg. His first triumphs included winning first prize in the 1970 *New York Times* Radio Young Artists Competition, and in the 1971 Kosciuszko Chopin Competition. He was also Silver Medal winner in the 1974 Tchaikovsky Piano Competition in Moscow. As a member of an elite musical family, Mr. Chung toured the USA for 2 seasons with his prize-winning sisters, violinist Kyung-Wha Chung and cellist Myung-Wha Chung until the age of 16.

From 1975 to 1978 Chung kept a low profile as a pianist as he was studying conducting under Sixten Ehrling at the Juilliard School in New York. During this time he was also the principal conductor of the New York Youth Orchestra, and gave several concerts with them at New York's Carnegie Hall. In December 1977 he made his New York operatic conducting debut with a new production of *Madame Butterfly*.

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In spite of his busy schedule as a conductor, Myung-Whun Chung has managed to maintain his piano playing. His recording of Tchaikovsky's first piano concerto with the Los Angeles Philharmonic and Charles Dutoit has recently been released by Decca Records, and in April 1981 he recorded piano trios with his sisters Kyung-Wha and Myung-Wha Chung, also for Decca.



Nadja Salerno-Sonnenberg

Nadja Salerno-Sonnenberg, twenty years old and winner of the Walter W. Naumburg 1981 International Violin Competition, was born in Rome and began her musical studies at the age of eight at the Curtis Institute of Music.

As three time winner of the Philadelphia Orchestra auditions, Ms. Salerno-Sonnenberg has appeared several times with that orchestra, in addition to appearances with the New Mexico State University Orchestra, the New Jersey Symphony, the Toulouse Symphony in France, the St. Louis Pops, and the Baltimore Symphony. During the past four summers she has been at the Aspen Music Festival where she was soloist with the Philharmonia and Chamber Orchestras. In September 1978, she appeared with the Manila Symphony and gave recitals in the Philippines as an invited guest of President and Mrs. Marcos.

In early 1982 Ms. Salerno-Sonnenberg made her Carnegie Hall orchestral debut with the American Symphony Orchestra as part of the prize of the Naumburg Foundation Competition, and also gave her Naumburg Award Recital in Alice Tully Hall. In addition, she performed to great critical acclaim with the Los Angeles Chamber Orchestra under Jorge Mester. Future plans include recitals throughout the country (with one for the McKim Fund at the Library of Congress), and appearances with the Chicago Symphony at Ravinia, the Detroit Symphony at Meadow Brook, the Buffalo Philharmonic, the Aspen Chamber Orchestra, the New Orleans Philharmonic with Philippe Entremont, and the Brooklyn Philharmonia in a performance of the *Brahms Double Concerto* with cellist Colin Carr, Lukas Foss conducting. Ms. Salerno-Sonnenberg has studied with Dorothy DeLay at the Juilliard School.

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Thursday, July 29
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MYUNG-WHUN CHUNG, conductor
NADJA SALERNO-SONNENBERG, violinist
(Winner of the Naumburg Violin Competition)

RIMSKY-KORSAKOV: Legend of the Invisible City of Kitezh (selections)
Prelude (Forest Scene)
Bridal Procession - Battle of Kershenetz

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

INTERMISSION

SHOSTAKOVICH: Symphony No. 6, Op. 54
Largo
Allegro
Presto

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TONE PICTURES FROM THE OPERA, *THE LEGEND OF THE INVISIBLE CITY OF KITEZH AND OF THE MAIDEN FEVRONIA*

..... Nicolai Rimsky-Korsakov
(Born March 18, 1844, in Tichvin; died June 21, 1908, in Saint Petersburg)

Rimsky-Korsakov was the most skilled and the most fertile of the fine Russian composers who lived in Saint Petersburg in his time and dedicated their efforts to the creation of a particularly Russian musical style based on the traditional folk arts of the ordinary people using their songs and stories wherever possible. The libretto of this opera was written by the poet V. I. Bielsky, to whom the composer first suggested the subject in 1898 or 1899. The music was written between 1903 and 1905, and the first performance was given on February 20, 1907, in Saint Petersburg.

The story is a blend of two religious folk tales, one about the sacred city of Kitezh, the other about Saint Fevronia of Murom. She lived in the forest, in peaceful communion with the wildest of beasts, as a child of nature. A prince of Kitezh who discovered here there carried her home to Little Kitezh, where he intended to marry her, but the wild Tatars of the East overran the area, hoping to sack the treasure of Great Kitezh. Through the power of her prayer the city disappears into the sky, leaving only a mirage on earth. The Prince is killed by the invaders, but the Maiden joins him in marriage, in heaven.

Rimsky-Korsakov's music for this mystical tale is of an extraordinary richness of color and texture, and it had a profound influence on the later development of Russian music. The

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crowd scenes are echoed in those of the ballet *Petrushka*, which Rimsky's pupil, Igor Stravinsky, composed just four years later, and the great battle scene was probably not far from Prokofiev's mind in 1938 when he was writing the one in *Alexander Nevsky*.

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 Eduard 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.

The Concerto's brilliant *Allegro moderato* first movement is followed by a lyrical Canzonetta, *Andante*, that is reminiscent of the Lalo *Symphonie Espagnole*. A brief cadenza leads into the *Allegro vivacissimo*, a dashing, dazzling rondo. The score calls for pairs of flutes, oboes, clarinets and bassoons, four horns, two trumpets, timpani and strings.

SYMPHONY NO. 6, OP. 53

..... Dmitri Shostakovich
(Born September 5, 1906, in Saint Petersburg; died August 8, 1975, in Moscow)

When Dmitri Dmitriovich Shostakovich died, on August 8, 1975, music lost its last great symphonist. During the forty-five years between 1925 and 1970, he wrote fifteen works in this basic musical form. They are enormously varied in character and size, but through all of them runs the essential symphonic idea of an extended, highly developed work based on a large number of contrasting themes. No other composer of the twentieth century has made so extensive, so important, so durable a contribution to symphonic literature. His symphonies combine somber tragedy, mordant wit, expressive melody,

dramatic development and profound emotion, all under a brilliantly orchestrated surface.

We now see his works as a historic extension of the great symphonic tradition of the last two centuries. From Haydn and Mozart through Beethoven, Schubert, Mendelssohn, Schumann and Brahms, the symphony seemed to move in a straight line, but then it branched out. In the German-speaking countries, Bruckner and Mahler took off in another direction. French composers like Chausson and Franck made their symphonies something else. In Russia, Tchaikovsky and Borodin had other lines to follow. The mature symphonies of Shostakovich show him to be a composer combining qualities from the lines of Tchaikovsky and Mahler into a new kind of modern Russian symphony.

Shostakovich's family was originally Polish but settled in Russia after his grandfather's exile in Siberia. As a boy, he had his first piano lessons from his mother and at the age of thirteen entered the Petrograd Conservatory. In 1925, at the age of nineteen, he completed his First Symphony as a Conservatory graduation piece. This was in an era when the rulers of the Soviet Union felt that their new kind of society should support new kinds of art, and Russian composers, poets, novelists and painters formed a true avant-garde. Before long, their ideas changed. Shostakovich's next symphonies and his two operas of the late 1920's and early 1930's were attacked by Communist aesthetic theoreticians for such faults as "bourgeois decadence" and ideological "formalism," and were withdrawn from circulation.

With his Fifth Symphony (1937), which Shostakovich humbly described as "a composer's reply to just criticism," he re-entered the mainstream of Russian musical life. He was to have difficulties of one kind or another with the authorities all the way up to the time of his Thirteenth Symphony (1962), dedicated to the memory of the victims of the Nazi's war-time mass-murders at Baba-Yar, but by then his acknowledged position as one of the world's greatest living composers, which did not preserve him from public indignity, prevented him from being silenced for long. His last two symphonies were works of great originality, of unconventional structure and content.

The unusual three-movement form of the Sixth Symphony (1939) made it seem, when new, to be an incomplete work, lacking a conventional first movement. It begins with a great, expansive and expressive slow movement, *Largo*, that is longer than the other two movements combined. The second movement, *Allegro*, is a bright, mischievous scherzo and the finale, *Presto*, is an amusing rondo.

The Symphony is scored for piccolo, two flutes, two oboes, English horn, three clarinets (including clarinet in E-flat and bass clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, celesta, harp and strings.



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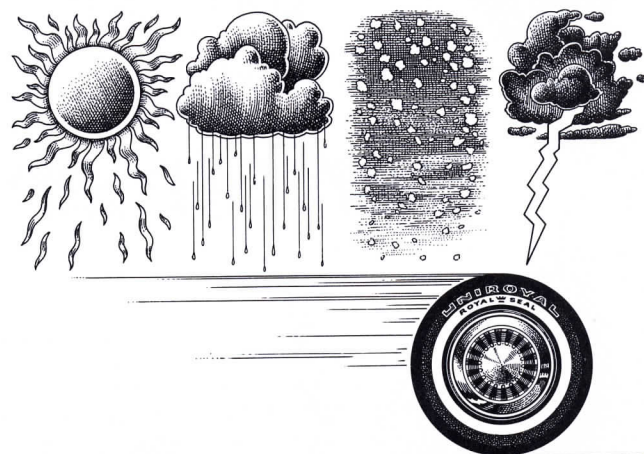


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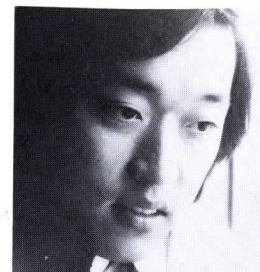
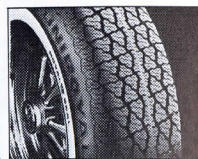
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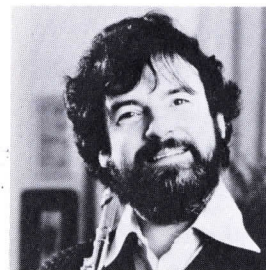
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James Galway

during June 1981.

Hailed as the "Man with the Golden Flute," James Galway captivated American audiences in less than one year. His debut tour in 1978 as soloist at major summer festivals across the United States, and highly successful return two months later, quickly were followed by two more sold-out tours. In 1980, Galway recorded a pop album, *Sometime When We Touch*, with song stylist Cleo Laine. Because of critical and popular success of that RCA album, they toured 12 U.S. cities

Before Americans had discovered James Galway, he had already achieved superstardom in Great Britain. In record business lingo he is known as a "cross-over phenomenon," an artist who appeals to classical and popular audiences. In the U.S. alone, James Galway has 15 albums currently available on the RCA classical label. His most recent album, *Galway Plays Reinecke*, was released in May. His numerous appearances on nationwide TV convinced millions of television viewers that classical musicians are not necessarily stuffed shirts. It's hard to believe that just a few short years ago Galway left his position as first flute of the renowned Berlin Philharmonic, for since that time his solo career developed in a remarkable way. In his first season as a soloist, he made four records for RCA, appeared on television frequently and gave an exhausting 120 concerts on four continents. Perhaps his most remarkable achievement was that in this single season, Galway was engaged as soloist with four major London orchestras. Now he performs over 100 concerts a year, plus recordings and television. He currently is appearing in a series of documentary travelogues for the BBC.

731st Performance

Sunday, August 1
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
MYUNG-WHUN CHUNG, conductor
JAMES GALWAY, flutist

HAYDN: Symphony No. 44 in e, "Trauer"
Allegro con brio
Adagio
Menuetto (Allegretto: Canone in diapason)
Presto

STAMITZ: Concerto in G for Flute, Op. 29
Allegro moderato
Andante un poco adagio
Allegro

INTERMISSION

FAURE: Fantasy for Flute, Op. 79
Andantino
Allegro

CHAMINADE: Concertino for Flute, Op. 107

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

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

As is the case with most children of Belfast's back streets, Galway's musical career began with the tin whistle, which eventually led him to the flute. By the age of fourteen, he had decided on a musical career and left school. A scholarship soon enabled him to go to London where he studied with John Francis at the Royal College of Music. Galway also studied at the Guild Hall School and the Paris Conservatory, but managed not to receive a degree from any of these institutions.

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SYMPHONY NO. 44, IN E MINOR (*MOUERNING SYMPHONY*)

..... Joseph Haydn
(Born March 31, 1732, in Rohrau; died May 31, 1809, in Vienna)

"My prince was satisfied with all my works. As head of an orchestra, I could experiment, observe what heightened effects and what weakened them, and so I could improve, expand, cut, take risks. I was cut off from the world. There was no one near me to challenge me or make me doubt myself, and so I had to become original." Haydn made these observations to his earliest biographer, and they explain the origin of the remarkable symphonies that he composed in the 1760's and 1770's.

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These works attained a level of imagination and invention that marks a high point in the development of this new form, a level that he was to exceed only in his Paris symphonies of 1785-6 and his London symphonies of 1791-5. They consolidate, in a group of original and adventurous works, the results of his ten years of experimentation in style, in form and in expression.

Haydn wrote his first symphony in 1759. In 1768, a strain of tragedy entered his work and the symphony, which was then still a new, "modern" form, became for the first time a powerful vehicle of expression and communication. If twentieth-century listeners can somehow erase their knowledge of Tchaikovsky and Mahler when they hear music like this, and listen to it as though it were still new, its emotional impact is immediate and great. Legend has it that Haydn wanted this Symphony played at his funeral, and in fact the *Adagio* was played at a memorial service in Berlin four months after he died, but the title *Mourning Symphony* seems to have come into general use only after that performance.

The music begins *Allegro con brio*, with a forceful statement of a passionate main subject with great dynamic inner contrasts. The four opening notes are almost ever-present throughout the long course of the movement, and in the closing coda they are intertwined in complex counterpoint. In the early copies of this Symphony, the slow movement sometimes precedes the Minuet and sometimes follows it, and modern performers may choose one sequence or the other. The *Adagio* is a long aria for muted strings, which are joined by the winds at the ends of the long phrases. Haydn points out in his score that the *Allegretto* Minuet is written as a *canone in diapason*, a canon at the octave, as high and low instruments repeat the tune in contrapuntal imitation resembling that of a round. In the Finale, *Presto*, Haydn returns to the expressive world of the first movement, making sudden powerful contrasts between complex contrapuntal textures and big orchestral statements in octaves.

CONCERTO FOR FLUTE AND ORCHESTRA, IN G MAJOR, OP. 29

..... Karl Stamitz
(Born May 7, 1745, in Mannheim; died November 9, 1801, in Jena)

Stamitz is no longer a name known to every music lover, but in Central Europe, in their time, the Stamitzes were a powerful and influential family of musicians. Karl's father, Johann, was a fertile composer who made important contributions to the establishment of the new "modern" form of the symphony that was carried to such great heights by Haydn and Mozart, and as leader of the court orchestra at Mannheim, he made it the greatest in Europe — "an army of generals," an English visitor later called it. The Stamitzes were influential teachers who greatly advanced the level of virtuosity in string playing, and they wrote brilliantly for the wind instruments.

Karl Stamitz, son of the pioneering Johann, was a prolific composer and a brilliant violinist who worked everywhere from London and Paris to Saint Petersburg. Among his works are seventy symphonies, a great number of concertos and a huge quantity of chamber music that was widely circulated throughout Europe during his lifetime and has been revived in the twentieth century as the importance of the family has been rediscovered.

FANTASY FOR FLUTE AND STRINGS, OP. 79

..... Gabriel Faure'
(Born May 12, 1845, in Pamiers; died November 4, 1924, in Paris)

Faure' was one of the most elegant and refined composers of that great period for the arts in France, between the Franco-Prussian War of 1870 and the end of the century. He earned

his living as the organist of some of the most famous churches in Paris and succeeded Massenet as professor of composition at the Conservatory, where he was the Director from 1905 until 1920. He composed this Fantasy to be played by the young flutists in the Conservatory's annual prize competition, in 1898, and it is a difficult test of the player's powers of expression and technique.

CONCERTINO IN FLUTE, OP. 107

..... Cecile Chaminade
(Born August 8, 1857, in Paris; died April 18, 1944, in Monte Carlo)

Cecile Chaminade was fated to be best remembered by a little piece that represents neither her highest aspirations nor her greatest accomplishments. The pretty *Scarf Dance* helped make her a popular pianist, but she played a much more serious *Morceau de concert* when she made her American debut, in 1908, with the Philadelphia Orchestra. Subjects of the kind now called feminist interested her greatly, and among her major works is a big "lyric symphony" for chorus and orchestra entitled *Les Amazones*.

In 1902 Chaminade received one of the minor official honors that French composers enjoyed. She was asked to write a test piece for the annual competition at the Paris Conservatory, and she responded with this Concertino for flute and piano or orchestra. It consists of a single fluently written movement whose extremely difficult solo part is designed to challenge not only final-year Conservatory students but the most experienced of flutists as well.

SUITE FROM THE OPERA HARY JANOS, OP. 15

..... Zoltan Kodaly
(Born December 16, 1882, in Kecskemet; died March 6, 1967, in Budapest)

Zoltan Kodaly, the son of amateur musicians, began to compose at an early age and earned a Doctor of Philosophy degree with a study of the structure of Hungarian folk song texts. In 1906, he and Hungary's other great composer, Bela Bartok, began the systematic collection and analysis of Hungarian folk music that was to be the most powerful single influence on their creative work.

Kodaly's opera *Hary Janos, His Adventures on His March from Great-Abony to the Imperial Palace in Vienna* was first performed at the Budapest Opera on October 16, 1926, and was an immediate success, for the music was close to the people and the witty treatment of the title character, who combined the qualities of Don Juan, Baron Munchausen, Paul Bunyan and Walter Mitty, was charming. When Kodaly's Suite from the opera was first performed, he supplied a descriptive note from which the following paragraphs are adapted.

The libretto tells of the adventures of Hary Janos, a hero of Hungarian folk-lore. He is a peasant and a former soldier, a man with great powers of imagination who sits in the village tavern telling of his wonderful exploits. These glorious products of his fancy are innocently presented with extreme realism and result in a curious mixture of comedy and pathos. Yet Hary is not merely a Hungarian Munchausen. He is a dreamer and a rhapsodist. His stories are not true — but that is unimportant! They are expressions of the beauty of his fantasy, which builds for him and for others an absorbing artistic world of the imagination. We all dream of these impossible deeds of glory and grandeur, but we lack his naive courage and dare not reveal them. A deeper significance is given to the story by considering Hary symbolic of the Hungarian nation, whose strivings and ambitions can be fulfilled only in dreams.



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



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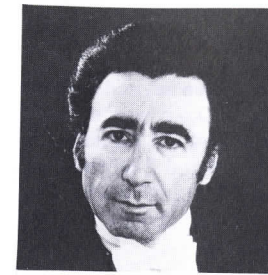
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Nathan Gordon (principal viola), was born in New York and spent his early years in Cleveland where he attended the Institute of Music. After completing his formal musical education at the Juilliard School, he embarked on a distinguished career which has included membership in the Metropolitan Opera Orchestra, the Pittsburgh and Chautauqua symphonies, the Symphony of the Air — which toured the Far East — and the NBC Symphony under Arturo Toscanini. An active chamber musician, he has been a member of the NBC, Mischa-koff, and Kroll String Quartets, and guest artist with the Budapest Quartet. At the present time, he conducts and coordinates the "Excursions in Music" project, which he founded, and is on the faculty of Wayne State University. He has taught at the Dalcroze School in New York City, Duquesne University, Chatham College, the Carnegie Institute in Pittsburgh, Indiana University in Bloomington, Interlochen Arts Academy and National Music Camp, and the University of Michigan. As a soloist, Mr. Gordon has appeared in the United States, Europe and Asia. He is the owner of a rare 1570 Gaspar da Salo viola.

733rd Performance

Thursday, August 5
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
SERGIU COMMISSIONA, conductor
NATHAN GORDON, violist

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

Allegro ma non troppo (Awakening of cheerful feelings upon arrival in the country)
Andante molto mosso (Scene at the brook)
Allegro (Merry gathering of country people)
Allegro (Thunderstorm)
Allegretto (Shepherd's Song - Happy and thankful feelings after the storm)

INTERMISSION

WALTON: Concerto for Viola and Orchestra
Andante comodo
Vivo, con molto preciso
Allegro moderato

ENESCO: Roumanian Rhapsody No. 1, Op. 11

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

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SYMPHONY NO. 6 IN F MAJOR, OP. 68 (PASTORAL SYMPHONY)

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

Beethoven began to sketch ideas for the *Pastoral Symphony* as early as 1803 and 1804, when he was writing the *Eroica Symphony*, his third, and by 1806 and 1807 he had worked out its principal themes. Then in 1807 and 1808, he worked simultaneously on the Fifth and Sixth Symphonies, finishing the Fifth early in 1808 and the Sixth in the autumn. On December 22, 1808, Beethoven gave a concert of his newest compositions, all performed for the first time: the Fourth Piano Concerto, the Fifth and Sixth Symphonies and several other works. A contemporary observer said that it lasted from 6:30 to 10:30, that the hall was bitter cold, and that he "experienced the truth that one can have too much of a good thing."

All the great composers of Vienna, from Beethoven and Schubert to Brahms and Mahler spent as much time as they could in the peaceful Austrian countryside, and sought to echo it in some of their music. The problem of representing the beauties of nature in music was a difficult one for both Beethoven and Mahler, who lived and worked almost a century apart. Mahler often had a specific descriptive program in mind while he worked on his compositions, but he usually changed and then discarded it after a few performances, finding that it was more likely to confuse than to enlighten the audience. Beethoven foresaw this situation and wrote in his notebook, "The hearer should be allowed to discover the subject himself."

Please, no photographic flashes or tape recordings during performance.

Anyone who has an idea of what country life is can make out the intentions of the composer, and without titles the work will be recognized as a matter of feeling rather than of painting in sounds."

Later, Beethoven relaxed his position. On a violin part used at the first performance of the *Pastoral Symphony* is a note, probably quoted from the composer, "Recollections of life in the country — more an expression of feeling than a depiction." When the Symphony was published he gave descriptive headings to the movements, and eventually he spoke of the matter differently with his friends. He headed the first movement, "Feeling Good on Arriving in the Country." The second movement represents a "Scene by the Brook," and at its end the bird calls are specified in the score as being those of the nightingale, the cuckoo and the quail.

Beethoven's disciple Anton Schindler, who in 1840 published a memoir of his friendship with the great composer, wrote about revisiting a favorite bit of countryside with him. "Crossing a meadow that is traversed by a gently murmuring brook, Beethoven kept stopping and looking about, full of joy in the glorious landscape. He sat on the ground, resting against an elm, and asked if I could hear any yellowhammers in the trees. (Beethoven had lost most of his hearing by this time.) Then he said, 'I composed the "Scene by the Brook" here, and the yellowhammers up there, the quails, nightingales and cuckoos all around, composed along with me.' (Abridged)"

The third movement of the Symphony represents a "Jolly Gathering of Country Folk" and their songs and dances. It depicts, in part, a scene of a kind that especially amused the composer. "Beethoven asked me," Schindler wrote, "if I had ever observed how village musicians often played while half asleep, occasionally dropped their instruments (and) then, waking with a start, vigorously sounded a few random notes — generally in the right key — and then fell asleep again." The country dance runs without pause into a "Thunderstorm" section and the finale. This opens with a "Shepherd's Song" and then continues with "Happy and Thankful Feelings after the Storm."

The *Pastorale Symphony* is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings.

CONCERTO FOR VIOLA AND ORCHESTRA

..... William Walton
(Born March 29, 1902, in Oldham, England)

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

Walton's Viola Concerto, written in 1928 and 1929, is one of the brilliant compositions that gave him so great a reputation when he was still so young. Its combination of sharp wit and warm lyricism is typical of even his latest works, and it has made this piece a favorite in the small repertoire of viola concertos. It was performed for the first time on October 3, 1929, at a Promenade Concert in London, with Paul Hindemith as soloist and the composer conducting.

It begins with its slow movement, *Andante comodo*, in which, after a brief introduction, two lyrical, expressive themes are stated, developed to a grand climax, and then allowed to recede to a calm ending. Next is one of Walton's wonderful scherzos, *Vivo, con molto preciso*, high-spirited and full of complex rhythms borrowed from the musical vocabulary of jazz. This character is carried over into the beginning of the

finale, *Allegro moderato*, but gradually the music grows calmer and quieter, recalling the subjects of the slow first movement as it approaches its end.

The Concerto is now usually performed in a revised version that Walton prepared in 1961, in which the solo part is made somewhat warmer than it was originally and the orchestra is reduced to piccolo and two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, harp and strings.

RUMANIAN RHAPSODY NO. 1, IN A MAJOR, OP. 11, NO. 1

..... Georges Enesco
(Born August 19, 1881, in Liveni, Rumania; died May 4, 1955, in Paris)

Georges Enesco was one of the great versatile musicians of the first half of the century, a composer who studied in Paris with Massenet and Faure', a virtuoso violinist, and a conductor who appeared with most of the world's leading symphony orchestra. He was the teacher of Yehudi Menuhin, and the composer of operas, chamber music and many orchestral works. In recognition of his valuable contributions to the arts in Rumania, both the village where he was born and a street in the capital city of Bucharest were renamed for him.

Enesco's Rumanian Rhapsodies for orchestra are based on the folk music of his native country, which was influenced in turn by Indian, Egyptian, Latin, Teutonic, Slavonic and Magyar music. The first Rhapsody was completed in 1901, when the composer was only twenty years old, and the second in 1902. Enesco conducted the first performance of the two pieces at a concert given in Bucharest on March 8, 1903. Their worldwide fame dates from 1908, when Pablo Casals conducted them in Paris.

Rhapsody No. 1, in A Major, which is often played separately, is a fiery piece, rich in melody and full of the sudden shifts in mood that are typical of the country's music. Some of the folk and popular tunes it uses are *I've a Penny and Want a Drink*, *At the Mill* and *The Lark*.

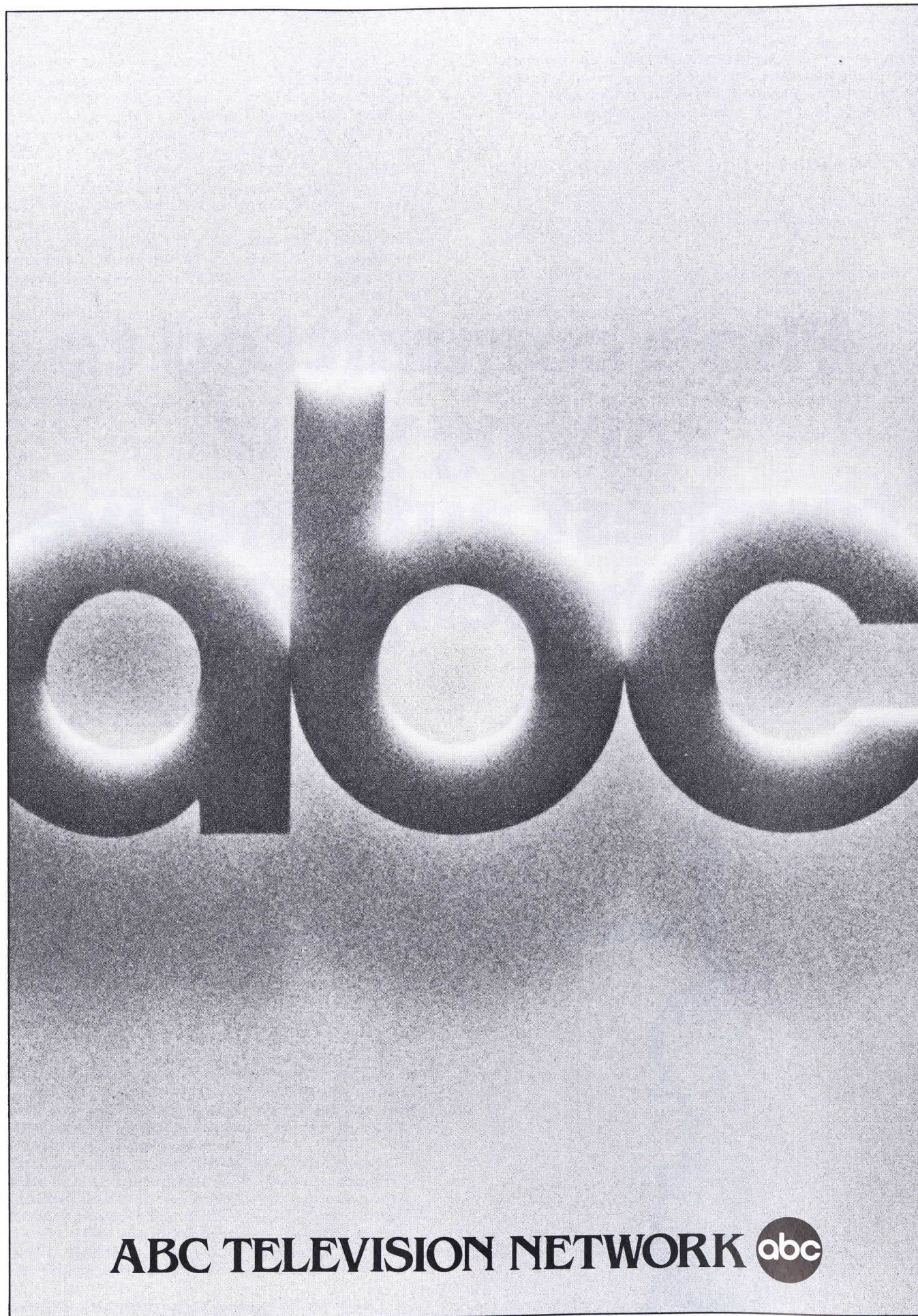
It is scored for piccolo and three flutes, three oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones and tuba, timpani, percussion, two harps and strings.



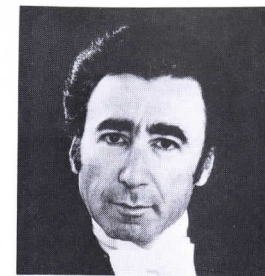
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Since that time he has commanded the attention of other illustrious musicians, including the late Pablo Casals. Shlomo Mintz had a tremendous following in his native Israel which culminated in his being selected by Zubin Mehta to replace Itzhak Perlman, who had fallen ill, in a performance of the Paganini Concerto in D Major with the Israel Philharmonic Orchestra.

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DETROIT SYMPHONY ORCHESTRA

SERGIU COMISSIONA, conductor

SHLOMO MINTZ, violinist

BRAHMS: Academic Festival Overture, Op. 80

BRUCH: Concerto No. 1 in g for Violin, Op. 26
Allegro moderato
Adagio
Finale: Allegro energico

INTERMISSION

SCHUBERT: Symphony No. 9 in C, "The Great," D. 944

Andante: Allegro ma non troppo
Andante con moto
Scherzo: Allegro vivace
Finale: Allegro vivace

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of the Detroit Symphony Orchestra
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with no less a conductor than Claudio Abbado with the Chicago Symphony Orchestra and included the violin concertos of Bruch and Mendelssohn. That summer the recording won both the prestigious "Grand Prix du Disque" and First Prize: "Diapason d' Or R.T.L." Mr. Mintz's solo recital recording debut, including works by Fritz Kreisler, has just been released, and an upcoming disc will feature the Paganini Caprices.

During the 1981-82 season this young virtuoso continues performing with many major American orchestras. In addition to recital engagements on both sides of the Atlantic, Shlomo Mintz will make his New York City recital debut at Lincoln Center in April. He tours as soloist with the Israel Philharmonic Orchestra in the United States, and will make two separate tours of Europe — appearing with many of the major orchestras there, such as the Vienna Symphony and Concertgebouw Orchestras, La Scala in Milan; and European recital appearances include such cities as Rome, Florence, Munich, Vienna, and Amsterdam, among others.

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ACADEMIC FESTIVAL OVERTURE, OP. 80
..... Johannes Brahms
(Born May 7, 1833, in Hamburg; died April 3, 1897, in Vienna)

Brahms, who had been a charity scholar and had worked as a harborside barroom pianist, was not a university graduate, and he had his only taste of young student life during a few weeks of 1853 when his friend Joachim was attending a series of summer lectures in history and philosophy at the University of Gottingen. Brahms visited him there and the two young musicians spent a good part of their time together at what were then the usual student pastimes — drinking beer and singing boisterous songs — and some unusual ones. They tried out each other's compositions and they played chamber music together for hours on end.

By 1876, Brahms's fame was so great that Cambridge University offered to confer the honorary degree of Doctor of Music on him, but it was required that he accept in person, and despite the urgings of all his friends, he could not bring himself to make the long voyage. In March, 1879, when the German University of Breslau (now Wrocław, in Poland) offered him an honorary Doctor of Philosophy degree, he quickly wrote a note of acceptance and thanks — on a postcard. A friend pointed out that a musical acknowledgment would be appropriate, so in the summer he composed the *Academic Festival Overture*, and then, thinking this too insignificant a work to stand alone, he wrote a companion piece, the *Tragic Overture*. Brahms went to Breslau to conduct the two works on January 4, 1881. It was the first performance of the *Academic Festival Overture*, but the *Tragic Overture* had been performed in Vienna two weeks earlier.

The *Academic Festival Overture* is the most cheerful, light-hearted work in the long list of Brahms's compositions, "a jolly potpourri," he once said, but it is more accurately described as a symphonic medley of four songs that were popular with the singing groups that used to meet in the beer-halls of German university towns. The songs are: *Wir hatten gebauet ein stattliches Haus* ("We Had Built a Stately House"), *Hort, ich sing' das Lied der Lieder* ("Listen, I Am Singing the Song of Songs"), the freshmen's song *Was kommt dort von der Höh?* ("What's Coming from Up There?"), and finally the medieval *Gaudeamus Igitur* ("Let Us Therefore Rejoice"). The Overture is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle and strings.

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 Brahms's friend, 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."

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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. The score calls for an orchestra of two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings.

SYMPHONY NO. 9, IN C MAJOR, D. 944

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

The short life of Franz Schubert, cut off by typhus before his thirty-second birthday, is difficult to deal with historically. 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, during his lifetime, was not 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.

He was born when Beethoven was twenty-seven years old and died sixteen months after him, but they inhabited different Viennas. Schubert had no connection with the great families, wealthy and noble, who were for several generations involved in the careers of Haydn, Mozart and Beethoven. Some of his friends were people of "quality" and he even spent two summers in Hungary as a music teacher to the Esterhazys, but for the most part he conducted his life as a Viennese of the lower classes, son of a schoolmaster and for several years one himself.

It was a simple life of the kind that might later have been called "Bohemian," with a group of friends of his own age, many of them talented and some of them from families of means compared with Schubert's. They attended public musical events when they could, admired the great and famous musicians of their time and adored Beethoven from afar.

Schubert probably finished his great C-Major Symphony in 1825 and in 1826 the orchestra of the influential *Gesellschaft der Musikfreunde* ("Society of Friends of Music") in Vienna, probably read through at least parts of it in rehearsal. Ten years later, long after Schubert's death, the Society performed the finale. The Symphony lay forgotten until Robert Schumann, going through some parcels of Schubert manuscripts in the possession of the composer's brother Ferdinand, rediscovered it. He immediately sent the score to Felix Mendelssohn in Leipzig, who conducted it at a concert on March 21, 1839. When Francois Habeneck started to rehearse the Symphony, in Paris in 1842, and when Mendelssohn tried it out in London in 1844, the musicians rebelled because of its extreme difficulty. Even today, the Symphony presents a challenge to the artistic, technical and physical powers of conductors and orchestral players. To those who find it too long, one can only quote Schumann who, after hearing it for the first time, called it the "symphony of heavenly length."

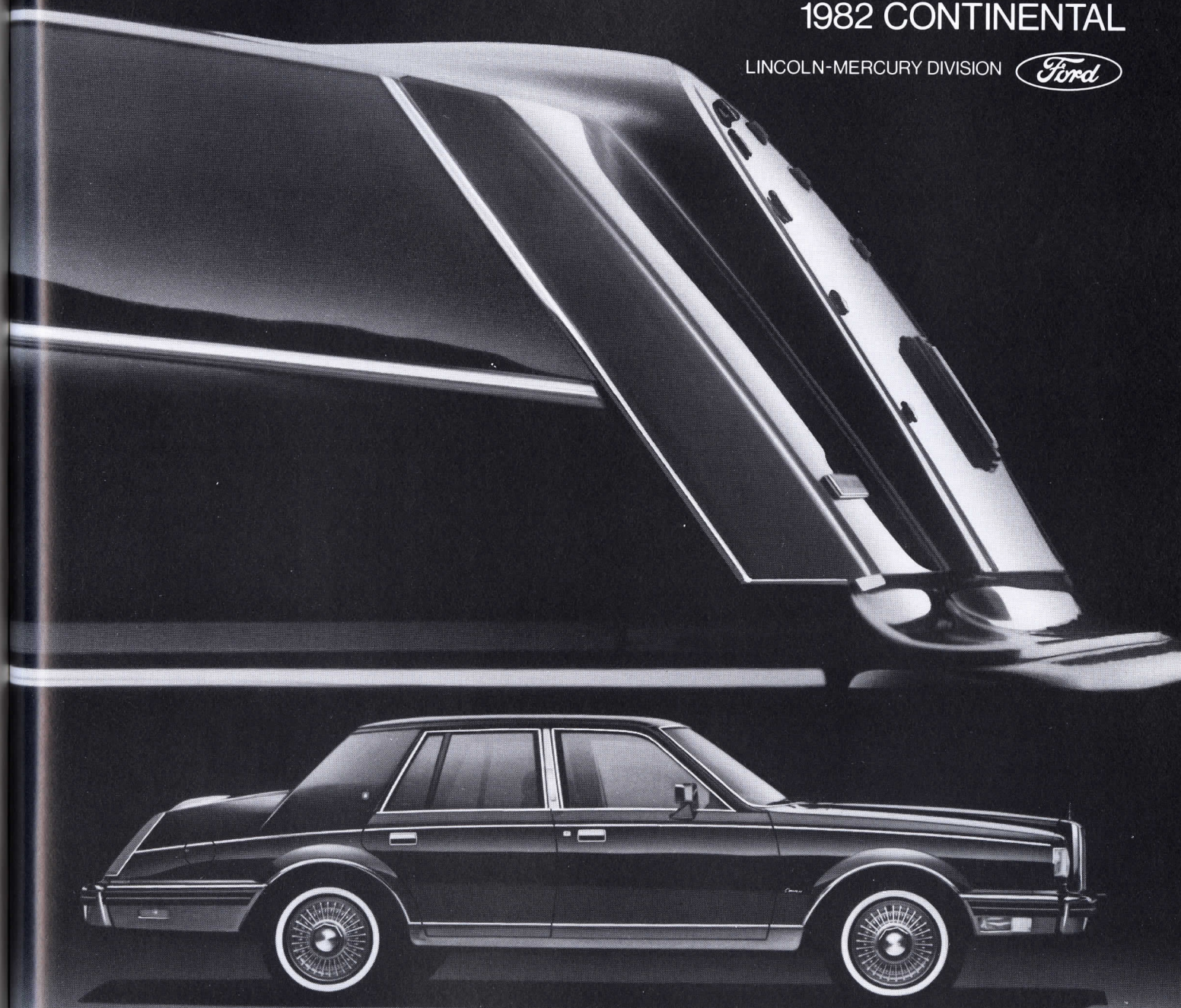
The Symphony opens with an extended introduction, *Andante*, that gradually increases in tempo and tension until it bursts into the main body of the first movement, a buoyant, strongly rhythmed *Allegro ma non troppo*. At the conclusion of the movement, without a slackening of pace, the theme of the introduction makes a triumphant reappearance. The second movement is a subdued, march-like *Andante con moto* that features a plaintive melody sung by the oboe. The vigorous scherzo, *Allegro vivace*, has a relaxed contrasting middle section. *Allegro vivace* is also the tempo for the almost boisterous, rushing finale that brings the Symphony to its exuberant end.

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

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Neville Marriner

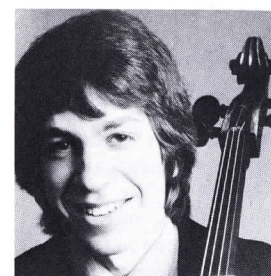
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Following closely on an association with London's South Bank Summer Festival he became Music Director of the Minnesota Orchestra and in 1979 assumed the artistic directorship of the Meadow Brook Music Festival, a responsibility he will continue another three years. In 1981 he became a principal guest conductor of the Stuttgart Symphony in Germany. Opera is a new enthusiasm for which he wishes he had more time. "For an opera you need about six weeks continuously and I don't think I have even two weeks together between now and 1984."

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.



Robert Cohen

English cellist Robert Cohen made his debut at the age of 8 playing the Saint-Saens Concerto, and in the same year, he won the coveted Suggia Prize in England awarded to extraordinarily talented soloists who are under 25 years of age.

As Winner of the 1978 Young Concert Artists International Auditions, Mr. Cohen made his stunning New York debut in the Young Concert Artists Series at the 92nd Street "Y" in April of 1979. As recipient of an English Speaking Union Fellowship in 1978, Mr. Cohen was invited to participate in the Berkshire Music Festival at Tanglewood, where he was awarded the Gregor Piatigorsky Prize, which had not been given to a cellist at Tanglewood since 1972.

Since joining the Young Concert Artists roster, Mr. Cohen has made three extensive United States tours and will be embarking on his fourth this season. He has performed recitals at YCA/USA Series at numerous colleges and cities in California, Connecticut, Massachusetts, New York, North Dakota, and Pennsylvania. This season's tour includes Mr. Cohen's debut in the Young Concert Artists Series at the Kennedy Center in Washington, D.C. on November 2nd.

In Europe, Mr. Cohen's busy career has included appearances on national television in the Netherlands, concert tours of Germany and Roumania, and participation in the Harrogate and Aldeburgh Festivals in England. He has appeared as soloist with the Royal Philharmonic in London, and performs two concertos with Riccardo Muti and the New Philharmonia Orchestra this season.

Born in London 22 years ago, Mr. Cohen comes from a family of musicians and often performs trios with his father, violinist Raymond Cohen, and his mother, pianist Anthya Kael. Mr. Cohen's major studies were with William Pleeth, and he has participated in master classes of Mstislav Rostropovich, Jacqueline du Pre, and Andre Navarra.

740th Performance

Thursday, August 12 WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
NEVILLE MARRINER, conductor
ROBERT COHEN, cellist

NIELSEN: Masquerade Overture

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

INTERMISSION

DVORAK: Concerto in b for Cello, Op. 104
Allegro
Adagio ma non troppo
Finale: Allegro moderato

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

Maestro Marriner 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.

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OVERTURE TO *MASQUERADE*

..... Carl Nielsen
(Born June 9, 1865, in Norre-Lundelse; 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 othe works, all in a distinctive, original style and sometimes in very original forms.

In 1904, Nielsen began to work on a three-act comic opera based on the play, *Masquerade*, one of the thirty-two comedies by the Scandinavian writer Ludvig Holberg (1684-1754). It was first performed in 1906 and proved to be a sparkling, witty work about a young couple's love, thwarted by a series of bizarre events that reach their hilarious climax at the masked ball that gives the opera its title.

The brief, brilliant Overture is scored for piccolo and two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

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

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

Jean Sibelius is one of the few composers from the Scandinavian north to become a musical figure of worldwide importance. There was a time when serious critics, especially in

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England and the United States, described his seven symphonies in terms usually reserved for Beethoven and Brahms, but a later generation assigned him a place with the finest national composers of Europe: Tchaikovsky, Dvorak and Grieg, for example.

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

When Sibelius wrote his First Symphony, in 1899, he was experimenting with a form that was a new means of musical expression for him. It is clear that he looked backward for models and found them in the symphonies of Tchaikovsky. With his Second Symphony, Sibelius set out on a new and independent path. He began to write music of greater individuality, with a strong Nordic flavor and only a nod in the direction of Tchaikovsky and his other symphonic forbears.

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

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

The wind instruments introduce all the subject matter of the first movement, *Tempo molto moderato*, which is later transformed, without a break, into a scherzo, *Allegro moderato, ma poco a poco stretto*, that is based on the same material. The slow movement, a tranquil *Andante mosso, quasi allegretto*, develops in simple, charming continuous variation, the rhythm constant but the melody constantly changing. The music of the concluding *Allegro molto* alternates between rapid running passages and a memorably grand theme that the composer slowly assembles out of tiny fragments of melody.

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

CONCERTO FOR CELLO AND ORCHESTRA IN B MINOR, OP. 104

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

The Cello Concerto and the *New World* Symphony are the finest works that Dvorak composed during his three-year stay in the United States. He came to this country in 1892 at the invitation of Mrs. Jeanette M. Thurber to assume the directorship of the National Conservatory of Music, which she had established in New York, and he taught composition to many eager young Americans. The Dvorak family settled in an apartment near the Conservatory and spent the summer vacation seasons in the little town of Spillville, Iowa, which had been settled by immigrants from Czechoslovakia.

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Among Dvorak's friends in New York was Victor Herbert, whom we remember today as a composer of charming operettas, but who was also a distinguished conductor, composer of concert music and cellist. Dvorak first thought of writing this Concerto soon after he heard Herbert play the premiere of his own Second Cello Concerto with the New York Philharmonic, in 1894. He consulted Herbert and other cellists on the technique of the solo instrument, began to sketch the work on November 8, 1894, and completed the orchestra score on February 9, 1895. On June 11, he noted that he had revised the ending after his return to Europe.

On the first page of the score he wrote, "Seventh composition written in America" but unlike the well-known *New World* Symphony and *American* Quartet, the Concerto has no hint of the folk music of our continent, which Dvorak so admired. Its absence betrays his longing for his homeland and foretells his decision to return.

Dvorak dedicated the Concerto to another friend, Hanus Wihan, the leading Czech cellist of the time, but he firmly refused to make most of the revisions in it that Wihan wanted. It seems unimaginable, now, that a composer should have had to write to his publisher as Dvorak did on October 3, 1895, "I must insist that my work be printed as I wrote it. I insist that no one — not excepting my good friend Wihan — make any changes without my knowledge and permission — and not excepting Wihan's cadenza for the last movement. In sum, it must have the character that I felt and conceived. It is impossible to add patches to a piece like this. (Abridged)" Perhaps these differences between the composer and Wihan provide the reason why the first performance was given by another cellist, Leo Stern, who played the premier under Dvorak's direction at a concert of the Philharmonic Society of London in Queen's Hall on March 19, 1896.

Other, greater musicians did not share Wihan's reservations. When Brahms (who wrote two beautiful sonatas for cello) read through the work in manuscript, he said, "Why on earth didn't I know that a Cello Concerto could be this good? If I had, I would have written one!" It is true that of the earlier concertos that are still played now — those of Boccherini, Haydn, Schumann and Saint-Saens, for example — not one is a work of art of the quality of Dvorak's — or of one that Brahms might have written.

The Cello Concerto is in three movements of free but controlled form, greatly superior to Dvorak's earlier concertos for piano and violin. The first movement is an unhurried *Allegro*. Its principal theme, played quietly by the clarinets in the very first measures, lends itself to greatly varied treatment, and the beautiful second theme, which is introduced by the horn, is always available for contrast. The poetic slow movement, *Adagio, ma non troppo*, is rich in lyric themes, one of them an adaptation of Dvorak's song, *Let Me Wander Alone with My Dreams*, Op. 82, No. 1. A passage for cello accompanied only by solo woodwind instruments and, later, a roll on the timpani, is carefully indicated by Dvorak to be *quasi cadenza*. The Finale is a Rondo, *Allegro moderato*, with highly varied episodes that sometimes require a solo violin and, near the end, recall the Concerto's opening.

The score requires a piccolo, two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani and strings.



Art work courtesy of Corrine Gignac

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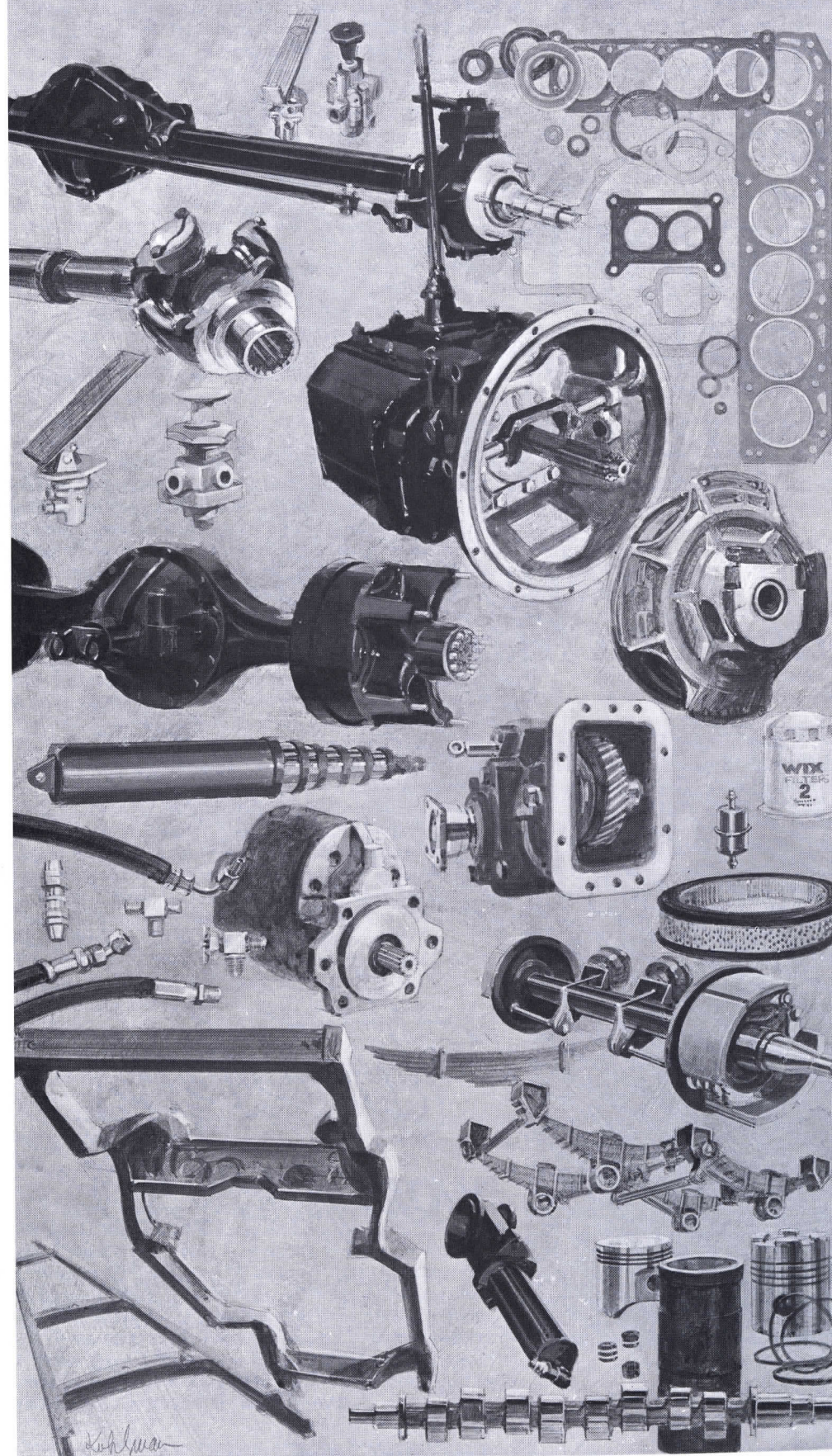
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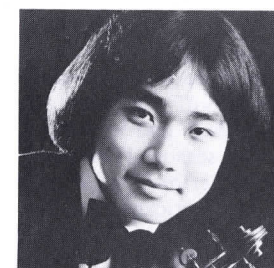
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Cho-Liang Lin

International acclaim has mounted steadily for Cho-Liang Lin ever since the young Chinese violinist arrived in the United States at the age of 15 to study at the Juilliard School in New York.

In addition to enthusiastic receptions by critics and audiences around the world he was one of the five young musicians chosen by Isaac Stern to join him in celebrating his 60th birthday in a sold out concert of chamber music at Carnegie Hall.

In the recent past Mr. Lin has performed as soloist with numerous symphonies and orchestras in the U.S. Abroad he has played with the London Symphony, the Royal Danish Orchestra, the Stuttgart Radio Orchestra, and the English Chamber Orchestra. Summer festival appearances have included Mostly Mozart, Spoleto, and Marlboro, followed by a Music from Marlboro tour.

Upon graduation from Juilliard in June 1981, Mr. Lin toured China giving recitals and Master Classes and appearing as soloist with orchestras in such cities as Peking, Shanghai, Canton, Sian, and Chengdu. Additionally, his 1981 schedule included performances with the Rotterdam Philharmonic, and the orchestra of Rochester, Cincinnati, Toronto, Houston, New Orleans, and Seattle; as well as return engagements with the Minnesota Orchestra, and with the Los Angeles Philharmonic at the Hollywood Bowl. Some of the distinguished maestri with whom Mr. Lin has appeared include Andre' Previn, Klaus Tennstedt and Leonard Slatkin.

In July 1981 Mr. Lin signed an exclusive recording contract with CBS Masterworks, and he will make his debut recording with Michael Tilson Thomas conducting the Philharmonia Orchestra in 1982.

Mr. Lin was born in Taiwan in 1960. When he was five he heard the sound of a violin coming through a neighbor's window, and persuaded his parents to obtain an instrument for him. His first public performance came at age seven, and by ten he had won the Taiwan National

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743rd Performance

Sunday, August 15
WQRS (Timeless FM-105) presents

DETROIT SYMPHONY ORCHESTRA
NEVILLE MARRINER, conductor
CHO-LIANG LIN, violinist

HOLLINGSWORTH: Divertimento (World Premiere)
Entrance and pas de deux
Vif et gai
Soliloquy of the young boy
Introduction and danza festiva

MENDELSSOHN: Concerto in e for Violin, Op. 64
Allegro molto appassionato
Andante
Allegretto non troppo - Allegro molto vivace

INTERMISSION

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

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

Youth Violin Competition and had been invited by the Japanese String Instructors' Association to come to Asaka and play the Haydn Violin Concerto in C major. In 1972 his widowed mother, convinced of his talent, sent him to Australia to study at the Sydney Conservatorium of Music under Robert Pinkler. On the insistence of his teachers he applied for a scholarship at Juilliard's Pre-College Division, which he entered in 1975. In June 1977 he completed high school at the Professional Children's School in New York, and the following year he became one of the youngest students ever to receive that school's award to a distinguished alumnus.

PROGRAM NOTES for "DIVERTIMENTO" by Stanley Hollingsworth
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DIVERTIMENTO (WORLD PREMIERE)

..... Stanley Hollingsworth
(Stanley Hollingsworth is composer-in-residence at Oakland University)

Among Hollingsworth's principal works are *Dumbarton Oaks Mass*; *Stabat Mater*; *LaGrande Breteche* (a one-act opera commissioned by NBC); the ballets *The Flight*, *The Unquiet Graves*, *Encounter*; and *Gloria in Excelsis* (written for the bell tower dedication of the Washington Cathedral). The Meadow Brook Music Festival commissioned and premiered his *Concerto for Piano and Orchestra* the summer of 1980, with Flavio Verani, soloist. Last year his *Opera Trilogy*, made up of three one act operas, *The Mother*, *The Selfish Giant*, and *Harrison Loved His Umbrella*, was premiered at the Spoleto Festival, U.S.A.

His professional credits include stage director for *The Mother* and *La Grande Breteche* (in Vienna) and *The Consul* (in Vienna and Ankara, Turkey). He was musical director for *Fogli d Album* at the Festival of the Two Worlds at Spoleto, Italy, in 1960.

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He was awarded the Prix de Rome (Fellow of the American Academy in Rome) for three years and held a Guggenheim Fellowship. He has received two grants from the National Endowment for the Arts.

Among his teaching credits are: assistant to Gian Carlo Menotti at the Curtis Institute, where he taught orchestration and composition; lecturer in orchestration, counterpoint, and composition at San Jose State University; and conductor of a Beethoven seminar at Yale University.

This year he has been invited to the American Academy in Rome as visiting artist the months of October through December, and he will work there on the completion of his *Concerto for Violin and Orchestra* and *Three Ladies by the Sea* for narrator and orchestra.

The composer described his *Divertimento* in this manner:

The *Divertimento* was inspired by a group of saltimbanques, or secret acrobats that I encountered in a small fishing village in northern Portugal many years ago. The work does not make use of any folk material. It is, rather, my personal response in music to the emotions aroused by this colorfully costumed family of five who moved tirelessly from street to street, dancing, juggling, and swallowing sword and fire.

The *Divertimento* was commissioned by the Harkness Foundation and bears a dedication to Mr. and Mrs. Irving Rose.

CONCERTO FOR VIOLIN AND ORCHESTRA, IN E MINOR, OP. 64

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

Felix Mendelssohn was one of music's great prodigies, a little boy in whose compositions there is almost nothing child-like. By the measure of the greatest masterpieces, his early works are imperfect, the level of invention not always that of the best music of his maturity, but they are usually more refined in conception and more sure in execution than most of the music by the prominent adult composers of the time.

The young composer's grandfather was Moses Mendelssohn, the Jewish philosopher of the Enlightenment who was pictured in Lessing's *Nathan the Wise*, and his father was a wealthy banker who sought opinions of his son's gifts from the most distinguished musicians in Europe. When they assured him that the boy was an authentic genius, nothing was spared to bring him to artistic maturity. The musicales held on alternate Sunday mornings in the Mendelssohns' great house in Berlin could not be missed by any touring performer who passed through the Prussian capital. There was always chamber music, sometimes an orchestra, occasionally even an opera.

Mendelssohn wrote his Violin Concerto in 1844 for his friend Ferdinand David (1810-1873). The two musicians were born in the same house in Hamburg, less than a year apart, but they did not meet until Mendelssohn was sixteen. In 1835, when Mendelssohn became the conductor of the Leipzig Gewandhaus Orchestra, he appointed David concertmaster, a post he was to retain for thirty-seven years.

As far back as 1838, Mendelssohn had written to David, "I should like to write a violin concerto for you next winter. One in E Minor is running through my head, and its opening gives me no peace." He did not get to the concerto that winter, and although David kept pressing him for it, the completion of the work required five more years, during which there were countless consultations between composer and violinist over many details. Mendelssohn sent the score to his publisher in December, 1844, but then took it back for further revisions. In the end, David was responsible for much of the character of the violin writing, and it is probable that the cadenza is principally his work.

Please, no photographic flashes or tape recordings during performance.

David was of course the soloist in the first performance, at a Gewandhaus concert on March 13, 1845. Unfortunately, Mendelssohn was ill, and the Danish composer Niels Gade conducted. Two weeks later, David wrote to Mendelssohn, "I should have written you earlier of the success that I had with your Violin Concerto . . . It was unanimously declared to be one of the most beautiful compositions of its kind."

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

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

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

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

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

The Symphony opens with a slow, somber introduction, *Largo*. It begins with music in the cello and doublebasses that eventually becomes the principal theme of the first movement, and it continues with a smoothly flowing theme in the violins that serves as a motto for the entire work. The main section of the first movement is a fluent, melodic *Allegro moderato*. The second movement is a carefree scherzo, *Allegro molto*, with a contrasting trio that starts off as a little fugue. When the music of the opening section returns, it is interrupted by chant-like passages in the wind instruments; the carefree feeling is dispersed, and the movement ends quietly.

The third movement, *Adagio*, is slow, serene, even majestic. The middle section is built around the motto theme from the introduction to the first movement. The finale, *Allegro vivace*, is restless, energetic and vivacious. It opens with a boisterous theme for full orchestra that eventually subsides into a little march-like passage for woodwinds. A second subject, sung by the strings, is one of the most beautiful, lyrical melodies Rachmaninoff ever wrote. In the middle section, the motto theme from the first movement reappears, the boisterous main theme returns and is followed by an extended coda that weaves together many familiar melodic fragments and closes the Symphony with a grand rendition for full orchestra of the lyrical second theme.



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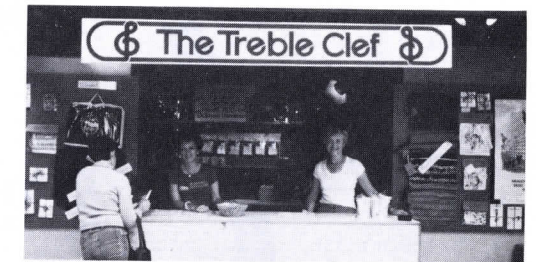
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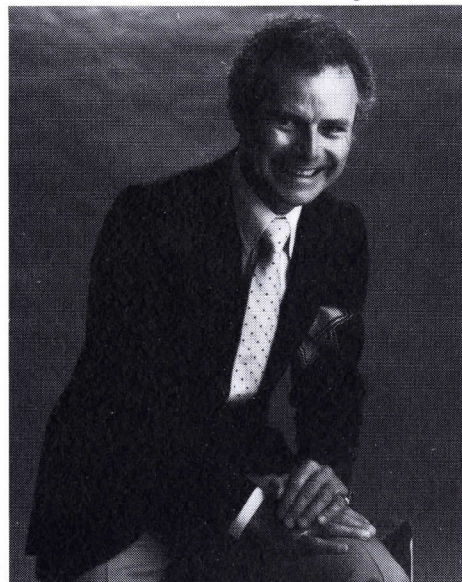
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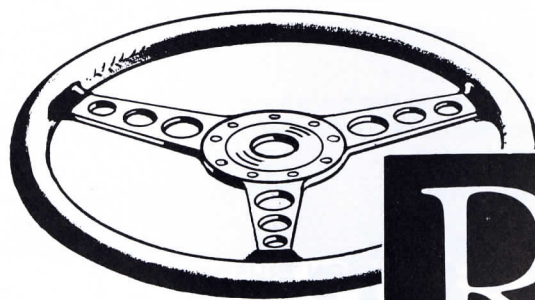
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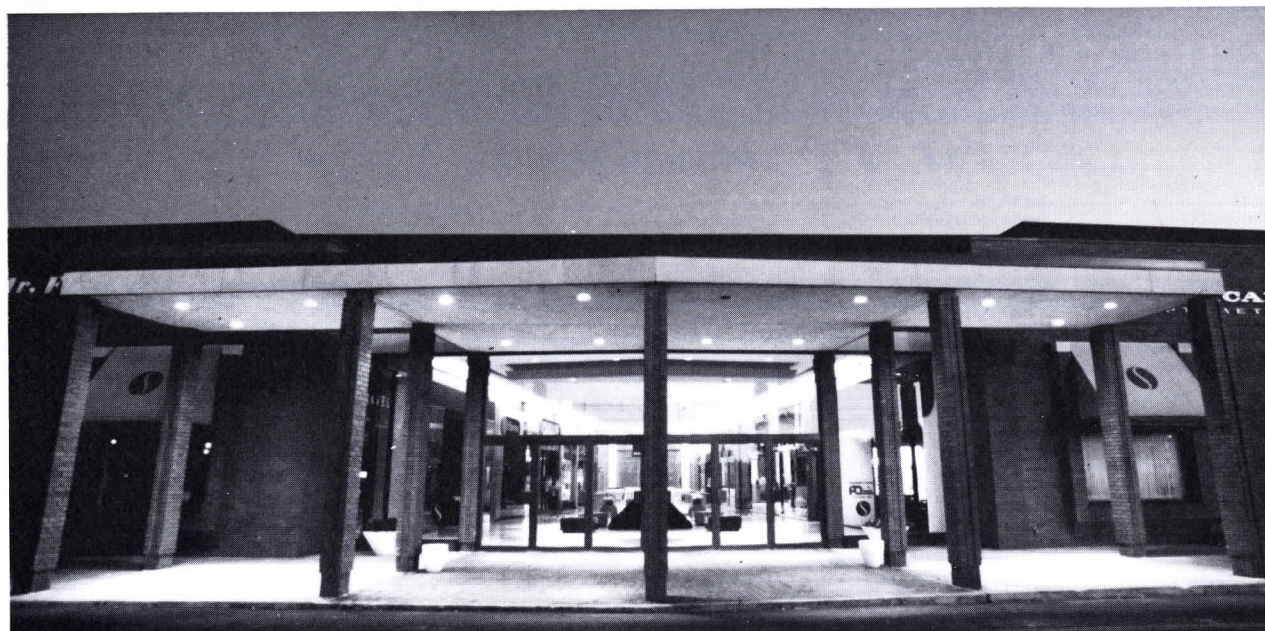
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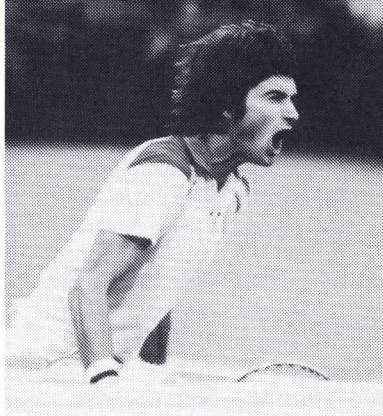
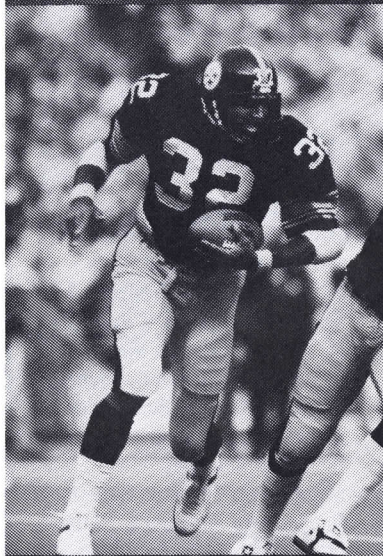
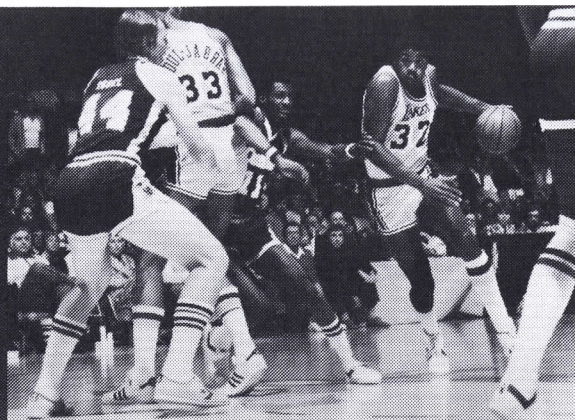
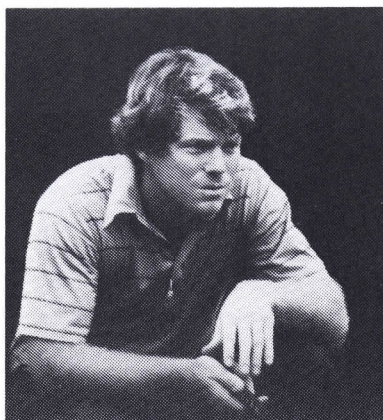
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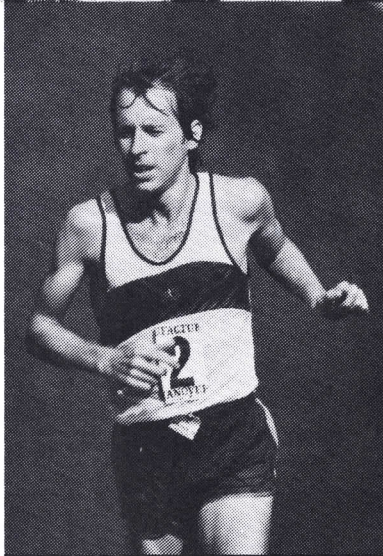
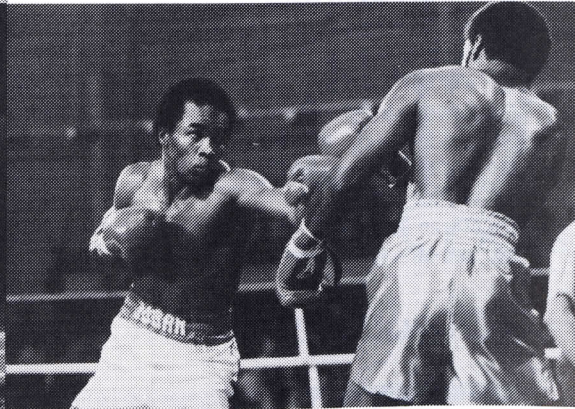
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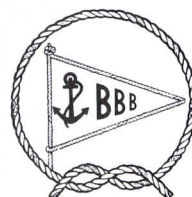
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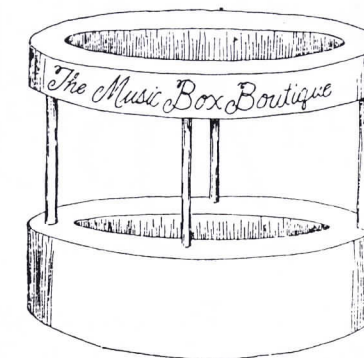
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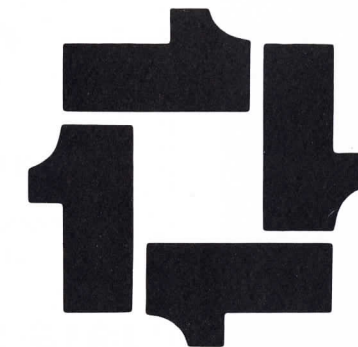
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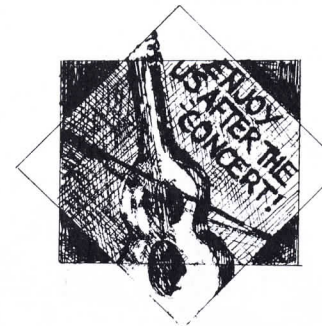
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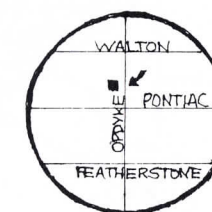
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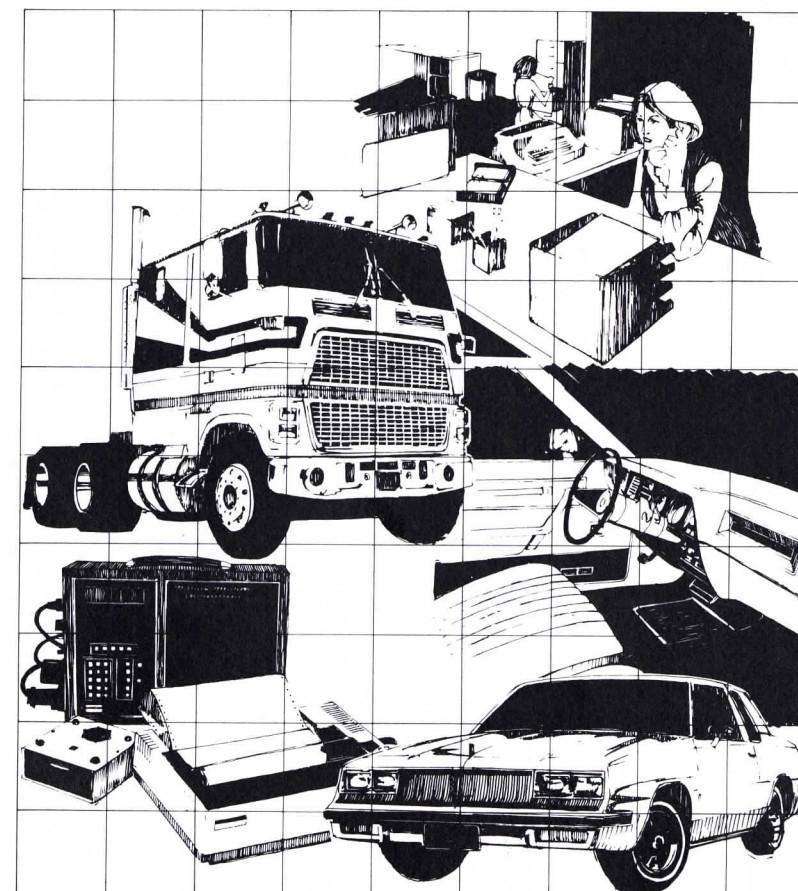
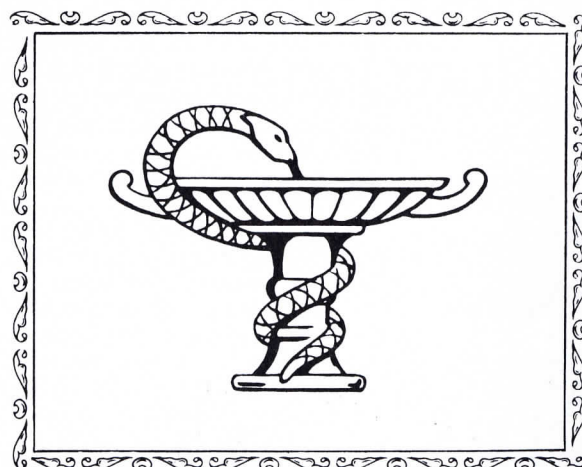


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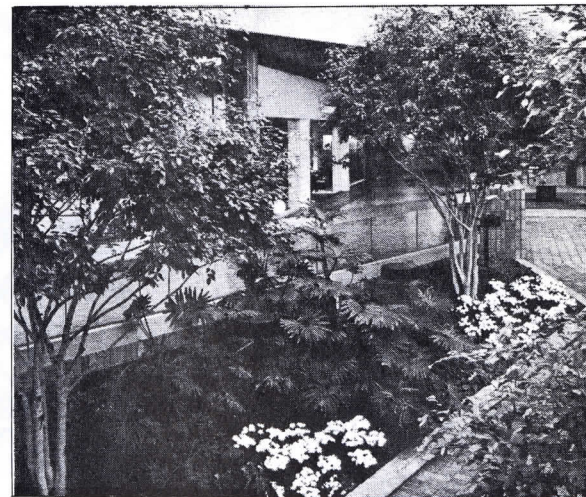
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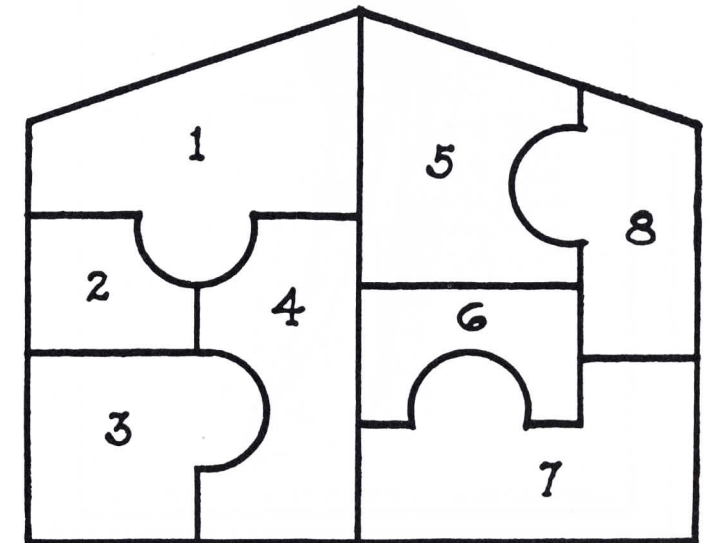


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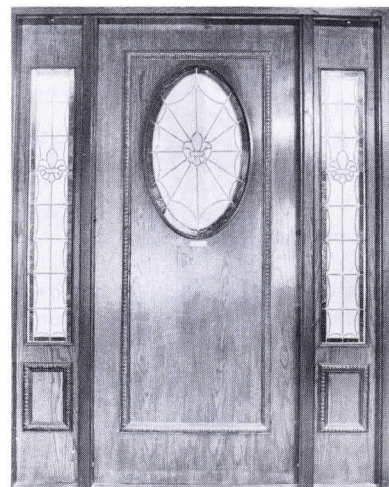
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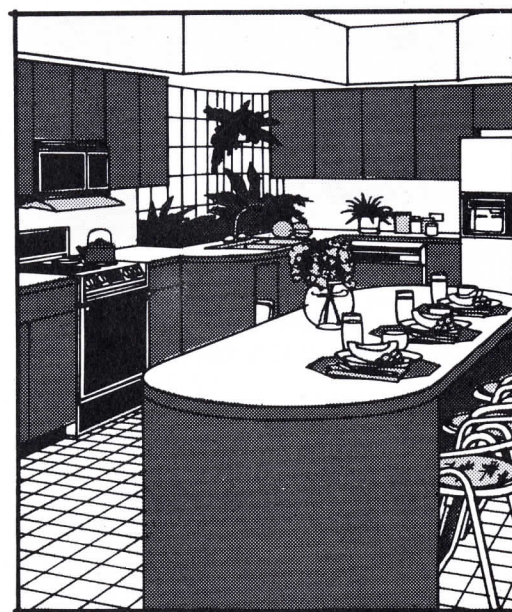
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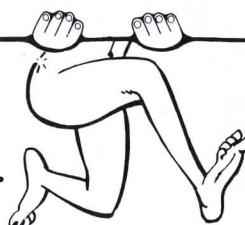


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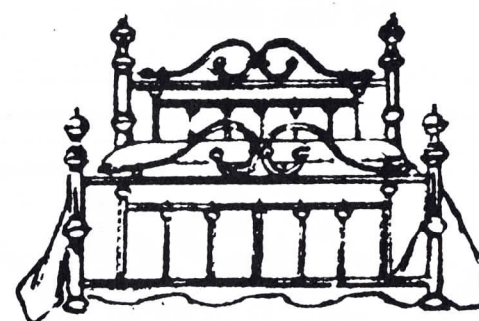
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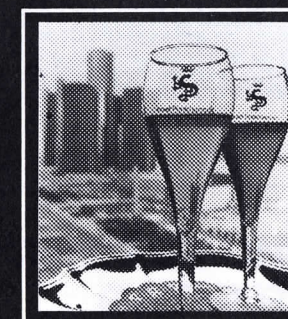


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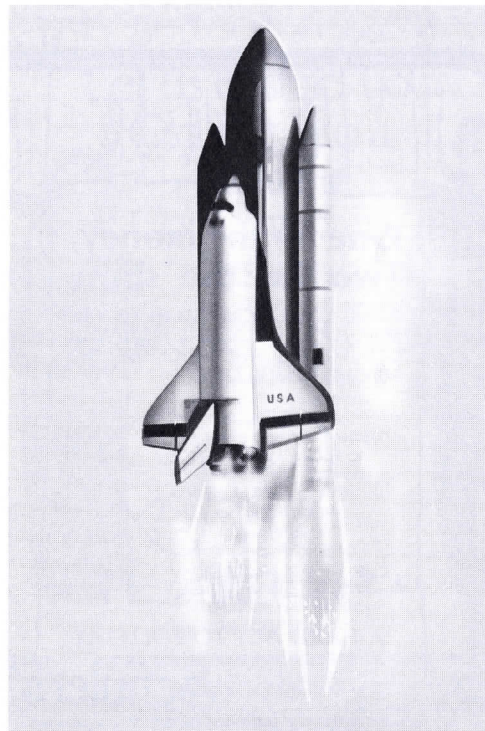
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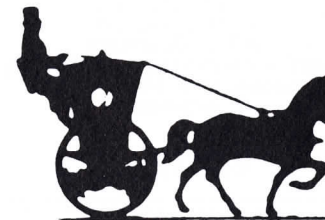
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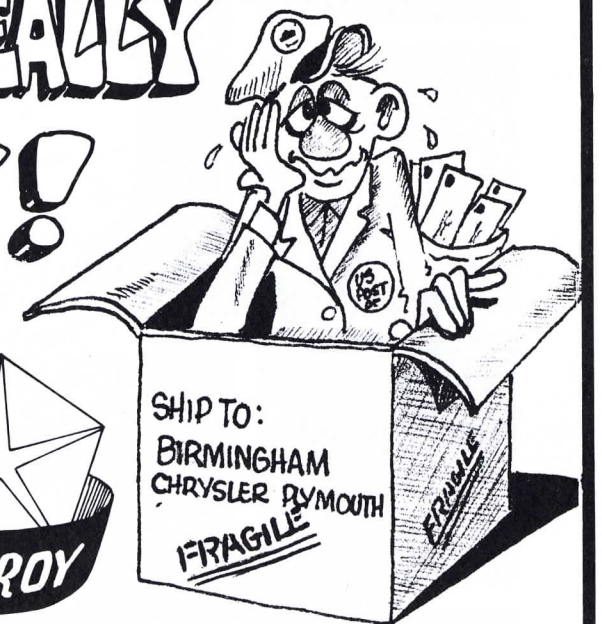
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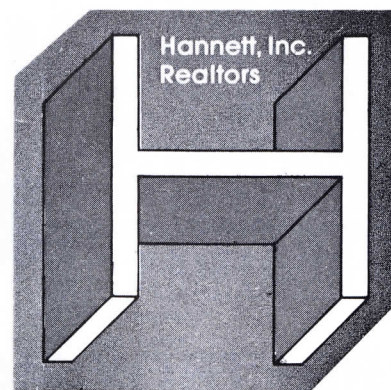
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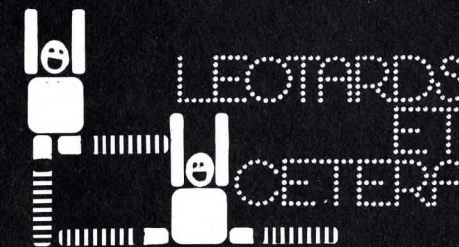
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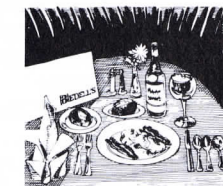
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November 4-28, 1982

THE ROYAL FAMILY by George S. Kaufman & Edna Ferber

A smash hit when recently revived on Broadway, this rapid-fire comedy by two of America's favorite writers, George S. Kaufman ("You Can't Take It With You," "The Man Who Came To Dinner") and Edna Ferber ("Showboat," "Giant") moves like a whirlwind through the glamorous, uproarious world of the First Family of Broadway! Laughter, tears and general hilarity combine to make this one of the crown-glories of America's Golden Age of Comedy!

Beloved Christmas Classic

December 2-26, 1982

A CHRISTMAS CAROL by Charles Dickens

adapted by Charles Nolte
Scrooge, Tiny Tim, Bob Cratchit, Mr. Fezziwig, Marley's Ghost and all the other vivid, endearing characters we know and love so well come magically alive in this new adaptation of Dickens' famous story. Set against the colorful spectacle of mid-19th century London, with music and song of the period, Dickens' cherished Christmas fable will win your heart anew with its message of hope and inspiration. A wondrous holiday treat for the whole family at Christmas time!

Detroit Premiere —

Prize-Winning Broadway Hit

December 30-January 23, 1983

TALLEY'S FOLLY by Lanford Wilson

This touching and beautifully written work won for its author, Lanford Wilson, both the Pulitzer Prize and the New York Critics' Circle Award. With great sensitivity and much humor, Wilson tells the story of a most unusual love affair between a man and woman who despite vastly different lives and backgrounds are drawn to one another. Seemingly totally mismatched, they are in fact kindred spirits who in their union find a wholeness rare in human relations.

"'Talley's Folly' is a play to savor and cheer," New York Times

"A funny, touching and marvelously written love poem..." N.Y. Post

Program subject to change.

Spell-Binding Drama

January 27-February 20, 1983

THE CHILDREN'S HOUR by Lillian Hellman

Lillian Hellman, author of two memorable Meadow Brook hits, "The Little Foxes" and "Another Part of the Forest," had her first sensational success with this dynamic play that took Broadway by storm. Considered by many to be her best work, its theme, still timely and powerful today, is that of the devastation caused by unfounded rumor, by the lie and the smear! With the sureness of a great dramatist, she creates for us a play of intense emotions, dramatic conflict and unforgettable characters.

Joyous Comedy

February 24-March 20, 1983

MORNING'S AT SEVEN by Paul Osborn

Broadway audiences crowded the Lyceum Theatre for over two years to enjoy this heartwarming, typically American comedy of small town family life. Similar in many ways to last season's major hit, "On Golden Pond," the decent human values of the play and its engaging off-beat humor provide a glowing theatrical experience you will always treasure.

Spine-Tingling Suspense

March 24-April 17, 1983

THE UNEXPECTED GUEST by Agatha Christie

Hailed as one of Christie's most ingenious thrillers, this tautly written murder mystery will keep you on the edge of your seat from its breath-taking beginning to the final dazzling surprise ending! No one can match Agatha and here she is in top form — You'll be talking about this one all the way home!

Record-Breaking Musical Romance

April 21-May 15, 1983

THE FANTASTICKS by Harvey Schmidt & Tom Jones

Joy and youth abound in this gloriously imaginative musical play that has won a place of honor in America's Musical Hall of Fame. Now in its unprecedented 23rd year in New York, it is certainly one of the best-loved shows of all time! To salute the coming of Spring and in answer to the many requests from our patrons, we are delighted to bring this rapturous musical celebration to the Meadow Brook stage!

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