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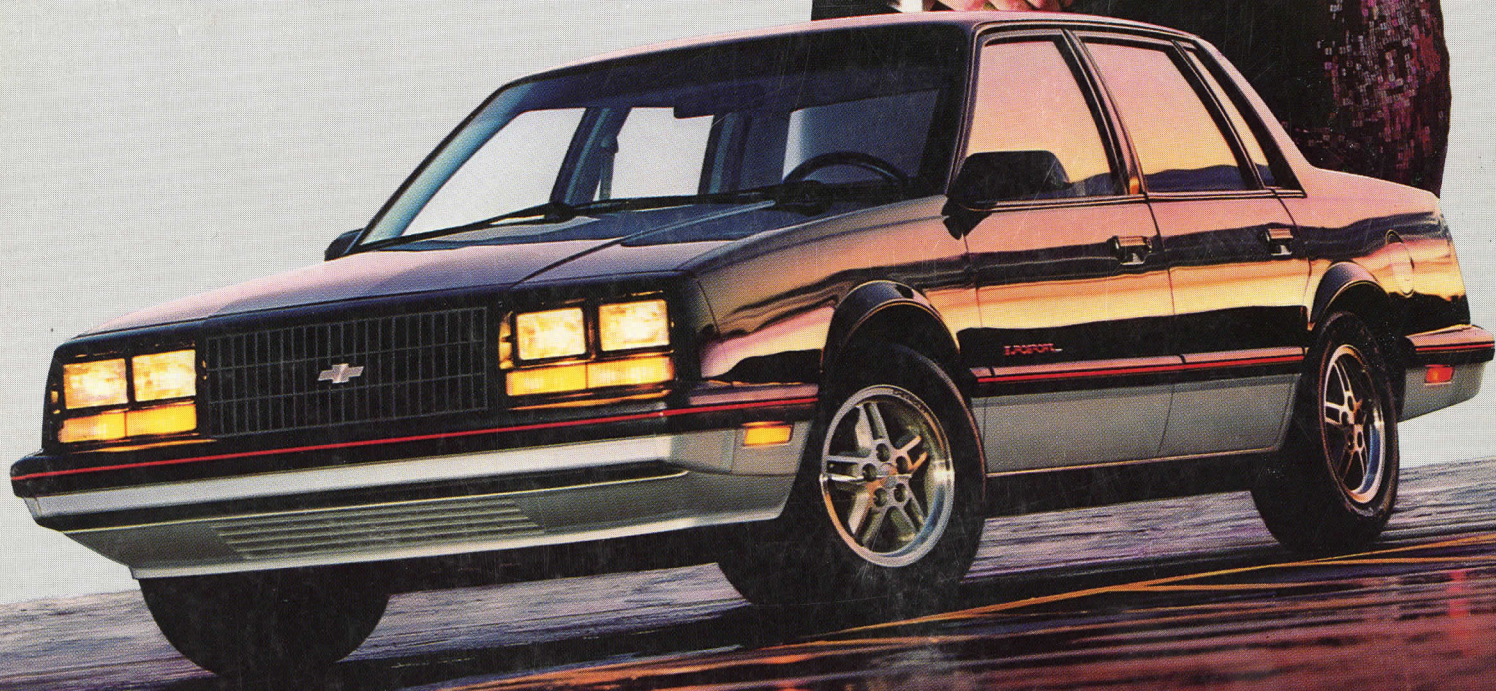
If your life-style's cramped by a car you've outgrown, move up to Eurosport. A Chevrolet Celebrity that will alter your idea of what your next car can be.

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# TODAY'S CHEVROLET

MEADOW BROOK MUSIC FESTIVAL

# Meadow Brook 85

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Summer  
Sounds  
Best!



A CULTURAL PROGRAM OF OAKLAND UNIVERSITY



Quaging Auspicious Balanced Balletic Beautiful Blue-blooded Boundless Breathtaking Ca  
otivating Celestial Celebrated Charismatic Civilized Comely Comfortable Commendable Comp  
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Without all of us in  
supporting roles, the  
song of life would  
indeed be out  
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So join us. Enjoy the  
music and take the time  
to smell the flowers.



Photography: Dick Kahn, Milwaukee

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quality,  
in a variety  
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Stroh Light that has helped  
us become America's third-  
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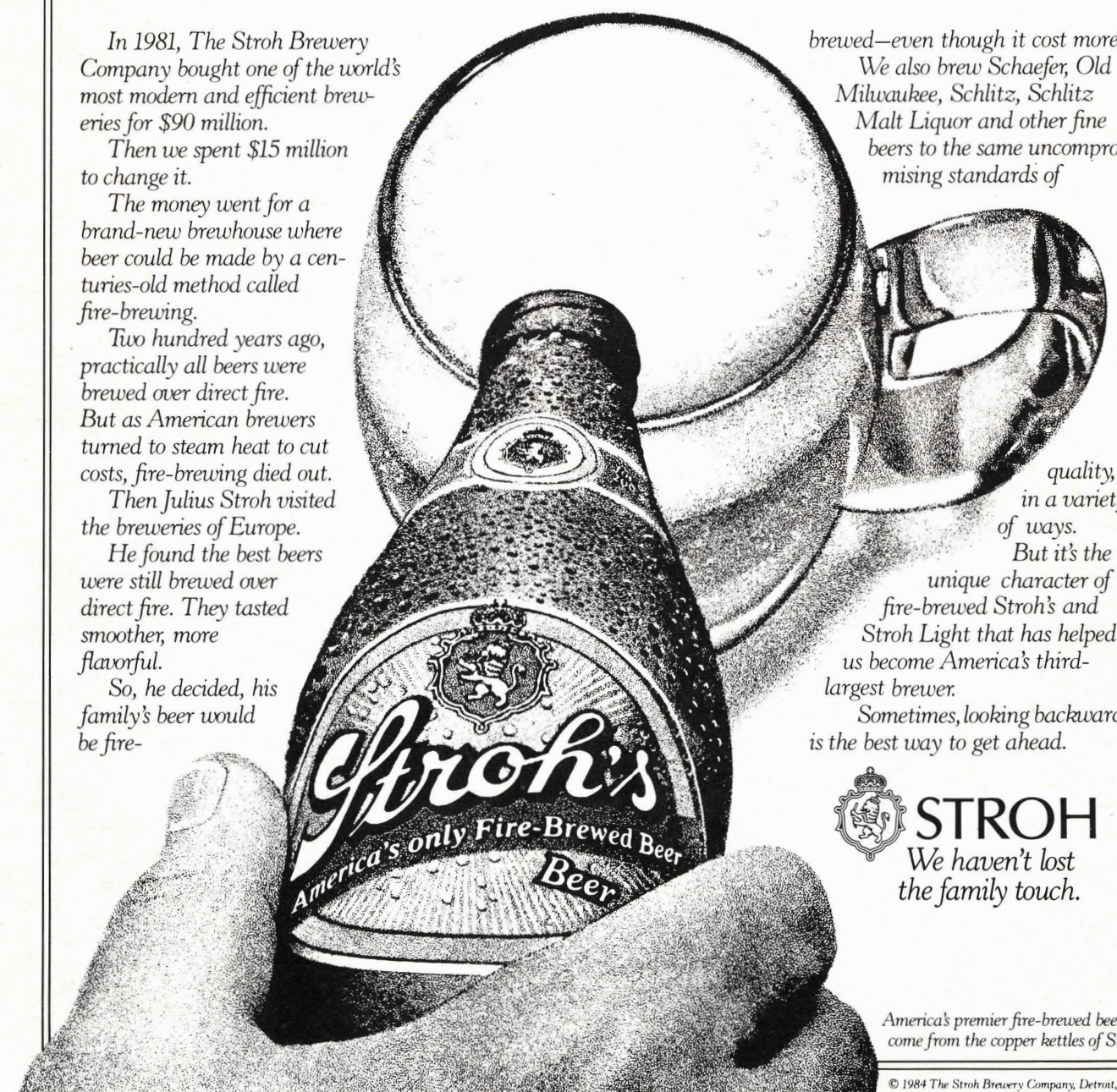
Sometimes, looking backwards  
is the best way to get ahead.



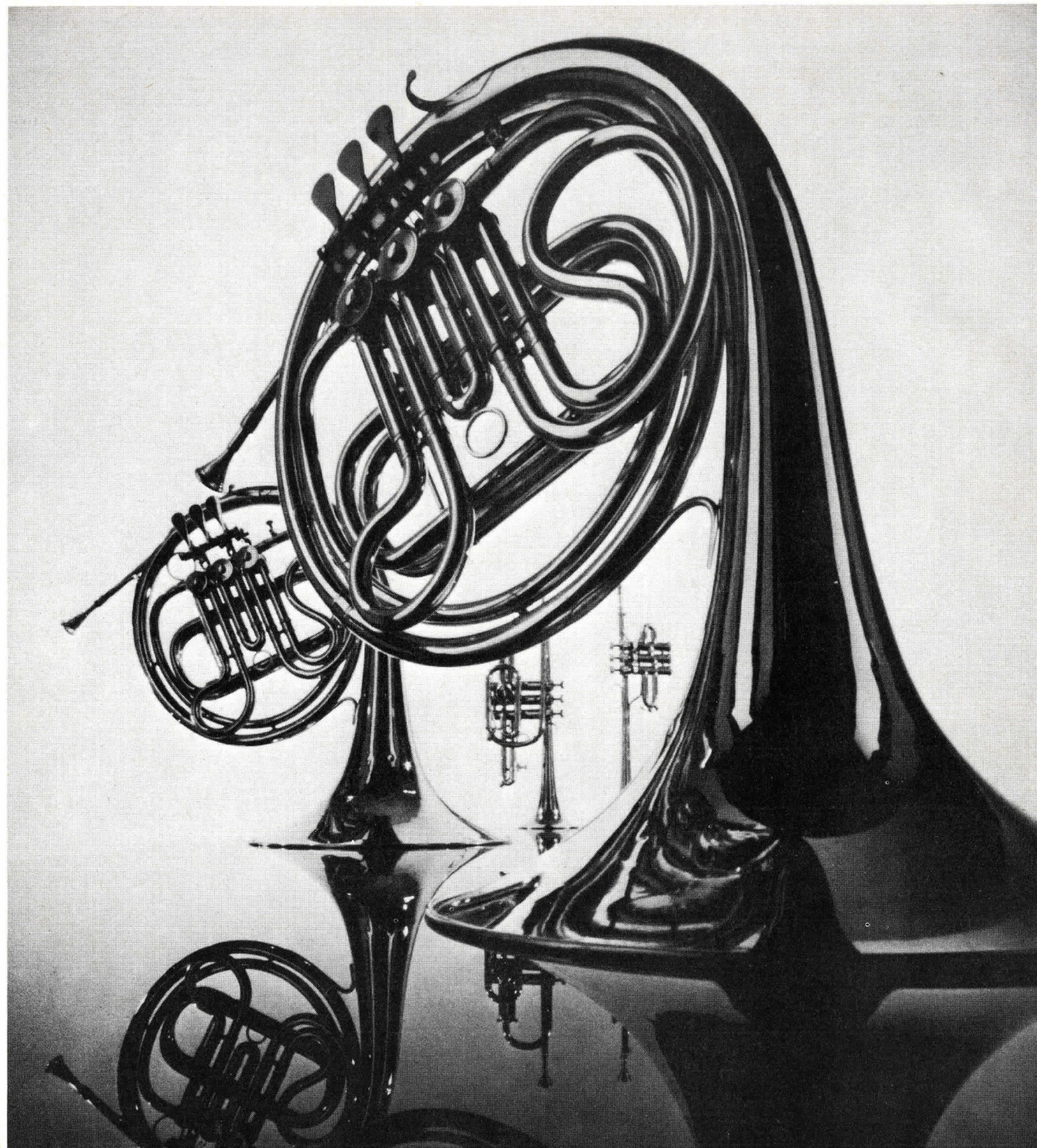
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— Anonymous

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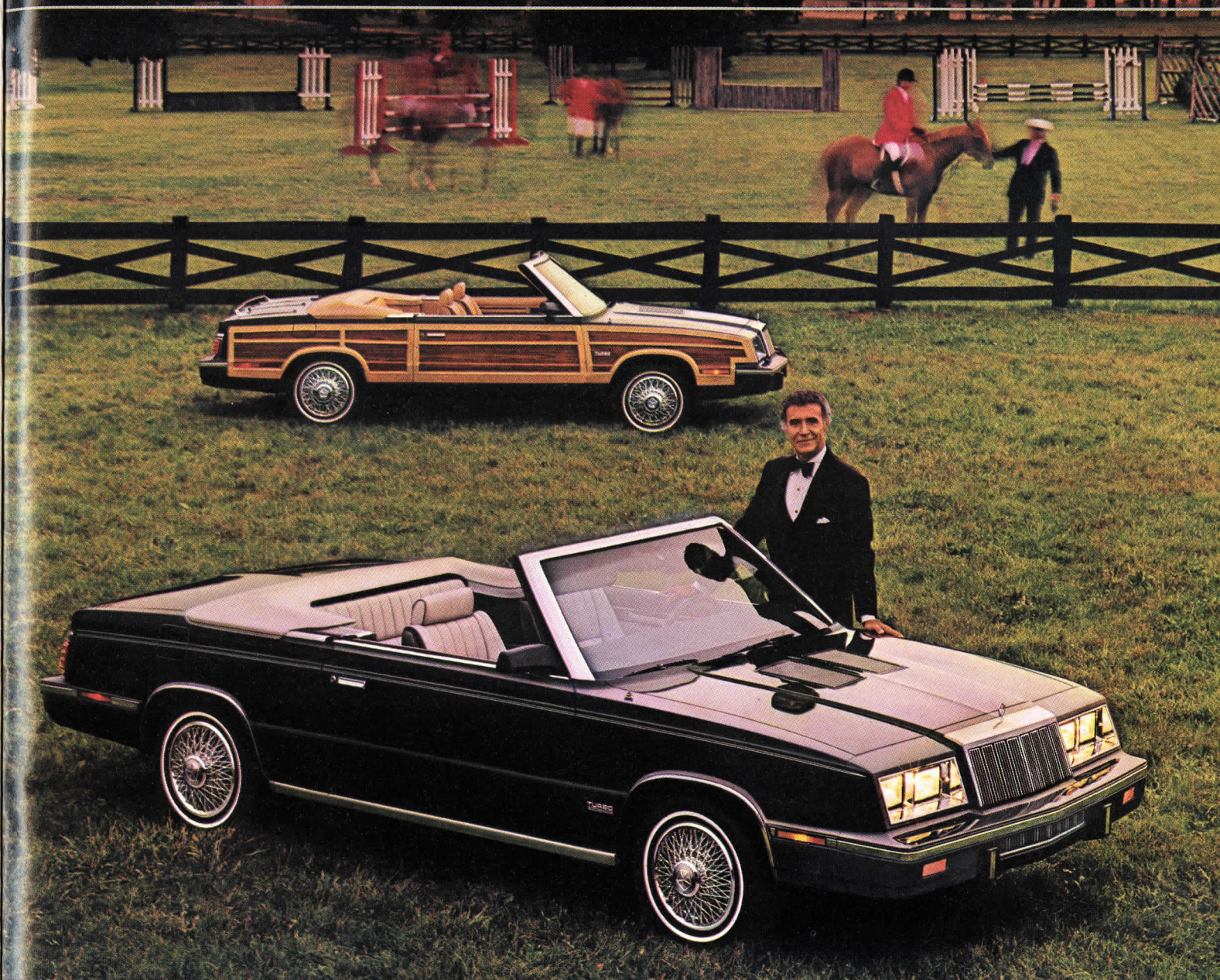
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### 1985 Meadow Brook Music Festival Staff

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

|                                                                                                                                  |                                             |
|----------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|
| Managing Director .....                                                                                                          | Stuart C. Hyke                              |
| Administrative Secretary .....                                                                                                   | Cathy A. Linden                             |
| Secretarial Assistant .....                                                                                                      | Kristi Meyer                                |
| Finance Director .....                                                                                                           | John Fischer                                |
| Assistant to Finance Director .....                                                                                              | Sandra Teague                               |
| Secretarial Assistant .....                                                                                                      | Carol Yerby                                 |
| Director of Community Relations & Group Sales .....                                                                              | Jane U. Mosher                              |
| Administrative Assistant .....                                                                                                   | Jacqueline Sferlazza                        |
| Group Sales Staff .....                                                                                                          | Joan Dietch<br>Julie Glynn<br>Lesa Welker   |
| Secretarial Assistant .....                                                                                                      | Frank Bollinger                             |
| Public Affairs Director .....                                                                                                    | Sylvia Coughlin                             |
| Associate Public Affairs Director .....                                                                                          | James Spittle                               |
| Production Director .....                                                                                                        | Gregg Bloomfield                            |
| Assistant for Administration & Associate Production Director .....                                                               | Mary Lynn Crum                              |
| Artists Relations Director .....                                                                                                 | Tom Bryant                                  |
| Lighting Engineer .....                                                                                                          | Robert Mesinar                              |
| Audio Engineer .....                                                                                                             | Gary Gandolfi                               |
| Operations Director .....                                                                                                        | Steve Cook                                  |
| Parking Supervisor .....                                                                                                         | Bob Herrle                                  |
| Maintenance Supervisor .....                                                                                                     | Bill Bratton                                |
| Transportation Coordinator .....                                                                                                 | Beth Perry                                  |
| Ushering Coordinator .....                                                                                                       | Suzanne Day                                 |
| Box Office Manager .....                                                                                                         | Shirley Geary                               |
| Single Ticket Supervisor .....                                                                                                   | Lois Day                                    |
| Season Ticket Supervisor .....                                                                                                   | Kathleen Gentile                            |
| Supervisor of Box Office Operations .....                                                                                        | Leslie Bonnell                              |
| Box Office Staff .....                                                                                                           | Laurie Gregory<br>Ann Rauth<br>Krystal Todd |
| Secretaries to Mr. Dearth .....                                                                                                  | Patricia Pote<br>Daria Hawrylko             |
| Stage Manager .....                                                                                                              | Rick Gopigian                               |
| Stage work at the Baldwin Pavilion is done by members of the International Alliance of Theatrical Stage Employees, Local No. 38. |                                             |

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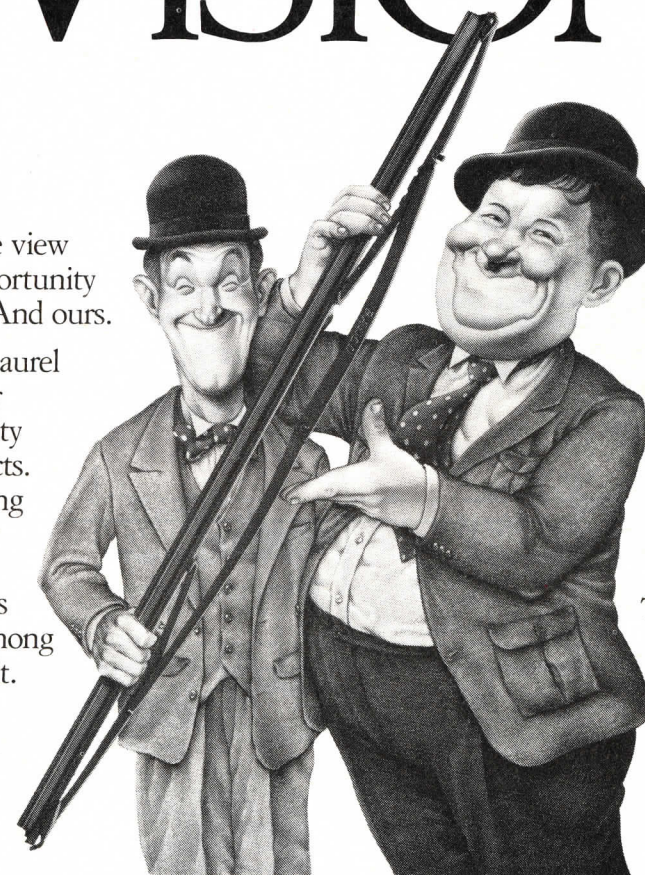


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1985 Meadow Brook Music Festival

| MONDAYS                                                                                                | TUESDAYS                                                                                      | WEDNESDAYS                                                                 | THURSDAYS                                                                                                                  |
|--------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| ALL CONCERTS BEGIN AT 8:00 P.M. UNLESS OTHERWISE NOTED<br>All Programs & Artists are Subject to Change | MEADOW BROOK MUSIC FESTIVAL IS A CULTURAL PROGRAM OF OAKLAND UNIVERSITY                       |                                                                            |                                                                                                                            |
|                                                                                                        |                                                                                               | JUNE 19<br>TONY BENNETT AND THE COUNT BASIE ORCHESTRA                      | JUNE 20<br>DSO<br>STANISLAW SKROWACZEWSKI, conductor<br>MAURICE ANDRE, trumpeter                                           |
|                                                                                                        |                                                                                               |                                                                            | JUNE 27<br>DSO<br>WALTER WELLER, conductor<br>DONALD BAKER, oboist                                                         |
|                                                                                                        | JULY 2<br>THE POINTER SISTERS                                                                 | JULY 3<br>JAMES DAPOGNY'S CHICAGO JAZZ BAND                                | JULY 4<br>DSO<br>SIXTEN EHRLING, conductor<br>ANDRE WATTS, pianist<br>FIREWORKS                                            |
|                                                                                                        | JULY 9<br>CHARLIE DANIELS' BAND                                                               |                                                                            | JULY 11<br>DSO<br>PAAVO BERGLUND, conductor<br>EUGENE WADE, hornist                                                        |
|                                                                                                        |                                                                                               | JULY 17 8:30 P.M.<br>PAT METHENY                                           | JULY 18<br>DSO<br>JERZY SEMKOW, conductor<br>ITALO BABINI, cellist                                                         |
| JULY 22<br>EVERLY BROTHERS                                                                             | JULY 23<br>LONDON SYMPHONY ORCHESTRA<br>NEVILLE MARRINER, conductor<br>JOHN BROWNING, pianist | JULY 29<br>ROGER WHITTAKER                                                 | JULY 25<br>DSO<br>YOEL LEVI, conductor<br>NATHAN GORDON, violist                                                           |
|                                                                                                        |                                                                                               | JULY 31 8:30 P.M.<br>STEVIE RAY VAUGHAN                                    | AUGUST 1<br>DSO<br>GUNTHER HERBIG, conductor<br>ALEXANDER TORADZE, pianist<br>"1812 OVERTURE" - With Cannons               |
| AUGUST 5<br>JAMES GALWAY & HENRI MANCINI                                                               | AUGUST 6<br>PERRY COMO                                                                        | AUGUST 7<br>AMY GRANT                                                      | AUGUST 8<br>DSO<br>GUNTHER HERBIG, conductor<br>SOLOISTS AND THE KENNETH JEWELL CHORALE<br>ERIC FREUDIGMAN, music director |
| AUGUST 12<br>JEAN-PIERRE RAMPAL<br>CLAUDE BOLLING<br>ALEXANDRE LAGOYA                                  |                                                                                               | AUGUST 14 1:30 P.M.<br>FESTIVAL WOMEN'S FASHION SHOW                       |                                                                                                                            |
|                                                                                                        | AUGUST 20<br>"A CHORUS LINE"                                                                  | AUGUST 21<br>"A CHORUS LINE"<br>MATINEE — 2:00 P.M.<br>EVENING — 8:00 P.M. | AUGUST 22<br>"A CHORUS LINE"                                                                                               |
|                                                                                                        | AUGUST 27<br>JOHNNY MATHIS                                                                    |                                                                            | AUGUST 29<br>TO BE ANNOUNCED                                                                                               |

Complete Performance Calendar

| FRIDAYS                                                                                                                  | SATURDAYS                                                                                                                                                                                                                  | SUNDAYS                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| JUNE 14<br>JOHN DENVER                                                                                                   | JUNE 15<br>EARL KLUGH & FRIENDS                                                                                                                                                                                            |                                                                                                                             |
| JUNE 21<br>CLEO LAINE<br>With Special Guest<br>CHICK COREA                                                               | JUNE 22<br>CHILDREN'S CONCERT 11:00 A.M.<br>"ZOOPHA BREAKS" MIME ENSEMBLE<br><br>RANDY NEWMAN AND "FATHER GUIDO SARDUCCI"                                                                                                  | JUNE 23<br>DSO<br>STANISLAW SKOWACZEWSKI, conductor<br>MAURICE ANDRE, trumpeter                                             |
| JUNE 28<br>PHYLLIS DILLER                                                                                                | JUNE 29<br>TO BE ANNOUNCED                                                                                                                                                                                                 | JUNE 30<br>DSO<br>WALTER WELLER, conductor<br>TATIANA TROYANOS, mezzo-soprano                                               |
| JULY 5<br>THE ROVERS<br>THE KINGSTON TRIO<br>"FIREWORKS"                                                                 | JULY 6<br>"SUMMER SOLID GOLD"<br>RICHARD NADER'S ROCK & ROLL SPECTACULAR. Featuring: RICKY NELSON - JOEY DEE & THE STARLIGHTERS - THE CONTOURS — THE DIAMONDS - THE ANGELS - with special guests THE SHIRELLES. FIREWORKS! | JULY 7<br>DSO<br>SIXTEN EHRLING, conductor<br>ANDRE WATTS, pianist<br>"FIREWORKS"                                           |
| JULY 12<br>CANADIAN BRASS<br>DETROIT SYMPHONY POPS<br>KENNETH JEAN, conductor                                            | JULY 13<br>MANHATTAN TRANSFER                                                                                                                                                                                              | JULY 14<br>DSO<br>PAAVO BERGLUND, conductor<br>ALICIA DE LARROCHA, pianist                                                  |
| JULY 19<br>THE BOSTON POPS ON TOUR<br>JOHN WILLIAMS, conductor<br>BOSTON POPS ESPLANADE ORCHESTRA                        | JULY 20<br>CHILDREN'S CONCERT 11:00 A.M.<br>"OAKLAND YOUTH SYMPHONY"<br><br>CHUCK MANGIONE AND THE CHUCK MANGIONE QUARTET                                                                                                  | JULY 21<br>DSO<br>JERZY SEMKOW, conductor<br>RUGGIERO RICCI, violinist                                                      |
| JULY 26 8:30 P.M.<br>LASER LIGHTS<br>DSO POPS<br>"MUSIC FROM THE GREAT MOTION PICTURES"<br>VARUJAN KOJIAN, conductor     | JULY 27 8:30 P.M.<br>LASER LIGHTS<br>DSO POPS<br>"MUSIC FROM THE GREAT MOTION PICTURES"<br>VARUJAN KOJIAN, conductor                                                                                                       | JULY 28<br>DSO<br>YOEL LEVI, conductor<br>JAMES TOCCO, pianist                                                              |
| AUGUST 2<br>RAY CHARLES<br>WITH SPECIAL GUEST                                                                            | AUGUST 3<br>FRANK VALLI & THE FOUR SEASONS                                                                                                                                                                                 | AUGUST 4<br>DSO<br>GUNTHER HERBIG, conductor<br>MIRIAM FRIED, violinist<br>"1812 OVERTURE" - With Cannons                   |
| AUGUST 9<br>ANDY WILLIAMS<br>WITH SPECIAL GUEST                                                                          | AUGUST 10<br>CHILDREN'S CONCERT 11:00 A.M.<br>"HANSEL & GRETEL"<br><br>PETER, PAUL & MARY                                                                                                                                  | AUGUST 11<br>DSO<br>GUNTHER HERBIG, conductor<br>SOLOISTS AND THE KENNETH JEWELL CHORALE<br>ERIC FREUDIGMAN, music director |
| AUGUST 16<br><br>SAN FRANCISCO BALLET<br>COSPONSORED BY MUSIC HALL CENTER FOR THE PERFORMING ARTS<br>MATINEE — 2:00 P.M. | AUGUST 17                                                                                                                                                                                                                  | AUGUST 18<br>GORDON LIGHTFOOT                                                                                               |
| AUGUST 23<br>"A CHORUS LINE"                                                                                             | AUGUST 24<br>"A CHORUS LINE"<br>MATINEE — 2:00 P.M.<br>EVENING — 8:00 P.M.                                                                                                                                                 | AUGUST 25<br>"A CHORUS LINE"                                                                                                |
| AUGUST 30                                                                                                                | AUGUST 31                                                                                                                                                                                                                  | SEPTEMBER 1                                                                                                                 |





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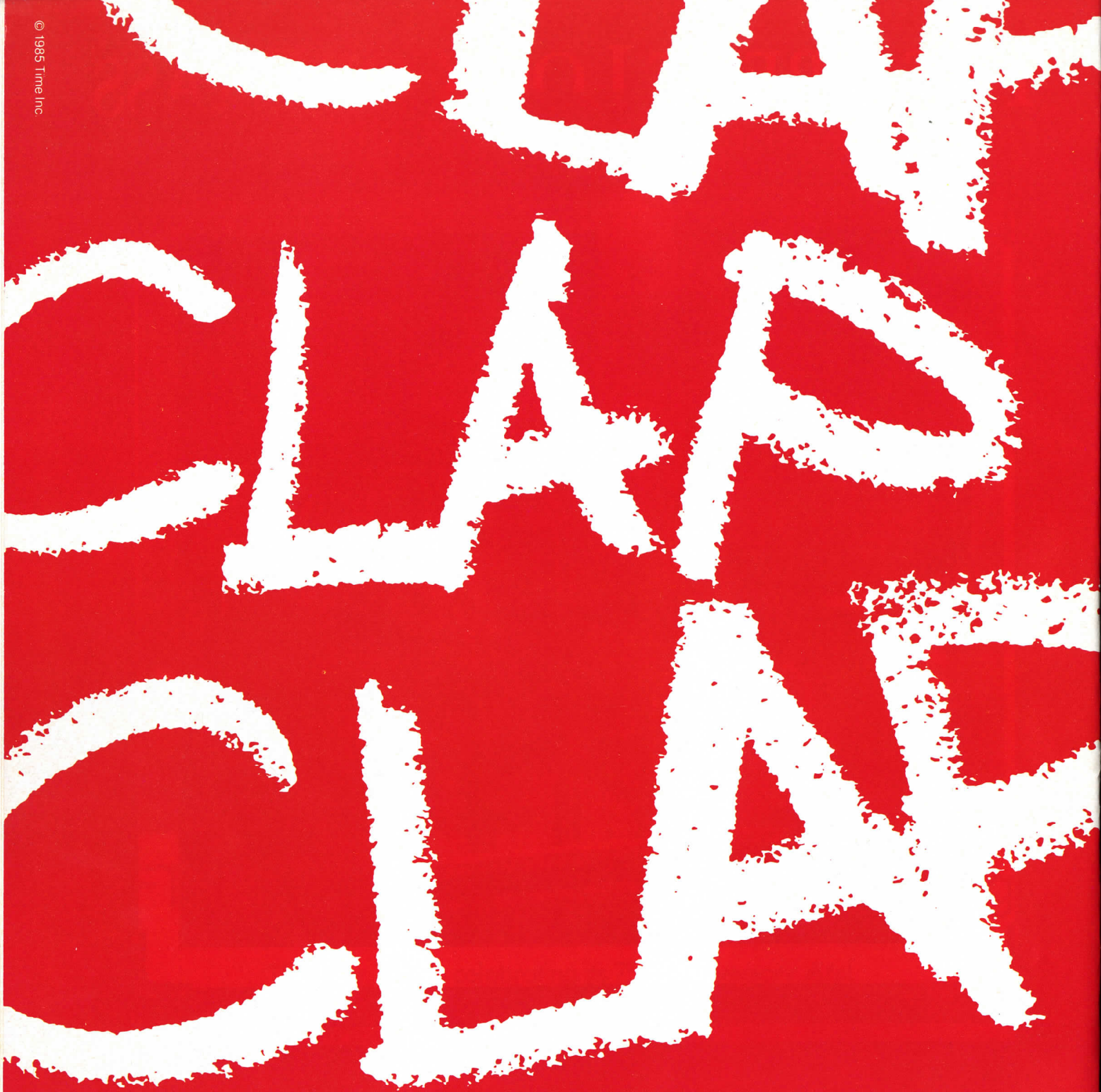
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| 1985 Popular Attractions 1985                         |                                 |                                               |
|-------------------------------------------------------|---------------------------------|-----------------------------------------------|
| 869th Performance                                     | Friday, June 14                 | 8:00 P.M.                                     |
| JOHN DENVER                                           |                                 |                                               |
| 870th Performance                                     | Saturday, June 15               | 8:00 P.M.                                     |
| EARL KLUGH & FRIENDS                                  |                                 |                                               |
| 871st Performance                                     | Wednesday, June 19              | 8:00 P.M.                                     |
| TONY BENNETT<br>and<br>THE COUNT BASIE ORCHESTRA      |                                 |                                               |
| 873rd Performance                                     | Friday, June 21                 | 8:00 P.M.                                     |
| CLEO LAINE with special guest CHICK COREA             |                                 |                                               |
| 874th Performance                                     | 11:00 A.M.<br>Saturday, June 22 | 875th Performance Saturday, June 22 8:00 P.M. |
| Children's Concert<br>"Zoophabreaks"<br>Mime Ensemble |                                 | RANDY NEWMAN and<br>"FATHER GUIDO SARDUCCI"   |
| 878th Performance                                     | Friday, June 28                 | 8:00 P.M.                                     |
| PHYLLIS DILLER                                        |                                 |                                               |
| 879th Performance                                     | Saturday, June 29               | 8:00 P.M.                                     |
| TO BE ANNOUNCED                                       |                                 |                                               |
| 881st Performance                                     | Tuesday, July 2                 | 8:00 P.M.                                     |
| THE POINTER SISTERS                                   |                                 |                                               |
| 882nd Performance                                     | Wednesday, July 3               | 8:00 P.M.                                     |
| JAMES DAPOGNY'S CHICAGO JAZZ BAND                     |                                 |                                               |



1985

Popular Attractions

1985

|                                        |                                                            |                                                          |
|----------------------------------------|------------------------------------------------------------|----------------------------------------------------------|
| 884th Performance                      | Friday, July 5                                             | 8:00 P.M.                                                |
| THE ROVERS<br>THE KINGSTON TRIO        |                                                            |                                                          |
| 885th Performance                      | Saturday, July 6                                           | 8:00 P.M.                                                |
| SUMMER SOLID GOLD                      |                                                            |                                                          |
| 887th Performance                      | Tuesday, July 9                                            | 8:00 P.M.                                                |
| CHARLIE DANIELS' BAND                  |                                                            |                                                          |
| 889th Performance                      | Friday, July 12                                            | 8:00 P.M.                                                |
| CANADIAN BRASS                         |                                                            |                                                          |
| 890th Performance                      | Saturday, July 13                                          | 8:00 P.M.                                                |
| MANHATTAN TRANSFER                     |                                                            |                                                          |
| 892nd Performance                      | Wednesday, July 17                                         | 8:30 P.M.                                                |
| PAT METHENY                            |                                                            |                                                          |
| 894th Performance                      | Friday, July 19                                            | 8:00 P.M.                                                |
| THE BOSTON POPS ON TOUR                |                                                            |                                                          |
| 895th Performance<br>Saturday, July 20 | 11:00 A.M.<br>Children's Concert<br>Oakland Youth Symphony | 896th Performance<br>Saturday, July 20<br>CHUCK MANGIONE |
| 898th Performance                      | Monday, July 22                                            | 8:00 P.M.                                                |
| EVERLY BROTHERS                        |                                                            |                                                          |

1985

Popular Attractions

1985

|                                                                 |                                       |           |
|-----------------------------------------------------------------|---------------------------------------|-----------|
| 899th Performance                                               | Tuesday, July 23                      | 8:00 P.M. |
| LONDON SYMPHONY ORCHESTRA                                       |                                       |           |
| 900th Performance                                               | Wednesday, July 24                    | 8:00 P.M. |
| ROGER WHITTAKER                                                 |                                       |           |
| 902nd & 903rd Performances                                      | Friday, July 26 and Saturday, July 27 | 8:30 P.M. |
| DSO POPS<br>MUSIC FROM THE GREAT MOTION PICTURES — LASER LIGHTS |                                       |           |
| 905th Performance                                               | Wednesday, July 31                    | 8:30 P.M. |
| STEVIE RAY VAUGHAN                                              |                                       |           |
| 907th Performance                                               | Friday, August 2                      | 8:00 P.M. |
| RAY CHARLES                                                     |                                       |           |
| 908th Performance                                               | Saturday, August 3                    | 8:00 P.M. |
| FRANK VALLI &<br>THE FOUR SEASONS                               |                                       |           |
| 910th Performance                                               | Monday, August 5                      | 8:00 P.M. |
| JAMES GALWAY & HENRI MANCINI                                    |                                       |           |
| 911th Performance                                               | Tuesday, August 6                     | 8:00 P.M. |
| PERRY COMO                                                      |                                       |           |
| 912th Performance                                               | Wednesday, August 7                   | 8:00 P.M. |
| AMY GRANT                                                       |                                       |           |



1985

# Popular Attractions

1985

914th Performance Friday, August 9 8:00 P.M.

ANDY WILLIAMS

915th Performance 11:00 A.M. Saturday, August 10 906th Performance Saturday, August 10 8:00 P.M.

Children's Concert  
"Hansel & Gretel"

PETER, PAUL & MARY

918th Performance Monday, August 12 8:00 P.M.

JEAN-PIERRE RAMPAL  
CLAUDE BOLLING - ALEXANDRE LAGOYA

919th Performance Wednesday, August 14 1:30 P.M.

FESTIVAL WOMEN'S FASHION SHOW

920th & 921st performances Friday and Saturday, August 16 & 17 8:00 P.M.  
Saturday, August 17 Matinee 2:00 P.M.

SAN FRANCISCO BALLET

922nd Performance Sunday, August 18 8:00 P.M.

GORDON LIGHTFOOT

923rd - 930th Performances Tuesday thru Sunday, August 20 thru August 25 8:00 P.M.  
Wednesday and Saturday Matinees 2:00 P.M.

"A CHORUS LINE"

931st Performance Tuesday, August 27 8:00 P.M.

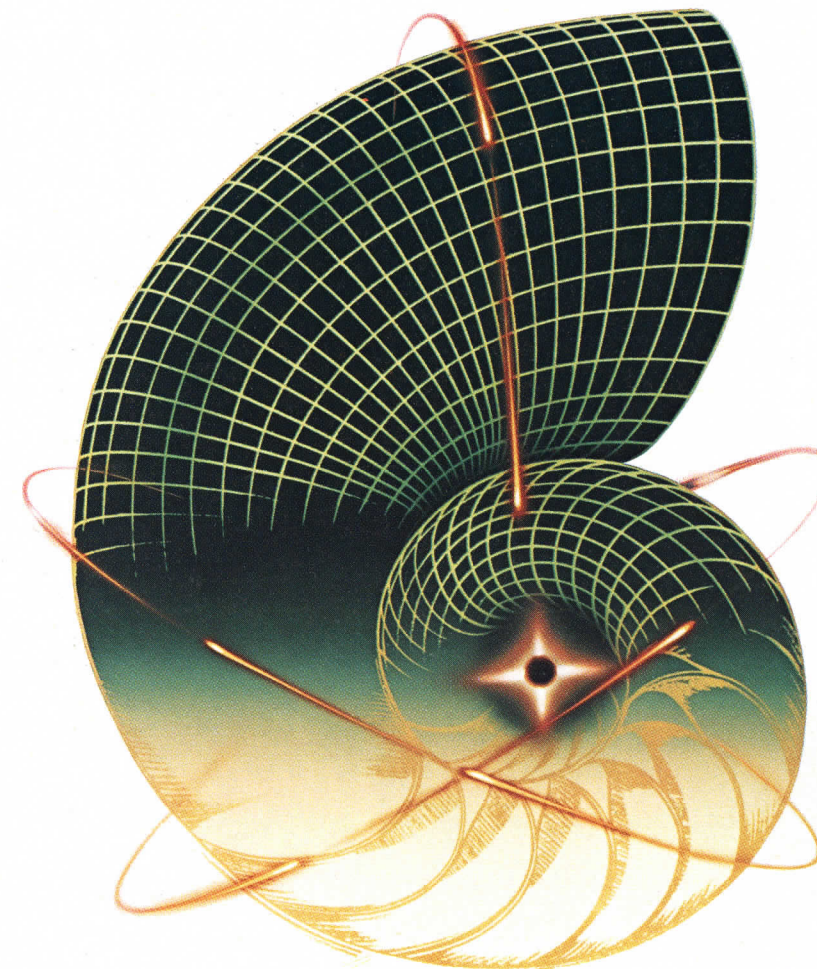
JOHNNY MATHIS

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# 'ek·sə·ləns

## Excellence

- Having unusual merit; e.g., an outstanding community event.
- Marked by superiority, as in highest standards of presentation or performance.
- Something to strive for, such as unusual distinction in enriching public life.



$$F = FR_1 / \frac{d}{da} [\log (T - T_{pv} - T_{os})]$$

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C O N T I N U I N C

A great season  
depends on  
continuing excellence.  
The same is true in the  
automotive industry.

A successful musical season requires more than a single virtuoso performance or one popular program . . . it means creative scheduling, careful balancing, and lively interpretations.

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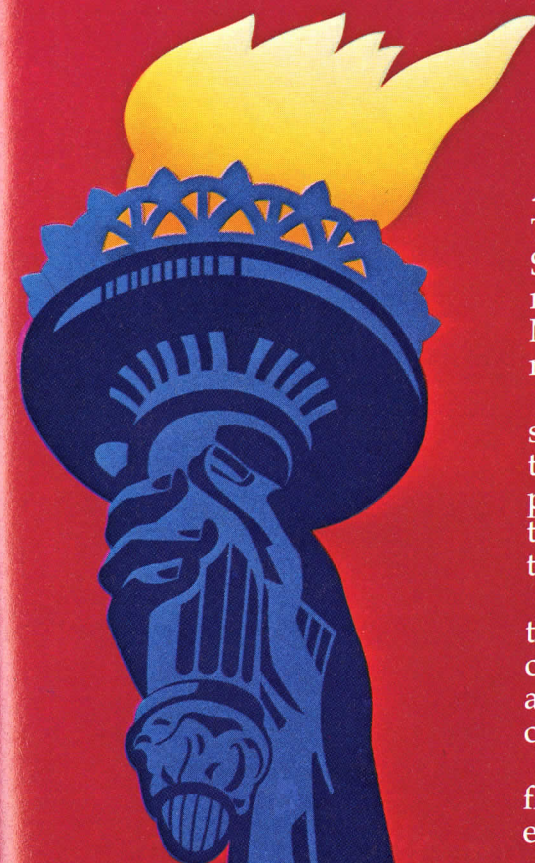
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E X C E L L E N C



## A LIGHT TO READ BY

TIME Magazine is pleased and proud to participate in the Statue of Liberty restoration project, for all the obvious reasons, and for one that is perhaps not so obvious. We see Miss Liberty not only as a symbol of democracy, but as a reminder of one of democracy's major prerequisites: literacy.

Literacy is a defense against every form of extremism: social, political, even religious. It gives frustration and hostility another place to go instead of violence. It provides a perspective, a sense of past tradition and future possibilities, that can make ideas more viable than absolutes, and evolution more practical than revolution.

The whole idea of democracy is to resolve conflict through consensus, and literacy is essential to state both the conflict and its resolution. And if literacy is essential, so too are a free press, responsible journalism, and clear accurate communication.

By understanding the conditions in which democracy flourishes, we can protect it where it now exists, and encourage its development where it does not.



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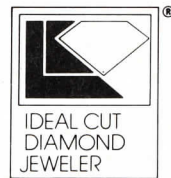
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## Welcome



This is the fifth year Emilie and I have had the pleasure of welcoming you to the Meadow Brook Music Festival. Each season has had its distinctive appeal, the blend of great music and serene atmosphere that make Meadow Brook unique. But in many ways, this season, the festival's 22nd, will be truly special. In 1985, we embark on a new era in our relationship with the magnificent Detroit Symphony Orchestra, an era in which the DSO and its exciting new conductor, Gunther Herbig, assume responsibility for the selection of the Thursday and Sunday series of classical artists, conductors and repertoire. We should all benefit. In addition, we will see two outstanding visiting orchestras — the Boston Pops and London Symphony — and the performance of the San Francisco Ballet. This is the first major dance company to perform at the festival in years and we are looking forward to it very much. We expect a gala season of classical and popular concerts. As always, none of this would be possible without the thousands of volunteers who give of their time and funds to help us mount this widely respected cultural enterprise. Please join Emilie and me often "Where Summer Sounds Best."

Sincerely,

*JE Champagne*



## Here's to Oakland!

*Here's to providing quality education, diligent research and dedicated community service.*

Oakland University has begun its second quarter-century of service well positioned to meet the challenges of the 1980s and beyond.

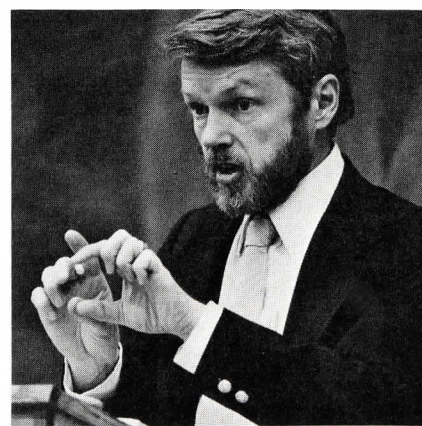
Now an established, comprehensive research institution, the university has not rested on its laurels. There has been a vigorous review of the university's role and mission; there has been an increased emphasis on excellence in all university programs; and there have been renewed efforts to mount services in the areas of technology transfer and industry and community needs for non-traditional students.

University enrollment has stabilized at nearly 12,000 students, despite generally declining student populations throughout the state. Oakland now offers more than 70 undergraduate and 24 master's programs of study, and doctoral programs in engineering, reading and the biomedical sciences. Oakland President Joseph E. Champagne notes that new undergraduate general education requirements ensure a breadth of education, even if students select one of the popular career-oriented majors.

Nor has the growing adult population been neglected in university planning. The university's Division of Continuing Education continues its aggressive programs for nontraditional adult learners. The division is responsible for credit courses at a dozen extension sites and for noncredit course department programming, including specific university-level



*Commitment and concern exemplify Oakland University. Right, history professor Richard Tucker provides the kind of rigorous course work Oakland University is known for. Above, O'Dowd Hall, situated in the heart of Oakland's modern campus, gleams in the summer sun. Adjacent to the campus is the Oakland Technological Park (top right), whose explosive growth and relationship with Oakland University will ensure the university's role in the continuing economic expansion of the region. Oakland's nursing (bottom right) and education (bottom left) programs stress the importance of community placement, giving students an opportunity to develop their skills before graduation and to serve the community as well.*



## Here's to Oakland!

programs for the particular requirements of business and industry, governmental units, schools, and other organizations in the area.

If student needs have been considered, so too have the needs of area industry. The university is moving to provide increased consulting services and retraining programs where needed. Its part in forming the Oakland Technology Park, which now includes automotive technology, computer and banking operations, ensures its role in the continuing economic expansion of the region.

In addition, the university's impact on the region continues. Of Oakland's more than 27,000 alumni, 70 percent live and work in the tri-county area. A labor-intensive enterprise, the bulk of the university's budget each year goes into payrolls, with much of those funds being returned to local communities for housing, entertainment, and goods and services. In terms of employees (approximately 1,400 full- and part-time workers), the institution ranks 20th among 25,000 Oakland County employers.

President Champagne has also stressed the importance of community service in helping the institution maintain credibility and public support. That effort will receive increased emphasis during 1985. Academic units now provide consulting and research services to automotive companies in computer graphics and statistical quality control; provide engineering work and technical writing skills courses for the U.S. Army Tank and Automotive Command; provide new bedside care technology for a major area hospital; offer free

*Continued on page 35*







# The President's Club



# The Oakland University Foundation

# A Salute to Members of the President's Club

More than 700 members of the President's Club at Oakland University represent the uniquely American assets of volunteer activity and generous financial support.

This support makes possible scholarships and special activities committed to the advancement of Oakland University.

The university and the foundation join in a special salute to the commitment and generosity of the President's Club.

## The President's Club Steering Committee

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*For information about the President's Club telephone Robert W. Swanson at (313) 370-2240.*

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# "THE KEY TO GREATNESS"

A young violinist received tremendous applause when he played a concert in London. He was hailed as a genius. Envious rivals circulated a rumor that he was not great in himself, that it was his Stradivarius violin which explained his brilliant performance. The next time the young violinist appeared in concert he presented the entire program without leaving the stage. At the end he was given a standing ovation. As the applause died away he took the violin he had played all evening and smashed it to bits across his knee. The audience cried out in protest. The young man lifted his hand for silence. "Now," he announced, "I will play an encore on my Stradivarius." His genius was explained not by the instrument on which he played, but by the skill he developed through discipline and hard work.

As an instrument is less important than the individual who plays it, so a favorable setting will not compensate for failure to strive and to labor. Worthy achievements depend less upon the place a person works, or the neighborhood where he

lives, than upon the effort and dedication he gives to develop his capabilities.

Many of us make only a half-hearted attempt to reach our goals. When social pleasures, or a longing for material rewards, takes precedence over a determination to perfect our skills, we miss the satisfactions which result from a task well done. Even the immortal Paderewski, after receiving thunderous applause at the conclusion of a concert, declared that he was disappointed with his performance because he had practiced only sixty hours the previous week. Only sixty hours! Yet many of us waste valuable time and golden opportunities because we are satisfied to make only a minimum effort to do what needs to be done.

It is by persistent effort that we reach our goals. As we discipline our minds and bodies we open the way to lasting achievements. Recognition and approval await us as we use every opportunity to develop our talents. Moreover, this attitude gives us the key to greatness.

DR. G. ERNEST THOMAS



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As Mr. Goodwrench explains, "Your car's engine has about 150 moving parts that need a smooth, steady flow of oil to lubricate them or they can tear each other apart."

"A clogged oil filter could stop the stream of essential fluid and cause immediate and expensive damage to your engine. So when your filter gets too dirty, a valve opens and the oil goes around the filter."

"And when this oil skips the filter, all the carbon, metal particles, and other abrasives that are normally strained out go back into your engine."

"How can you avoid possible damage? Have me, Mr. Goodwrench,



change your oil and oil filter at the intervals recommended in your GM owner's maintenance schedule. And be sure to ask for a quality motor oil like my exclusive GM Goodwrench Motor Oil. It meets or exceeds all GM specifications for General Motors cars and light trucks."

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So see Mr. Goodwrench. He has GM training. And he has the right parts available. Genuine GM parts. Plus, he guarantees his work. And all the GM parts he uses. Ask him for all the details about these limited warranties.

Keep that great GM feeling with Mr. Goodwrench and genuine GM parts at participating independent GM dealers selling Chevrolets, Pontiacs, Oldsmobiles, Buicks, Cadillacs, GMC and Chevy trucks.



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Going away, their potential for speed and great handling is telegraphed in every liquid line.

But no matter how you view them, you should know that Car and Driver magazine viewed them with great respect, deeming them *both* superior automobiles for 1985.

And the American public agreed. They made the Audi 5000S the fastest selling European sedan sold in this country.



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## Here's to Oakland!

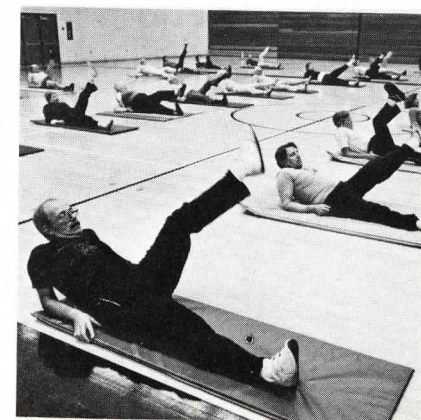
*Continued from page 29*

job counseling for unemployed area residents; present seminars through the Center for International Programs for firms hoping to do business in Japan and China; help establish a museum and excavate Thomas A. Edison's boyhood home in Port Huron; and perform hundreds of dance concerts for area school children. And, a new health maintenance-enhancement center will aid in the maintenance of wellness and in cardiac rehabilitation for patients in a six-county area. These are just a few examples of the exciting and relevant efforts in progress at Oakland.

But perhaps no accomplishment of the first 25 years stirs more pride than Oakland's emergence as a research institution. And at Oakland, undergraduate as well as graduate students play a significant part in many of the faculty accomplishments in research.

Oakland's faculty attracted outside grant and contract support of its projects to the extent of nearly \$4.5 million in 1984. Some \$2 million in research alone ranks Oakland fifth among the state's 15 publicly assisted colleges and universities.

"Although carrying the state's highest average teaching load, Oakland's faculty has distinguished itself in a variety of fields," says Oakland Provost Keith R. Kleckner. "Our engineers are developing new methods for materials testing, new operating systems for microcomputers, new manufacturing techniques for mass-produced products, and new control methods for both ground and air vehicles. Our biochemists



Oakland University strongly supports community residents' efforts to improve their quality of life, and offers several noted programs designed to enhance community health. Above, area runners find Oakland's rolling terrain challenging during one of the races held on the campus each year. Left, participants in one of Oakland's aerobics classes limber up as part of an exercise and nutrition plan offered through the university's health enhancement and cardiac rehabilitation programs.

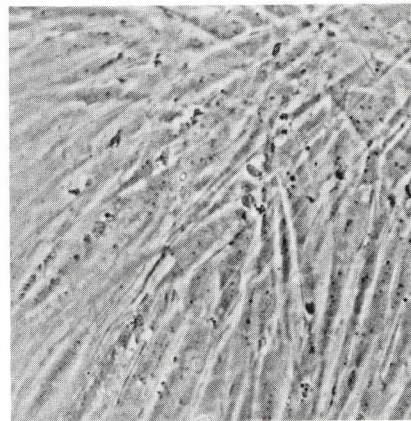
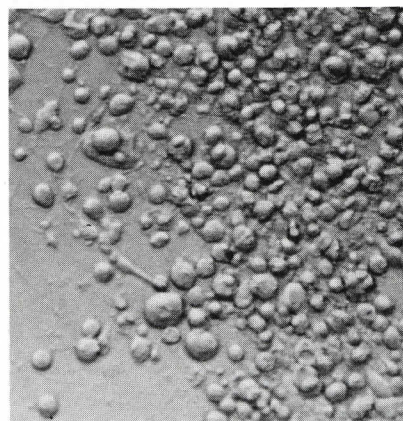
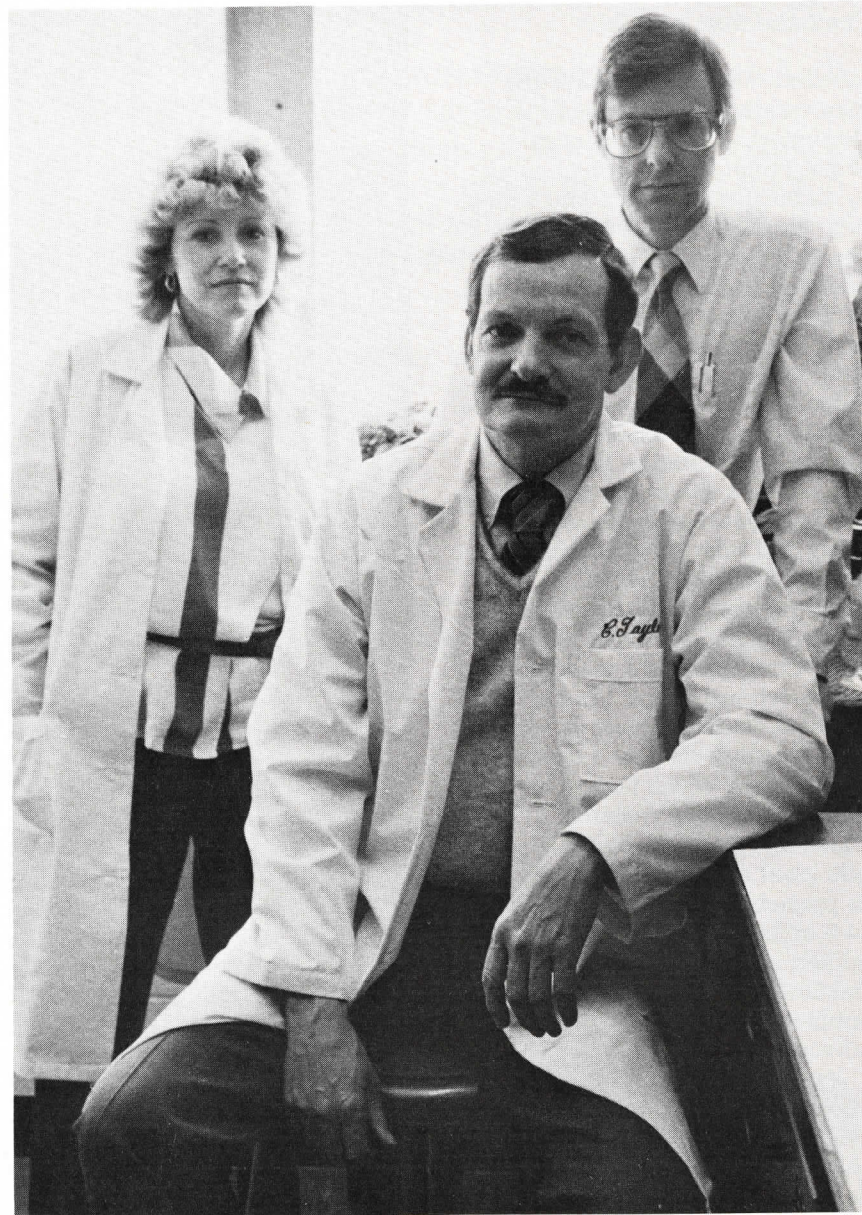


## Here's to Oakland!

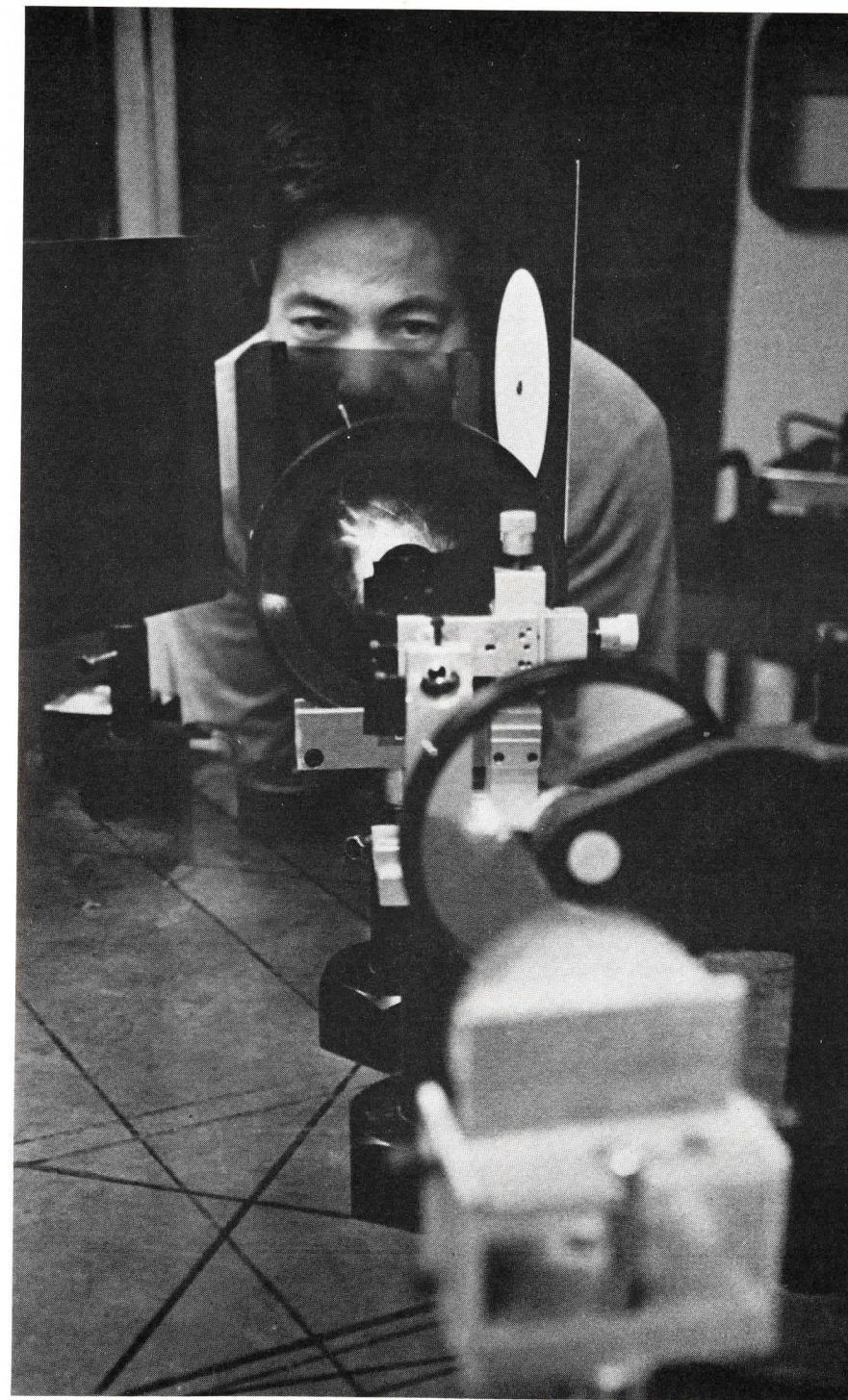
are investigating the nature of possible cures for such diseases as herpes II and leukemia. Other Oakland biochemists are studying endocrine disorders, the regeneration of healthy heart muscle following heart attack damage and the processes of tissue aging."

He cites additional examples. "Vision researchers at Oakland University are exploring the mechanism of cataract formation, glaucoma development and various disorders of the retina of the eye. Medical physicists in Oakland's Department of Physics are ascertaining the interactions between electromagnetic radiation and living tissue, and are developing techniques for predicting the onset of dangerous fluid pressure build-ups in the brain following head injuries. Oakland chemists are working in areas ranging from the development of techniques for preserving food without refrigeration to fundamental electrochemical research that applies to the design of storage batteries."

The quality of Oakland's research is attested to not only by the significant level of external financial support but also by national — and in many cases international — peer recognition. Oakland's faculty members receive numerous invitations to participate in major international symposiums in their research fields. Several faculty members have received prestigious awards in recognition of their research accomplishments. For example, Professor Frank J. Giblin of the Institute of Biological Sciences holds the Rhoto Award for vision research, and Professor Venkat Reddy, director of the Institute of



## Here's to Oakland!



Biological Sciences, holds the Friedenwald Award signifying outstanding contributions to vision research. Professor Arun Roy's pioneering studies on the biological mechanisms of aging have attracted the attention of the Nobel Committee, which invited him to be among a select international group of scientists presenting their work at the 1983 Nobel Symposium.

As a smaller and relatively new member of Michigan's college and university constellation, Oakland University differs from the large research institutions, such as the University of Michigan, Michigan State University and Wayne State University, in one fundamental way: Oakland has not had the resources to pursue research across a broad array of fields as have the other universities. Oakland has, therefore, chosen to concentrate institutional resources and develop major research thrusts and advanced graduate programs in just a few areas. However, while Oakland's volume of research activity is below that of the "big three," the quality and importance of Oakland's research accomplishments is every bit as significant.

In just 25 years of existence, Oakland University has established a research record that has brought it substantial national recognition and has attracted external research funding which surpasses that of all but four of the state's public four-year institutions. Oakland University is a significant contributor to university research in Michigan, and its future looks bright under the increasing scholarship of its dedicated faculty.

*In just 25 years, Oakland has established a research record that has brought it national recognition — and attracted some \$2 million in research funding in 1984. The team of Oakland scientists at top left have been searching for clues to a cure for Herpes II. At bottom left are normal cells; at bottom right are cells that have been infected with the contagious disease. Other researchers (above) are working with lasers and the most advanced equipment available to explore new areas of scientific and technological research.*



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.

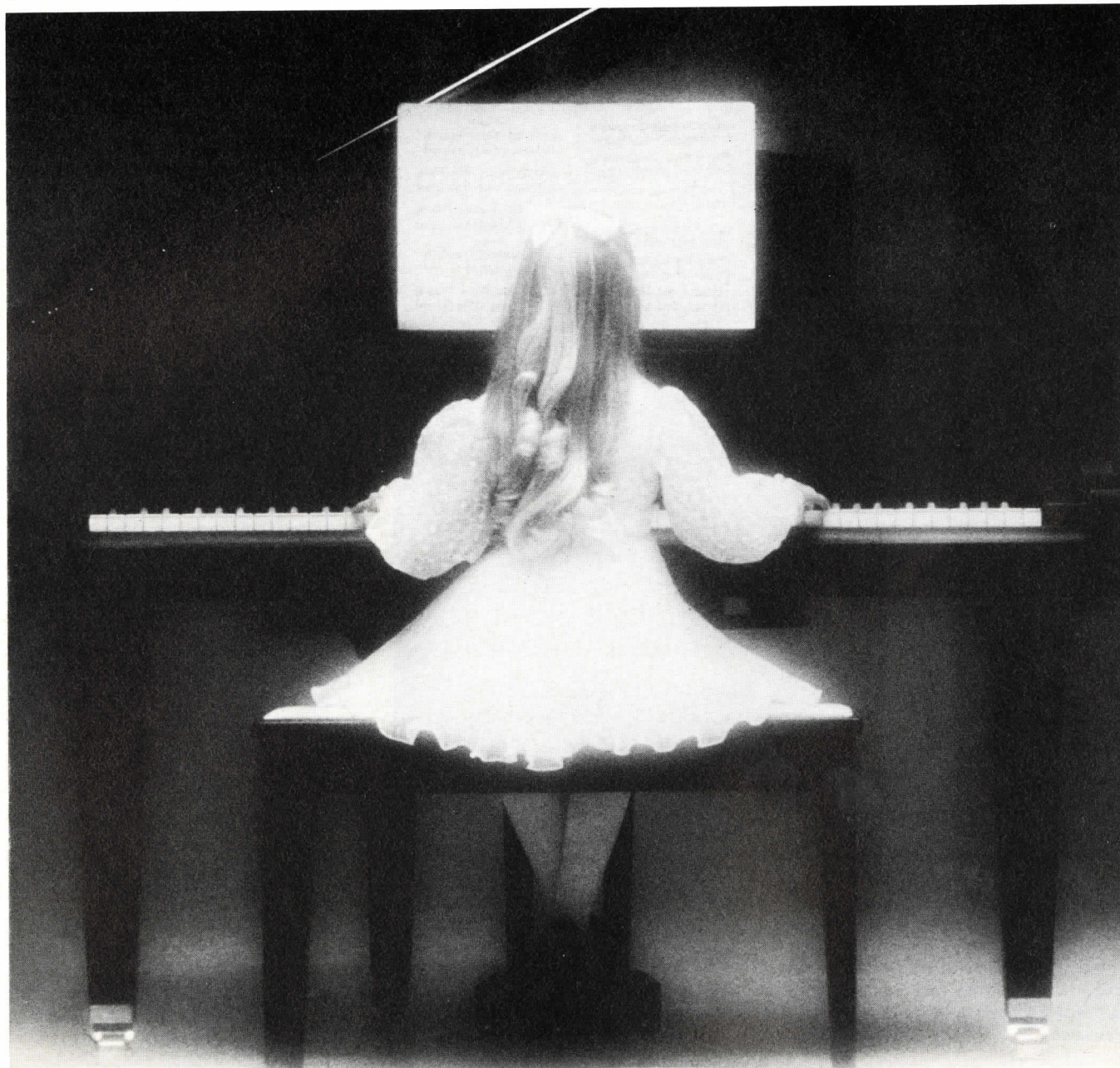
Given a choice between the silly and the sincere, people always used to choose the sincere, and they still do.

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

## Ayer makes human contact

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At Oakland University, we stimulate physical, emotional and intellectual growth in our community.

Our health enhancement and cardiac rehabilitation programs help hundreds feel better and improve their quality of life. We host programs on career development and personal growth. We counsel the unemployed.

We work with disadvantaged teens who want to go to college but need a boost to get there. We help youngsters overcome reading problems and we sponsor children's day camps.

Our faculty members go into the community — to business locations and to schools — to provide easy access to higher education opportunities.

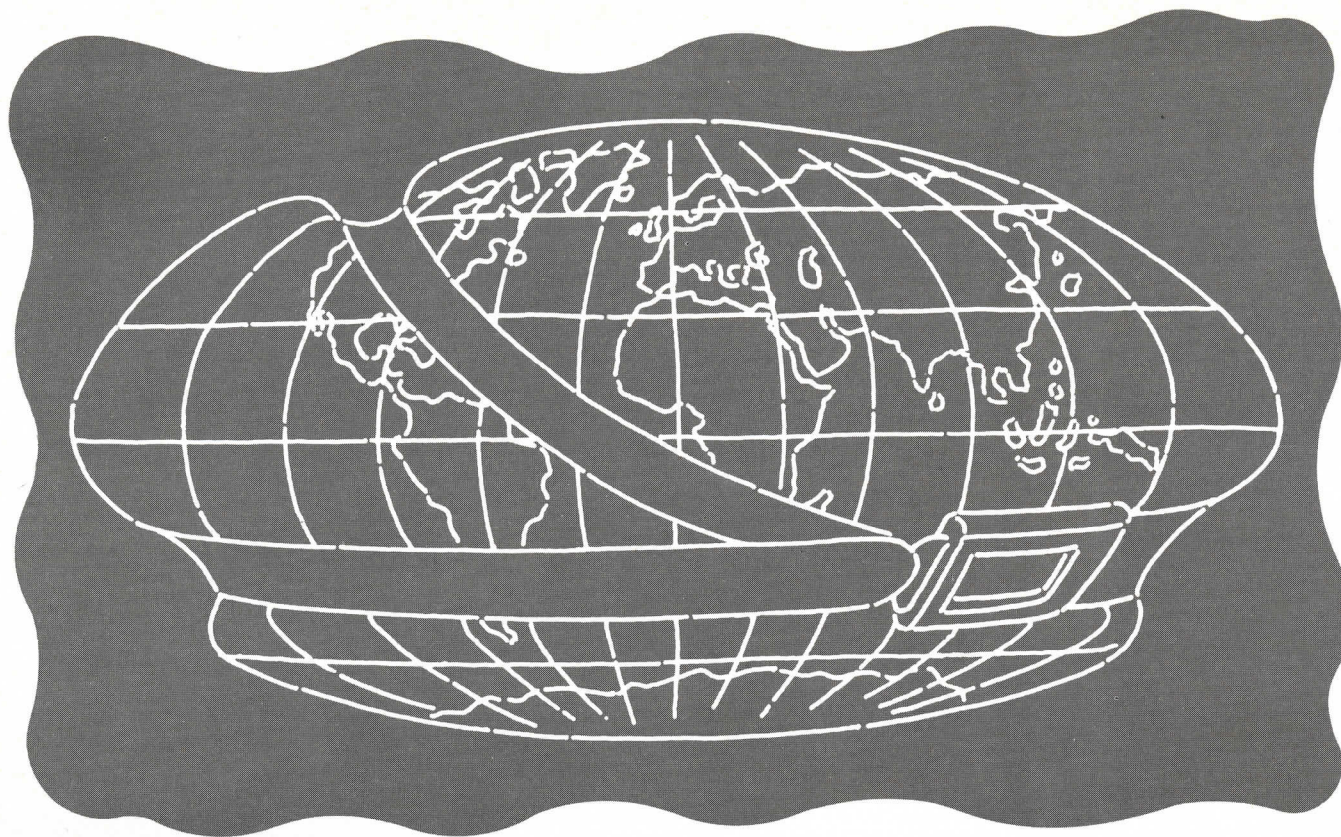
Helping. Isn't that what friends are for?



**Oakland University**  
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We  
help you  
feel great.





**We make seat belts for the world.**

This year, nearly 30 million new passenger cars will hit the road worldwide. And a company called TRW will build more seat belts for them than any other independent supplier.

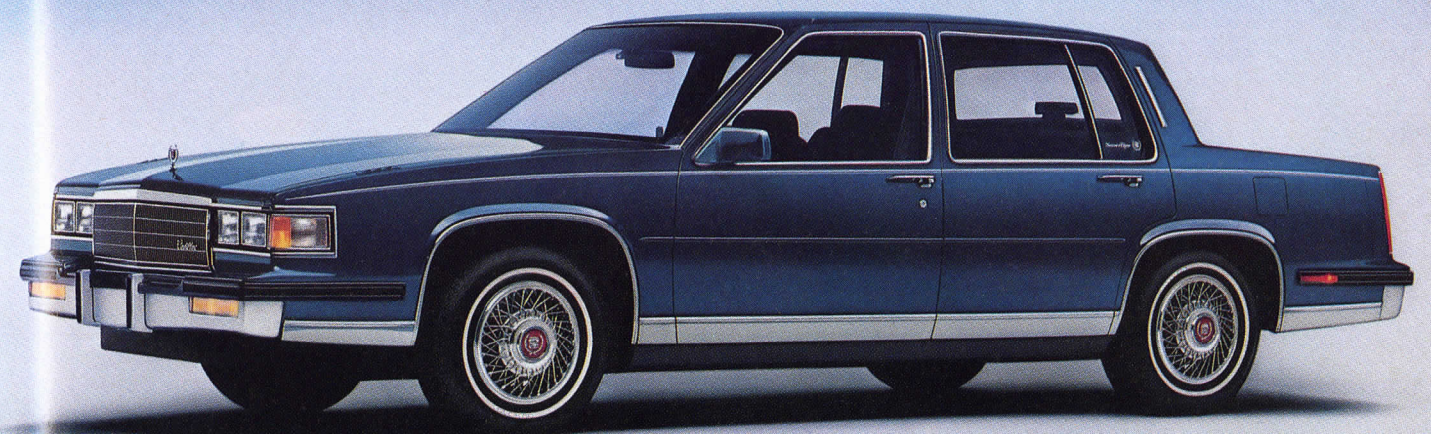
TRW has been an innovator in seat belt design for 24 years. In Europe, we were a pioneer in emergency locking retractors for seat belts. We also helped develop the world's first passive seat belt system and designed the first emergency pretensioner device. Now with the acquisition of Hamill in the U.S., we've just buckled up our leading position here in North America, doubling our production and engineering commitments worldwide.

TRW. High technology at work. Helping you make the world a safer place to drive.

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**Automotive  
Worldwide Sector**

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True to its heritage, the most advanced Cadillac ever abounds in those thoughtful Cadillac touches. Such as the added convenience of power windows that can operate up to ten minutes after you turn off the ignition. Plus the world's only transverse-mounted

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You'll find another Cadillac hallmark in your 1985 Fleetwood or De Ville ... pride of ownership.

**1985 Fleetwood**

**Best of all...it's a Cadillac.**



\*In some cases, a deductible applies. See your dealer for details.

LET'S GET IT TOGETHER...BUCKLE UP.





## Continental Mark VII. Judge it by the competition.

Ironically, the best perspective from which to view the new Continental Mark VII may be from another automobile. A respected road machine like the Mercedes-Benz. For such is the caliber of automobile the Mark VII was designed and equipped to compete with.

The heart of this Mark VII's competitive nature can be found in its heritage. Lincoln automobiles were shown to be the highest quality luxury cars built in America according to

the ultimate judge of quality—owners. When 1981 through 1983 luxury car owners were asked in a 1984 survey about car problems they had experienced in the last six months, Lincoln owners had the fewest.

An additional attribute of this automotive integrity in the Mark VII LSC is its driver-centered philosophy. A belief that a fine automobile should be rewarding to drive, not just sit in. And the reason the Mark VII LSC was endowed with its precise road manners and disciplined handling.

As impressive as the way it moves, however, is the way it stops.

A magnetic sensor in each wheel works with a central computer to monitor and prevent wheel-lock during emergency braking. Available on select models, it's called an Anti-Lock Brake System. It provides for shorter stopping distances on virtually any road surface

as well as greater vehicle stability and control than conventional braking systems.

The 1985 Continental Mark VII.

Comparing it to Mercedes might be shocking at first. But it's something the competition will just have to live with.

**LINCOLN**  
Lincoln-Mercury Division 

Get it together—buckle up.

## 1985 Meadow Brook Executive Committee Chairpersons Mr. and Mrs. Louis R. Ross

It gives me great pleasure to have this opportunity to express my most sincere appreciation to Mr. and Mrs. Louis R. Ross for their outstanding leadership of the 1985 Executive Committee.

As we open the 22nd season of the summer concerts we continue to be grateful for dedicated volunteers whose commitment to Meadow Brook has made it possible for the Music Festival to attain a position of excellence among major summer festivals.

The Festival began twenty-two years ago as a dream to create a natural setting where people could come together to share their love of music. The leadership of many dedicated volunteers has resulted in maintaining the dream.

Oakland University, the Theatre, and the Music Festival are deeply grateful to Carolyn and Louis for their enthusiasm and support. They have played a critical role in assuring that the Festival will continue to provide exciting and varied programs for the residents of the area.

Joseph E. Champagne  
President, Oakland University





## PAST CHAIRPERSONS



**Mr. and Mrs. Semon Knudsen**  
Chairpersons 1964



**Mr. and Mrs. Rinehart S. Bright**  
Chairpersons 1965



**Mr. and Mrs. Ben D. Mills**  
Chairpersons 1966



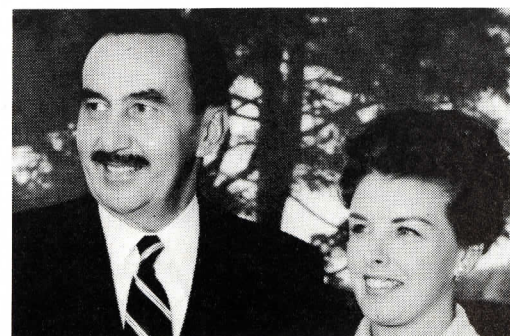
**Mr. and Mrs. James O. Wright**  
Chairpersons 1967



**Mr. and Mrs. Virgil E. Boyd**  
Chairpersons 1968



**Mr. and Mrs. Marvin L. Katke**  
Chairpersons 1969



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

## PAST CHAIRPERSONS



**Mr. and Mrs. John J. Riccardi**  
Chairpersons 1971



**Mr. and Mrs. William P. Benton**  
Chairpersons 1972



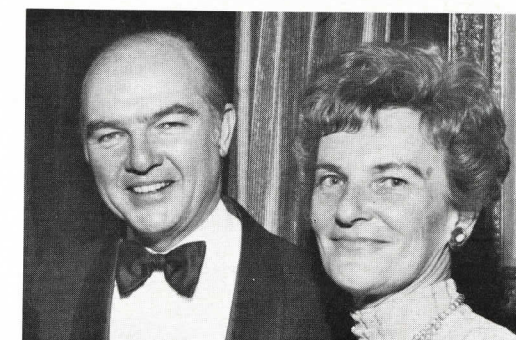
**Mr. and Mrs. Robert D. Lund**  
Chairpersons 1973



**Mr. and Mrs. Eugene A. Cafiero**  
Chairpersons 1974



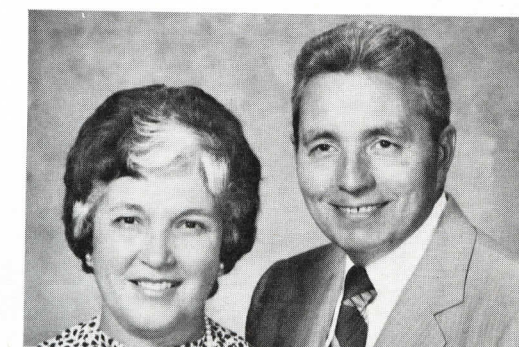
**Mr. and Mrs. Donald E. Petersen**  
Chairpersons 1975



**Mr. and Mrs. F. James McDonald**  
Chairpersons 1976



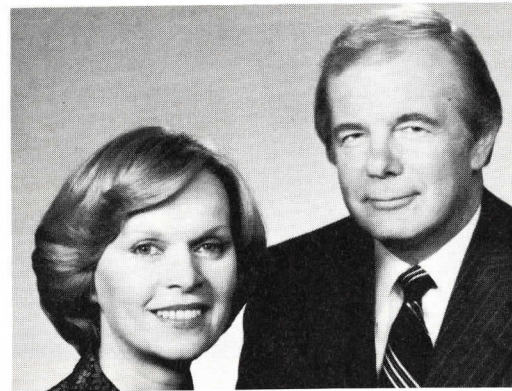
**Mr. and Mrs. John C. Secrest**  
Chairpersons 1977



**Mr. and Mrs. Richard A. Vining**  
Chairpersons 1978



## PAST CHAIRPERSONS



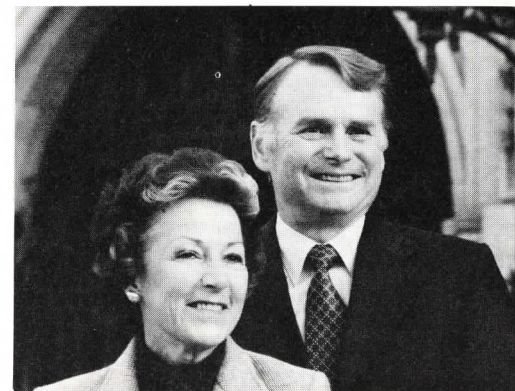
Mr. and Mrs. Bennett Bidwell  
Chairpersons 1979



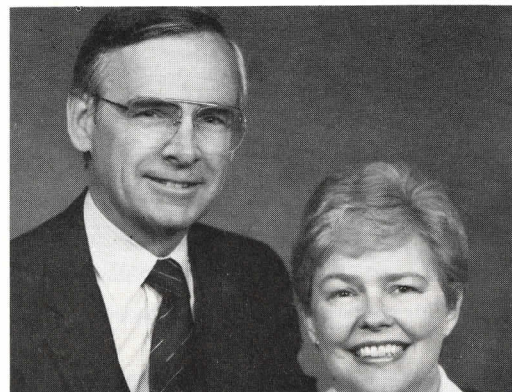
Mr. and Mrs. Roger Smith  
Chairpersons 1980



Mr. and Mrs. Gerald Greenwald  
Chairpersons 1981



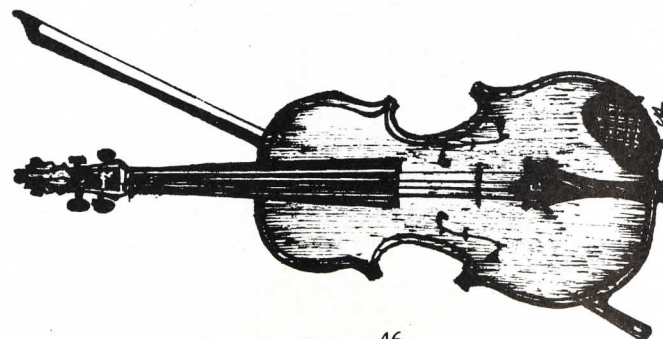
Mr. and Mrs. Harold A. Poling  
Chairpersons 1982



Mr. and Mrs. F. Alan Smith  
Chairpersons 1983



Mr. and Mrs. Stephan Sharf  
Chairpersons 1984



Ride off  
into the Somerset.

It could be the ride of  
your life.

For the Buick Somerset is  
truly a very personal driver's  
car — a light, agile, front-  
wheel-drive coupe.

The Somerset's graceful  
appearance is enhanced by  
its graceful performance,  
owing in part to power-  
assisted rack-and-pinion  
steering, a highly capable  
2.5-litre, four-cylinder engine  
and an array of driver con-  
trols and electronic digital  
readouts that are placed

exactly where they belong  
— right in front of you, as  
you can see:



Being a Buick, the very  
untraditional Somerset also  
offers all the traditional  
amenities.

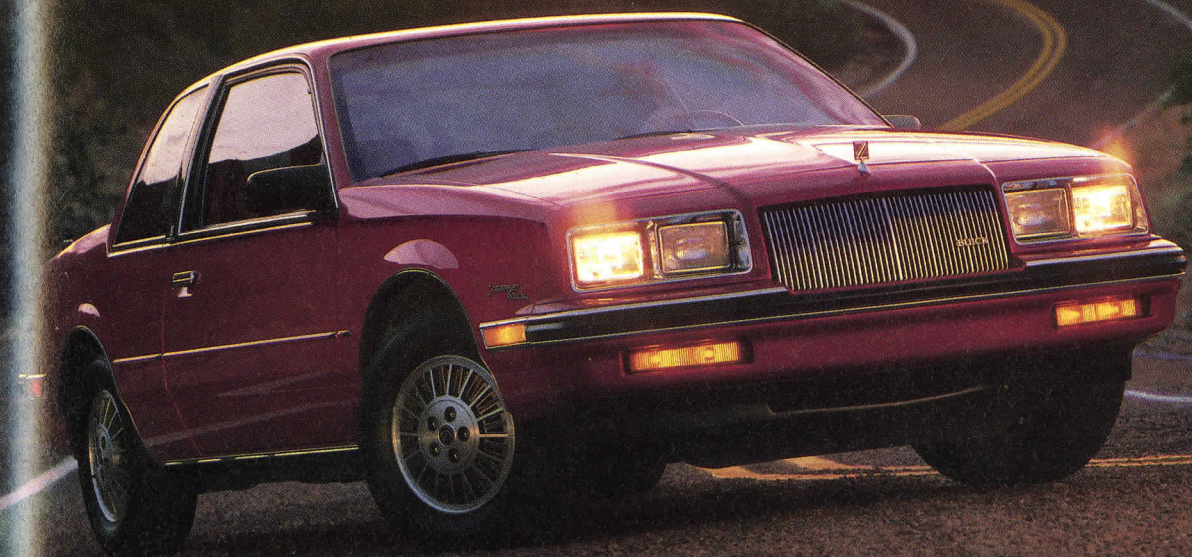
Visit your Buick dealer,  
buckle yourself in — and ride  
off into the Somerset.

To ask any questions,  
request a brochure or test  
drive, call the Buick Product  
Information Center, 8 a.m. to  
8 p.m. Eastern time, weekdays:

1-800-85-BUICK (1-800-852-8425).



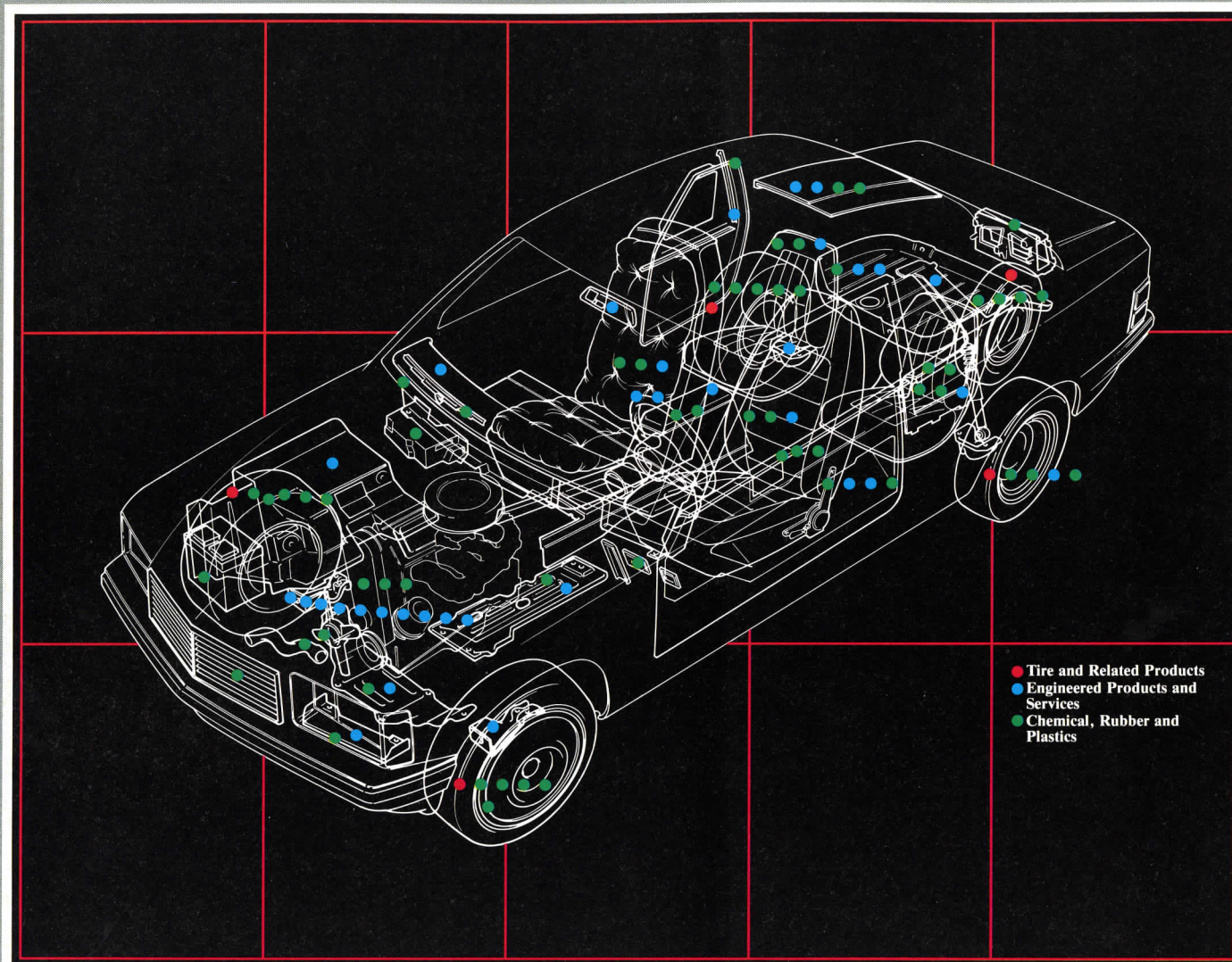
Wouldn't you  
really rather have a Buick?



Buick Somerset



You may not see our name,  
but you'll always see our quality.



Some people think we just make tires.  
That's a natural assumption, since our name is on the tires  
equipping some of the finest cars in the world.  
But Uniroyal also is one of the largest manufacturers  
of OEM parts. We make or provide material for more than  
70 other parts in motor vehicles, such as gaskets,  
hoses, timing belts, upholstery, trim, instrument panels  
and coated fabrics.

You won't see our name on most of these parts.  
But quality speaks for itself.



chemical, rubber and plastic products worldwide

# Some people find buying a new car much easier than others

After you've found the GM car or truck of  
your dreams, don't turn the financing into a  
hassle. All you really have to do is tell your  
GM Dealer to arrange GMAC Financing—  
at rates that make good sense.

It's so easy with GMAC. You save time  
because your GM Dealer can handle  
all the arrangements right in the  
showroom. And that convenience  
is just one of the reasons why

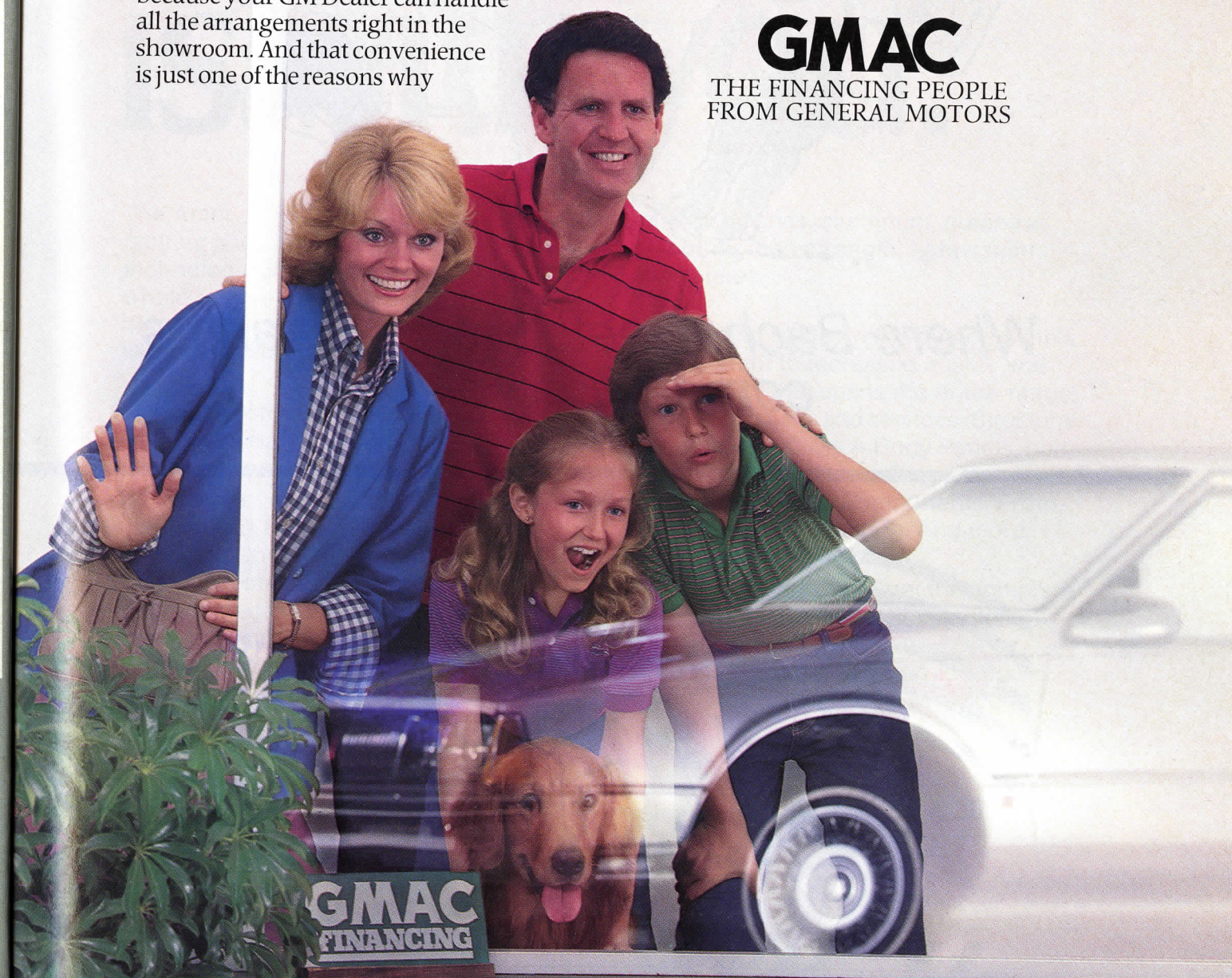
more people finance more cars and trucks  
with GMAC than anyone else in the business.

So why not finance your new GM car or  
truck the easy way. Just ask your GM Dealer  
for GMAC Financing. More car buyers do.

Equal Credit Opportunity.

## GMAC

THE FINANCING PEOPLE  
FROM GENERAL MOTORS



CHEVROLET · PONTIAC · OLDSMOBILE · BUICK · CADILLAC · GMC TRUCKS





*Where Bach, Beethoven & Brahms  
come out to play.*



**DETROIT'S 24-HOUR  
CLASSICAL MUSIC STATION**

# The Source is with you.

The American automotive industry is battling back. Investing heavily in new technology. Operating according to a whole new set of ground rules. Placing demands on itself—and its suppliers—like never before.

One automotive supplier is keeping up with the demands. Budd.

While other vendors are talking about the changes they are going to make, The Budd Company has already...

...invested in the computers and software necessary to interface with major U.S. carmakers.

...established a research lab solely for the purpose of testing, evaluating and devising new uses for industrial robots.

...developed our own specialized gauges to improve SPC in our manufacturing plants.

...and expanded our materials expertise beyond steel and bi-metals to

include plastics, aluminum, graphite and other high-strength, lightweight substances.

We're going to stay with you, too. With a commitment to increased quality and productivity that spans the entire range of Budd products and services. Structural Components. Class A Body Panels, both SMC and steel. Heavy-Duty Truck Wheels and Brake Components. Prototypes. Research. Testing. And more.

We are The Source. To get the complete story on The Source's unique automotive capabilities, call (313) 643-3500, or write to The Budd Company, Public Affairs Department, Troy, MI 48084.

**THE Budd COMPANY**  
*the source*



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Mrs. Richard A. Vining

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Mrs. Donald D. O'Dowd  
Mrs. Louis R. Ross  
Mrs. Fredrick Stare  
Mrs. George T. Trumbull

# HIGHLIGHTS OF 1985



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President



## Executive Board

Mrs. Herman Rosenbusch, Financial Secretary; Mrs. Lowell V. Apeseche, Recording Secretary; Mrs. Thomas E. Thomas, President; Mrs. Lyman M. Forbes, Corresponding Secretary and Mrs. Wayne Lundy, Vice-President.  
Missing are: Mrs. Marvin L. Molasky, Parliamentarian & By-Laws and Mrs. Eugene R. Mitchell, Past President & Ex-officio.



## Fashion Extravaganza

Mrs. Robert Smith, Chairman, Mrs. Harold A. Poling, Honorary Chairman.

Mrs. Francis J. Cook  
and Mrs. Donald Robertson  
Raffle Co-chairmen



## Treble Clef Gift Shop Committee

Mrs. Marvin Molasky, Mrs. Raymond A. Pittman, Mrs. Douglas M. Thornton, Mrs. Ralph A. Caponigro, Chairman, Mrs. Gerald L. Decker and Mrs. Herman Rosenbusch.  
Missing are: Mrs. Karl Kristen and Mrs. Ronald N. Avesian.





## It's remarkable what people say about The Christian Science Monitor



**Jean Stapleton says  
it helps her go beyond  
her own sphere of interests.**

She attributes her broad range of  
interests to reading the Monitor.

"I didn't go to college. I couldn't  
at the time. I truly feel the  
Monitor is responsible for  
a great deal of knowledge,  
and the stimulation of  
interest in many things  
that college gives one.

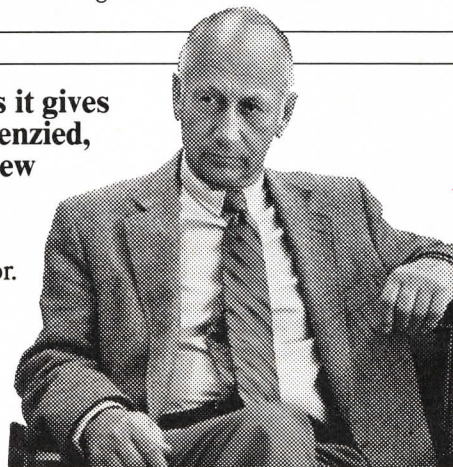
"Also, I was not a politically oriented person. And the Monitor  
drew me into that so wonderfully that now I just devour news  
of that nature, and also news of the world."

*Jean Stapleton is an actress, mother, and  
hard-working proponent of women's rights.*

**Norman Cousins says it gives  
a "well-rounded, unfrenzied,  
and knowledgeable view  
of the world."**

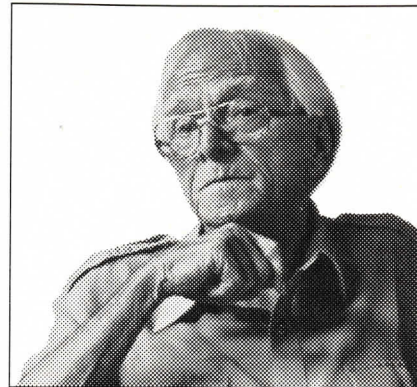
For 40 years, he's known  
and respected the Monitor.

"In the pages of the  
Monitor, I have found  
facts concerning  
significant progress in  
the world that I have  
not seen elsewhere.



"The Monitor gives substance to the belief that people need not  
be condemned to feelings of helplessness. In so doing, it  
becomes more than a newspaper; it becomes a vital resource  
for people who believe in the idea of progress and who respect  
the rights and needs of later generations."

*Norman Cousins, well-known author and lecturer, is the former editor  
of Saturday Review magazine.*



**Alan Paton says it's a  
newspaper he can believe in.**

He's a man of strict principles and  
undaunted hope—and in recent  
years, a subscriber to the Monitor.

"I await its arrival with anticipation.  
I think it is the best international  
newspaper in the world. I—and I  
say this with a blush—actually  
believe what I read in it.

"I admire it most because it gives  
no shrift to any belief in the  
irredeemable wickedness of man,  
nor in the futility of human  
endeavor. It is a newspaper  
of sober and responsible hope.  
Long may it live."

*Alan Paton is an educator and  
reformer from South Africa, and the  
world-famous author of Cry, the  
Beloved Country.*

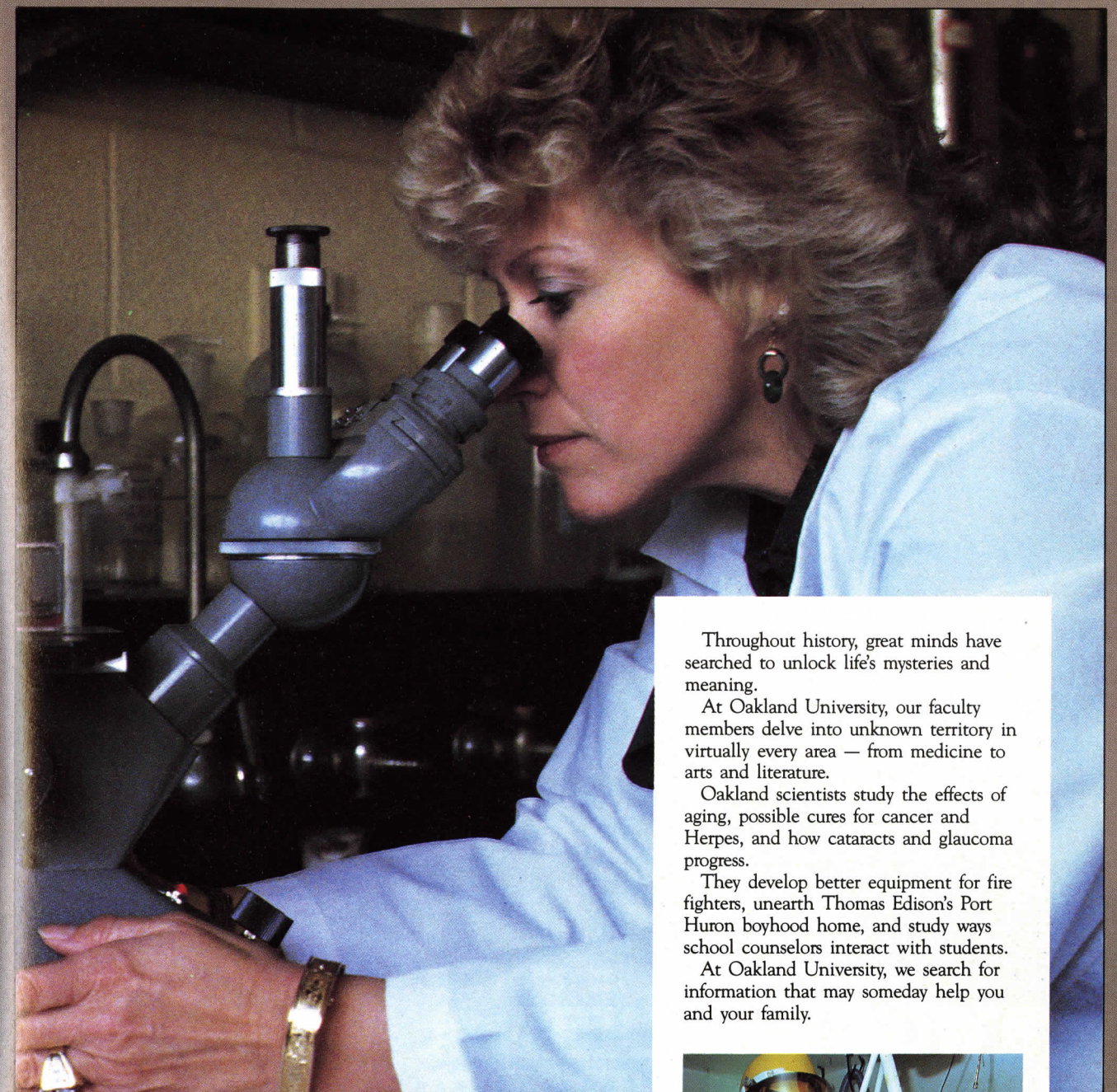
**Start your introductory  
subscription today.**

Call toll-free 1-800-225-7090.  
(In Alaska, Hawaii, or Canada,  
call collect 617-262-2300.)



**ALSO AVAILABLE AT  
THESE ROCHESTER LOCATIONS:**

Charlie Brown's — Oakland Center — Oakland University  
NBD — National Bank of Detroit — Corner of 4th St. and Main  
Rochester Post Office — 4th Street  
The Christian Science Reading Room — 416 Main Street



Throughout history, great minds have  
searched to unlock life's mysteries and  
meaning.

At Oakland University, our faculty  
members delve into unknown territory in  
virtually every area — from medicine to  
arts and literature.

Oakland scientists study the effects of  
aging, possible cures for cancer and  
Herpes, and how cataracts and glaucoma  
progress.

They develop better equipment for fire  
fighters, unearth Thomas Edison's Port  
Huron boyhood home, and study ways  
school counselors interact with students.

At Oakland University, we search for  
information that may someday help you  
and your family.



**Oakland University  
— at work for you.**

**Our  
eyes  
have  
it.**



Is it true that the Free Press attracts more readers in the 25-49 age group, more college graduate readers, more white collar and professional readers, more readers in every income bracket from \$25,000 per year and up?

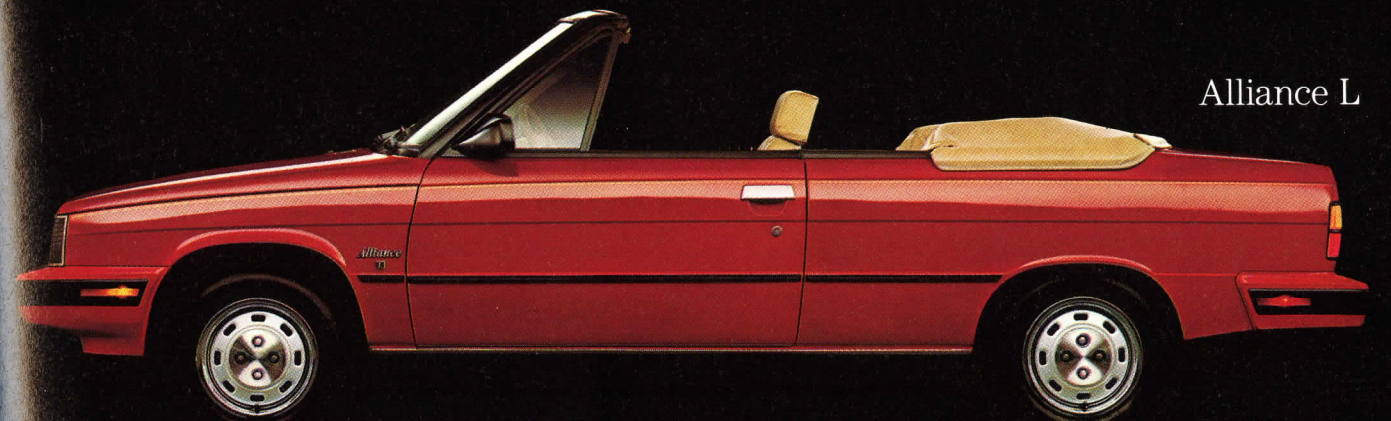
YUP.

**Detroit Free Press**

*The best writing makes the best reading*

\*Source: 1985 Scarborough Report, Detroit ADI

Alliance L



## THE NEW RENAULT ALLIANCE

It's no small feat. Bringing an affordable bottom line to European technology, then engineering it into a soft top. Now Renault introduces the Alliance Convertible. As the wind blows your hair, your body rides smoothly on Alliance's 4-wheel independent suspension with rear twin coaxial torsion bars. Pedestal seats add comfort and extra rear seat legroom.

**AMERICA'S LOWEST  
PRICED\* CONVERTIBLE.**

Electronic fuel injection with the new 1.7-litre engine for exhilarating acceleration and fuel efficiency, **36 MPG HWY, 29 MPG CITY.\*\*** Options include: Systems Sentry to keep an eye on vital fluids and brakes. Power windows. An electronic AM/FM six-speaker stereo cassette system. The new front wheel drive Alliance Convertible. *Built in America.* And priced at the rock bottom of America's soft-top class.

**RENAULT**  
**THE ONE TO WATCH** ♦

\*Comparison of list prices. \*\*Use EPA est. for comparison. Your results may differ. All options not available on all models. Buy or lease. From American Motors. Safety Belts Save Lives.





It's really pretty simple. When the news is breaking, there is one place to find out first. When the weather is changing, there is one radio station that knows for sure. And, no matter what the sport or what the score, there is one place that you can turn to get it all.

Because when people in Detroit tune in to WJR Radio 76, they know what's going on. They just simply know.

**WJR Listeners Know**



## 1985 Ninety-Eight Regency.

### The remarkable marriage of luxury and precise road management.

Slide in. Enjoy the famous Ninety-Eight elegance—for six. Pillow-soft, contoured seats. Deep pile carpeting. Luxury throughout.

Next, discover its spirited performance. A 3.8 liter V6 multi-port fuel injected engine is standard on the Brougham.

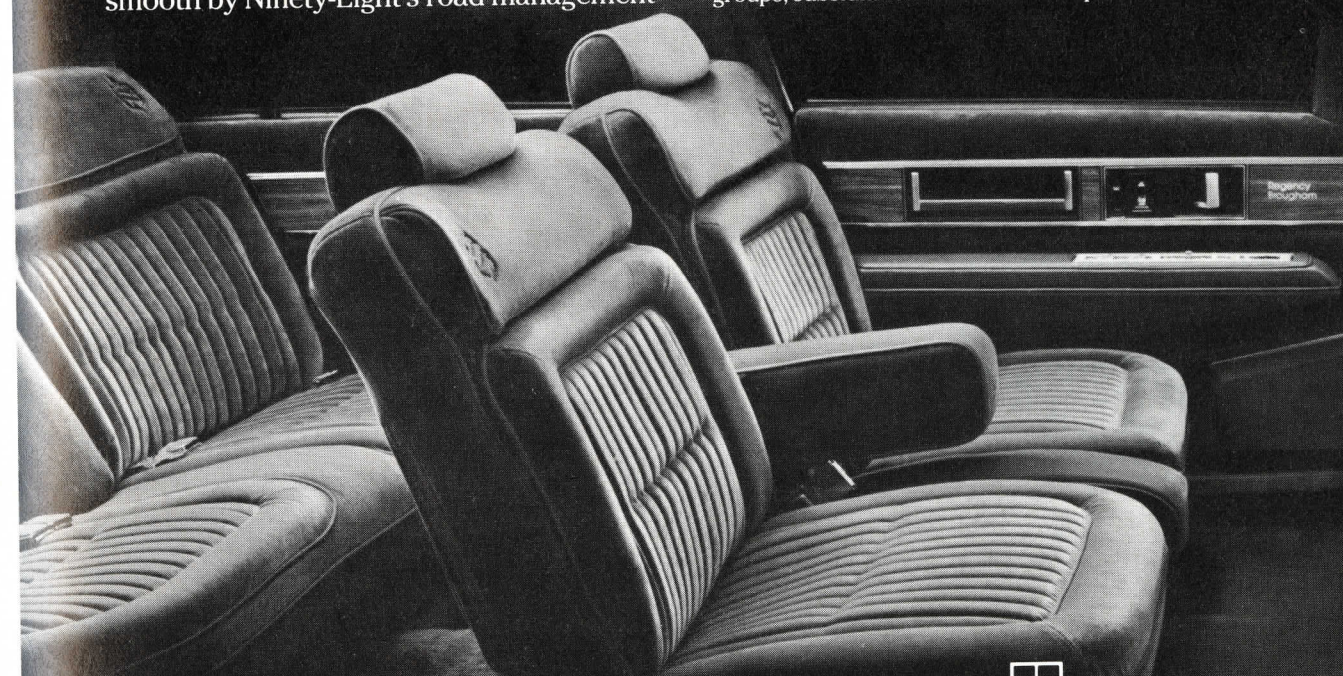
You travel in quiet splendor—virtually isolated from road noise.

That ride is made smooth by Ninety-Eight's road management

system: four-wheel independent suspension, electronic level control, rack-and-pinion steering and front wheel drive. You feel the road—but not the bumps.

This Ninety-Eight also features a 3-year/36,000-mile, limited new-car warranty. A deductible may apply. See your dealer for details and a test drive.

Oldsmobiles are equipped with engines produced at facilities operated by GM car groups, subsidiaries or affiliated companies worldwide.



There is a special feel  
in an

**Oldsmobile**

Let's get it together...buckle up.



# PICNIC ON THE GRASS XIII

MEADOW BROOK GALLERY ASSOCIATES  
INVITE YOU:

EXHIBITION & SALE of FABRIC ART  
Tuesday, July 16 through Monday, July 22

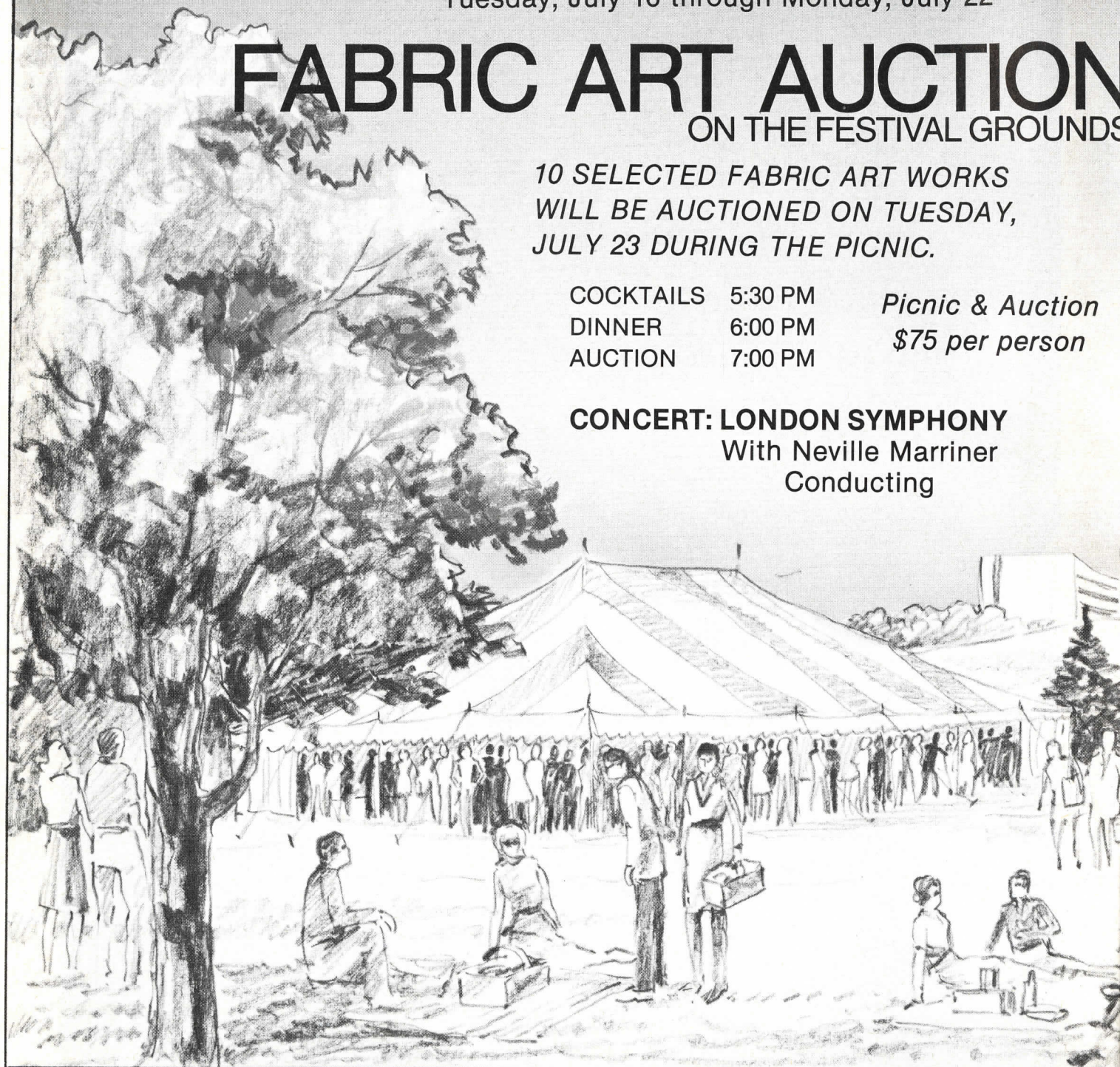
## FABRIC ART AUCTION

ON THE FESTIVAL GROUNDS

10 SELECTED FABRIC ART WORKS  
WILL BE AUCTIONED ON TUESDAY,  
JULY 23 DURING THE PICNIC.

|           |         |                             |
|-----------|---------|-----------------------------|
| COCKTAILS | 5:30 PM | <i>Picnic &amp; Auction</i> |
| DINNER    | 6:00 PM | <i>\$75 per person</i>      |
| AUCTION   | 7:00 PM |                             |

**CONCERT: LONDON SYMPHONY**  
With Neville Marriner  
Conducting





# BBDO INK.

Advertising Age, March 28, 1985

## Ad Age honors BBDO as Agency of the Year

By STEWART ALTER

Philip Dusenberry shrugs off a

Generation" campaign. The long Coke vs. Pepsi battle over which one could sing a better jingle or portray people having more fun at

more money to spend, could not in the foreseeable future continue to see who could come up with a better song and prettier pictures."

Though the process didn't start with facts and figures and a strategic definition, it led to one, Mr. Rosenshine says.

"Pepsi could be seen as younger and more avant-garde and that Coke could not abandon its middle ground of Middle America and follow us there."

If BBDO proved that a top agency can be a creative leader, it also exemplified what the big agencies had to leave behind in the mid-1970s, when creativity was considered subordinate to strategy. "I really agreed very much with

### ON LOCATION August 1984 THE AMERICAN COMMERCIALS REVOLUTION DODGE

Music Video Style Production and Synthesized Music Become 'Keys' to Daring New Spots

By IAIN BLAIR

The new Dodge Daytona, Omni and Convertible commercial campaigns are among the most stunning examples currently airing of the automobile industry's revitalized and revamped approach to advertising. Utilizing state-of-the-art special effects and graphics, as well as totally synthesized musi-

June 18, 1984 ADWEEK

### THE CREATIVE SIDE BBDO Dodges All the Rules in Car Spots

By Cheryl McClellan

DETROIT—A new trio of Dodge commercials for the Daytona, Convertible 600 ES and Omni currently airing on network television break all the rules of traditional car advertising in not showing a sleek, appealing car and not even mentioning gas mileage, suspension or engine size. Instead, the package relies on fantasy to deliver the vital statistics.

The rules had to be broken if the client's demands were to be met. According to BBDO/Detroit senior vicepresident

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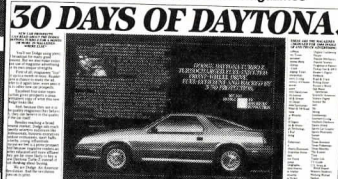
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Art Direction/October 1984

### Art and Copy March 1984 / Magazine Age The Dodge Boys Make a Deal With Magazines 30 DAYS OF DAYTONA.



This testimonial to magazine advertising in Automotive News offers something for everybody: for dealers, the rationale behind Dodge's print choices and for the 73 sponsoring publications, a plug for magazine advertising. (BBDO/Detroit—four-color bleed spread.)

April 16, 1984 ADWEEK

### BBDO Takes Dodge On High-Tech Ride

By Christy Marshall

NEW YORK—With all the whizz of a "Star Trek" chase, Dodge cars careen off the screen in a new campaign created by BBDO. The spots are futuristic, in the style of the Ridley Scott film "Blade Runner." According to one industry watcher, "They combine animation and live action in a futuristic cinematic sort of way."

The campaign is running on the networks

### advertising/marketing/retailing

## New Dodge commercials drive fantasies to new heights

Maybe it's because my six-year-old

is beginning to chuck and rattle that the new TV spots for three sporty Dodge models

are so appealing. But I think it's because of the fantasy.

The Dodge spots—which were created by Batten, Barton, Durstine & Osborn (BBDO)—are not the only

auto ads to break through a general

audience of predictable car-on-the-road shots or celebrity-presented models.

The award-winning Corvette spot in which the sports car hurtles through a

special computer-generated storm is brilliant, but I can't see myself in it. The Camaro ads are handsome, but

punk for a grown-up.

The Dodge commercials, however, seem to say, "Viewer, add imagination here," and I like that. It gives me

feeling that someone thinks a

watching, domestic car buyer might have more brains than a robot.

EACH SPOT tells a strange little story.

• A man wandering through a deserted city sees a billboard advertising the

Daytona Turbo Z. The billboard leaps to life and the car plays hide and seek with

the fellow, flashing its lights, appearing and disappearing in eerie reflections. He

catches up with the car and sees his image in the windows, which rolls down to reveal himself as driver.

• A red toy Omni bumps against a boy's sneakers. The boy decides to spray the little car black, add some new

hood. "In quick changes from the hood," the boy becomes a racy

Omni GLH.

• A beautiful woman with long red

Magically, she's in the car, hair blowing in the wind, as it drives into the sky

accompanied by white doves. Her fantasies, done all in white, include men

playing violin, a bare-chested guy in "boater shorts riding a horse and a grey-

hound reflected in the car door.

The spots look more like European and Japanese ads than car commercials

from Detroit. They're free and sexy, they show few details of the cars and

they leave out those boring facts about miles per gallon, suspension and engine

size that clutter more traditional spots.

ALTHOUGH DODGE ads have traditionally been created by the Detroit

office, BBDO brought in BBDO's top

creative director.

Johnston has frequently complained that auto companies misuse TV by

cranking in too much information.

"It's hard to reduce people with facts," he says. "Television goes by so fast,

you've really got to do something stu-

pid."

Johnston is

won't give you if you don't commercials, word to his is no longer any of comic heart beat

THE REST

Johnston says. In two

words

general marketing manager.

Someone the agency had to inter-

pret that ad.

BBDO ordered the agency to "be

wild, be outrageous and... break lots

of rules," and best the budget and could

hire top film industry professionals,

says Dick Johnson, BBDO's Detroit cre-

ative director.

ALTHOUGH DODGE ads have tradi-

tionally been created by the Detroit

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**“This GMC is Me!”**

Chances are excellent, this GMC is you, too. It's a Safari, a new-size van that's just the right size van.

Safari's personality is your personality. It'll go out on the town with you, or into the country. Whatever you want to do,

**GMC**

**A truck you can live with.**

Safari will eagerly do, too. And Safari holds a lot inside, including up to eight people with available seating.

The new Safari from GMC. It's new, it's you. Buckle up and head for your nearest GMC dealer. See how fast you'll say, “This GMC is me!”

**J**T HAS BEEN SAID THAT nothing happens until a sale is made. But no sale is made until a brain is tickled or a heartstring plucked.

Nothing whatsoever happens until one mind speaks to another in words, pictures, sounds, ideas... and makes connection.

— STEVE KOPCHA

This is one in a series of ideas from the people of

**DMM** D'Arcy MacManus Masius Advertising  
Bloomfield Hills, Michigan



# The best-kept secret in town?

by Carl F. Barnes, Jr.

What is the best-kept secret in your town? Who's having an affair? Whose automobile was repossessed for missing payments? Who imbibed too much at the Christmas party? Whose children are out of control?

At Oakland University the best-kept secret is neither scandalous nor titillating. It is that the university has exciting, high-quality public presentations in the arts in addition to those offered by the Meadow Brook enterprises — art gallery, music festival, hall and theatre.

These are the presentations in art, dance, mime, classical and popular music, and theatre that develop out of the academic programs of the College of Arts and Sciences' Department of Music and Department of Theatre and Dance, and special programs and events sponsored by the Center for the Arts.

Oakland's departments of Music and Theatre and Dance — which are to be merged into a single Department of Music, Theatre and Dance in August 1985 — offer Bachelor of Arts in Music, Bachelor of Music and Master of Music degrees, and a Bachelor of Science degree in Music Education. Minors are offered in music, theatre and dance.

The classroom and performance requirements of these various majors and minors are taught and directed by a distinguished faculty of professionals dedicated to instructing young people in the arts. In Oakland's music program, to take only the most prominent examples, James Dawson performs with the Detroit Symphony Orchestra and the Detroit Contemporary Chamber Ensemble; John Doharas is music director at Kirk in the Hills and leads choral tours to Europe each summer to perform at such sites as the Sistine Chapel in the Vatican and the Cathedral of St. Stephen in Vienna. Flavio Varani concertizes regularly in Europe and South America, as well as in this country.

Marvin "Doc" Holladay has his own jazz quartet and jazz orchestra,

and played with Dizzy Gillespie during the 1984 Montreaux/Detroit Jazz Festival. Lyle Nordstrom directs the highly respected early music ensemble, The Musicians of Swanee Alley. David Daniels conducts both the Pontiac-Oakland and the Warren Symphony orchestras. The most recent addition to the faculty, basso John Paul White, performs in concerts and operas in Europe and in this country.

The commercial music program of the department also leads to a degree, and is home to a number of student ensembles, the best known of which is the Meadow Brook Estate. This program will have a new director in August 1985 and its future is bright.

In theatre, the university has this year secured the services of Yolanda Fleischer, one of Michigan's most respected directors, who directed Thornton Wilder's *Matchmaker* in March. Adeline Hirschfeld-Medalia has directed such recent successes as George Bernard Shaw's *Pygmalion* and Luigi Pirandello's *Man, Beast, and Virtue*. T. Andrew Aston, who is artistic director of the university's Mime Ensemble, directed William Gibson's *The Miracle Worker* and Gilbert and Sullivan's *Pirates of Penzance*.

In dance, Carol Halsted's ensemble, Other Things & Company, tours schools throughout



A distinguished faculty of professional musicians works with Oakland music students.



"The Miracle Worker" was featured in the Center for the Arts' 1984-85 subscription series.

Michigan during the academic year, and has brought fun to thousands of children. The dance program offers courses at all levels in dance performance, history and choreography. In addition, dance workshops with guest artists are offered throughout the year, and there is an active evening community dance program. New faculty will be hired to bolster the dance program during the 1985-86 academic year.

The Center for the Arts is involved in special educational projects not directly related to the university's credit-bearing, degree-oriented academic programs. Each summer, in cooperation with Oakland Schools, the center offers two Arts-for-Youth camps. These are two-week day camp programs

in art, dance, mime, music and theatre for children aged 6 through 15. Among other activities, the youngsters attend performances at the Meadow Brook Music Festival and give their own program at the end of each camp.

In March and April the center sponsored, in cooperation with the Department of Art and Art History, a symposium on the life and art of artist James Abbott McNeill Whistler in Meadow Brook Hall, and an exhibition of Whistler's graphics in the Meadow Brook Art Gallery. In June the center sponsored, in cooperation with the College of Arts and Sciences Alumni Affiliate, a Gilbert and Sullivan Gala in Meadow Brook Hall, timed to coincide with its production of *Pirates of Penzance*.

During its first subscription series season, Center for the Arts guest performers included pianist William Doppmann, Ars Musica: the Baroque Orchestra, and the Detroit Dance Collective.

As this article is being written, the center's 1985-86 season has not been finalized, but it will include a recital by Flavio Varani, a concert by Jasdances, a Chicago dance company, and the annual holiday concert by the Meadow Brook Estate. Theatrical productions will include a new play for children, *Zoophabreaks*, by the Mime Ensemble, and *The Wayside Motor Inn* and *Man and Superman*, directed by Yolanda Fleischer and Adeline Hirschfeld-Medalia, respectively. In addition, the world premiere of the English translation of William Mewe's early 17th-century Neo-Latin play, *False Magic* (*Pseudomagia*), will take place in



Summer day camps offer area youngsters instruction in art, dance, mime, music and theatre.



Oakland's dance program combines development of technique, theoretical study, public performance and involvement with professionals.



The Meadow Brook Art Gallery's recent exhibit of works by James Abbott McNeill Whistler drew art aficionados from the community and campus.

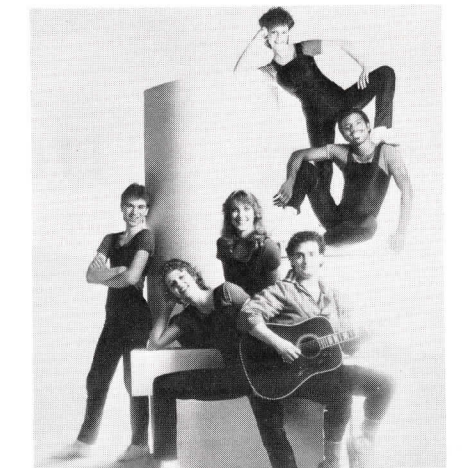
October. This play was translated by Brian P. Copenhaver, dean of the College of Arts and Sciences, and John C. Coldewey of the University of Washington. The theatre season will conclude with Rodgers and Hammerstein's *Carousel*.

In the spring of 1987, the center and the Department of Music, Theatre and Dance hope to produce a trilogy of operas by Stanley Hollingsworth, the university's composer in residence and professor of music. In honor of his 60th birthday, Professor Hollingsworth's music was featured in the Contemporary Music Festival this year.

The Oakland University Center for the Arts and the Department of Music, Theatre and Dance cooperate to educate and to entertain university students and the public. These are highlights of the

recent past and the immediate future, some of which are also illustrated in the photographs accompanying this article.

For information on related academic programs, telephone the Department of Music, Theatre and Dance at (313) 370-2030. For information on tickets to public arts performances, telephone the Center for the Arts box office at (313) 370-3013. For general information on special projects, such as the



Other Things & Company, one of Oakland's three touring groups, uses dance and music to entertain Michigan schoolchildren.

Arts-for-Youth camps, telephone the Center for the Arts at (313) 370-3018. To book the center's various ensembles for your entertainment needs, telephone the booking manager at (313) 370-2032. To lease the recital hall or other facilities, telephone the center's facilities manager at (313) 370-2029.

There, now you're in on what may be the best-kept secret in town. Feel free to tell everyone you know!

Carl F. Barnes, Jr. is director of the Center for the Arts. He holds a Ph.D. from Columbia University.



The Mime Ensemble takes the magic of mime into classrooms and corporate headquarters.



# Newsweek

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Music Festival

and

The Handleman Company



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THE KRESGE FOUNDATION

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

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

LULA C. WILSON TRUST

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

The continuing support of the Lula C. Wilson Trust assists the Music Festival in providing the finest cultural programs to enrich the community as a whole.

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**MRS. GEORGE T. TRUMBULL**

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

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

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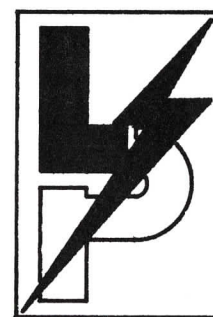
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# DETROIT SYMPHONY ORCHESTRA

## Gunther Herbig, Music Director

The Detroit Symphony Orchestra has been a part of Detroit's cultural and civic life since the Symphony's founding in 1914. In the 71 years since then, its presence has grown in the international community as well, strengthened by an impressive roster of conductors, recordings, a much-heralded European tour and radio broadcasts.

Today's Symphony is testimony to the spirit and vision of a group of civic-minded women who sponsored the first Detroit Symphony concert, conducted by the Symphony's first Music Director, Weston Gales (1914-17).

In the subsequent years, the Symphony gradually built upon its reputation as a world class orchestra through the efforts of guest conductors and music directors Ossip Gabrilowitsch (1919-36); Victor Kolar and Franco Ghione (1936-42); Karl Krueger (1943-49); Paul Paray (1952-62); Sixten Ehrling (1963-73); Aldo Ceccato (1973-77); and Antal Dorati (1977-81).

Its reputation was further enhanced by the appointment in 1984 of Music Director Gunther Herbig, who led the Detroit Symphony at Carnegie Hall this past April in its first New York performance since 1981.

Maestro Herbig was born in Czechoslovakia of Austrian parents, beginning musical studies at the Franz Liszt Academy in Weimar with Hermann Abendroth, a leading German conductor of that time.

Prior to his appointment at the Detroit Symphony, Maestro Herbig was Conductor of the Berlin Symphony (1966-73), General Music Director of the Dresden Philharmonic (1972-77), General Music Director of the Berlin Symphony (1977-83), Principal Guest Conductor of the Dallas Symphony (1979-81), and Principal Guest Conductor of the BBC Philharmonic Orchestra in Manchester (1981-83).

Maestro Herbig has appeared in North America with the New York Philharmonic, Saint Louis Symphony, orchestras of Montreal, Toronto, Los Angeles, Pittsburgh, Baltimore, and with the National Symphony in Washington, to name a few.

In addition to his conducting, Maestro Herbig has toured with the Dresden Philharmonic and the Leipzig Gewandhaus orchestras, and he has recorded some 35 discs on the Eterna label with the State Orchestra of Berlin, the Berlin Symphony Orchestra and the Dresden Philharmonic. Performances led by Maestro Herbig have been broadcast on radio in Berlin and Leipzig, in Japan, on the BBC in Great Britain, and in Detroit.

This June, Gunther Herbig led the Detroit Symphony in three of four concerts at the Casals Festival in Puerto Rico. Next season he will conduct the Orchestra in the world premiere of an original piano concerto, jointly commissioned by the Detroit Symphony, Carnegie Hall and the American Symphony Orchestra League, and written by Pulitzer Prize-winning composer Ellen Taaffe Zwilich. The New York premiere of the work is scheduled for 1987, performed at Carnegie Hall by the winner of the next Carnegie Hall International American Music Competition, the Detroit Symphony and Gunther Herbig.

Detroit Symphony concerts are regularly broadcast on radio in 12 major markets, including New York, Chicago, Boston and Washington, and on more than 50 National Public Radio stations by satellite feed. The broadcasts are produced by WQRS-FM, and they are sponsored by General Motors Corporation.

Twenty-seven Detroit Symphony recordings are currently available, with four more to be released soon. Among the most popular are Antal Dorati's recordings of Stravinsky's *The Firebird*, *The Rite of Spring*, for which the compact disc version earned the Grand Prix du Disque, and Tchaikovsky's *1812 Overture*. All are available on London-Decca.

Meadow Brook Music Festival at Oakland University, north of Detroit, is the Detroit Symphony's home for eight weeks every summer. It is recognized as one of the nation's major summer music festivals. This year's Chrysler Concert Series of Detroit Symphony performances is sponsored by the Chrysler Corporation and the Chrysler Corporation Fund.



# Detroit Symphony Orchestra

GUNTHER HERBIG  
Music Director

ANTAL DORATI  
Conductor Laureate

MICHAEL KRAJEWSKI  
Assistant Conductor

KENNETH JEAN  
Resident Conductor

## FIRST VIOLINS

Gordon Staples\*  
Concertmaster  
Bogos Mortchikian  
Associate Concertmaster

Joseph Goldman  
Gordon Peterson  
Assistant Concertmasters

Geoffrey Applegate\*  
Beatriz Budinsky\*  
Elias Friedenzohn\*  
Derek Francis  
Alan Gerstel  
Nicholas Zonas  
Lenore Iatzko\*  
Malvern Kaufman\*  
Richard Margitza\*  
Linda Snedden-Smith\*  
Ann Ourada Strubler\*  
LeAnn Toth\*  
Margaret Tundo\*  
Stacey Woolley\*  
Velda Kelly\*\*  
Ricardo Cyncynates

## SECOND VIOLINS

Edouard Kesner+  
Felix Resnick++  
Alvin Score  
Lillian Fenstermacher  
Marguerite Deslippe\*  
Ronald Fischer\*  
Walter Maddox\*  
Roy Bengtsson  
Thomas Downs  
Yien Hung\*  
Robert Murphy\*  
Jacob Robbins\*  
Bruce Smith\*  
Joseph Striplin\*  
James Waring\*

+Principal  
++Assistant Principal

\*These members may voluntarily resolve seating within the section on a regular basis.

\*\*Orchestral Fellow, Music Assistance Fund.

## VIOLAS

Nathan Gordon+  
David Ireland++  
Philip Porbe  
Eugenia Staszewski  
LeRoy Fenstermacher  
Hart Hollman  
Walter Evich  
Gary Schnerer  
Catherine Compton  
Vincent J. Lioni  
Glenn Mellow  
Darryl Jeffers

## VIOLONCELLOS

Italo Babini+  
James C. Gordon Chair  
Marcy Chanteaux++  
John Thurman  
Mario DiFiore  
David Levine  
Debra Fayroian\*  
Barbara Hassan  
David Saltzman  
Carole Catwood\*  
Haden McKay\*  
Paul Wingert\*

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Stephen Molina++  
Raymond Benner  
Maxim Janowsky  
Linton Bodwin  
Stephen Edwards  
Craig Rifel  
Donald Pennington  
Marshall Hutchinson

## 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

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Treva Womble

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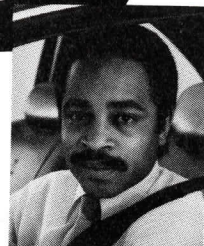
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Oliver Green  
Stephen Molina, Assistant





# SUSPENSION

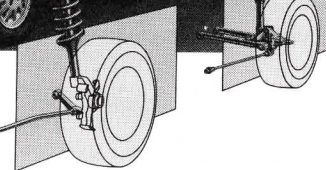


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Product Design Engineer



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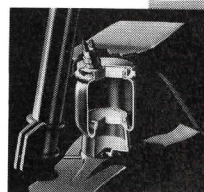


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Sunday, June 23**

## Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Stanislaw Skrowaczewski, Conductor  
Maurice Andre, Trumpeter

BERLIOZ: *Le Corsaire Overture*

HUMMEL: Concerto for Trumpet and Orchestra  
Allegro con spirito  
Andante  
Rondo: Allegro molto

INTERMISSION

ALBINONI: Concerto for Trumpet and Strings,  
Minor, Op. 9, No. 2  
Allegro e non presto  
Adagio  
Allegro

BEETHOVEN: Symphony No. 7, A Major, Op. 92  
Poco sostenuto — Vivace  
Allegretto  
Scherzo: Presto  
Finale: Allegro con brio

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

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



Maurice Andre

*Time* magazine called MAURICE ANDRE "the reigning prince of trumpet music." Since his United States debut in 1974, he has been praised for his phenomenal virtuosity. The *New York Times* wrote that "his intonational accuracy, agility, breath resources and control of dynamic nuance appear to be virtually limitless."

Born in southern France, Maurice Andre graduated with the *Priz d'honneur* from the Conservatoire de Paris. He served for eight years as the solo trumpet player for L'Orchestre Radio Television Francais, and was simultaneously engaged by the Concert Orchestra of Lamoureux.

Mr. Andre's long association with renowned conductor Karl Richter has led to tours in the United States, Soviet Union and Western Europe, where he has also performed under conductors Herbert von Karajan and Karl Bohm.

As a soloist, he has appeared at many of the world's music festivals, including those of Salzburg, Vienna and Munich. He is responsible for bringing many works back into the repertoire, especially such Baroque masterpieces as the concertos by Telemann and Torelli. In addition to his demanding performance schedule, he holds a professorship at the Conservatoire de Paris.



One of the major conducting figures of our era, STANISLAW SKROWACZEWSKI has had a long and illustrious international career. He is currently the permanent conductor and musical advisor of the Halle Orchestra, a position he assumed last season. Previously, he served as Music Director of the Minnesota Orchestra for 19 years.

Mr. Skrowaczewski still maintains an extremely active touring schedule, and last season he appeared with the Philadelphia Orchestra, Denver Symphony, Vienna Symphony, Orchestre de Paris, and Bonn Symphony, among others. One of his recent honors was an invitation from the Van Cliburn Foundation to conduct their May 1985 competition finals.

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

In 1946, he became permanent conductor of the Wroclaw Philharmonic and during the ensuing years served as Music Director of the Krakow Philharmonic (1954-56), and the Warsaw National Orchestra (1956-59). He received first prize in the International Competition for Conductors in Rome in 1956. His American debut was with the Cleveland Orchestra in 1958.

**PROGRAM NOTES by Leonard Burkat**  
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*LE CORSAIRE, OVERTURE, OP. 21*

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

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

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

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

This is not an overture to anything. It is a short atmospheric piece of the kind that Liszt extended into the symphonic poem. Like some other Berlioz Overtures it starts with rushing runs, then slows for a lyrical section. The opening figure returns and a grand new theme is heard. The material is magnificently developed and the Overture closes triumphantly.



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CONCERTO FOR TRUMPET AND ORCHESTRA  
..... Johann Nepomuk Hummel  
(Born November 14, 1778, in Bratislava; died October 17, 1837, in Weimar)

Hummel was one of those authentic but minor geniuses for whom history, alas, has little time. During his long and successful career as a composer and pianist, he was greatly admired by all the genuine "immortals," but in our time he has been rescued from oblivion by an atypical work, this Trumpet Concerto, which was never circulated while he lived.

From the ages of eight to ten, Hummel lived with the Mozarts, as a pupil and protege. In 1787, he made his first public appearance in a concert that Mozart gave in Dresden. At ten he had a string quartet performed, and shortly afterward he played a Mozart piano concerto in London. His travels took him as far as Saint Petersburg, and from 1804 to 1811 he held Haydn's old post as Music Director to the Esterhazy family. He was Beethoven's friend and a pallbearer at his funeral, and was greatly admired as a true classicist by Chopin and Schumann.

Hummel wrote his Trumpet Concerto for Anton Weidinger, a player in the Esterhazy orchestra, whose solution to the problem of getting more notes from the "natural" trumpets of the time was to fit them with keys like those on the woodwinds. His instruments worked, but they never really caught on. When the valve system that is still in use today was introduced, around 1815, it was found to be so superior that the few keyed brass instruments simply disappeared. Haydn wrote a trumpet concerto for the Weidinger instrument in 1796. Around the same time Hummel wrote a trio for it with piano and violin. His Trumpet Concerto was completed on December 8, 1803, and was first performed on January 1, 1804, at an entertainment at the Esterhazy court.

Hummel seems to have taken the manuscript of the Concerto to London on one of his concert tours, and eventually it found its way into the British Library. In 1957, it was published for the first time, in an edition prepared by the German musicologist Fritz Stein, and two years later it was first published in the United States, edited by Armando Ghitalla of the Boston Symphony Orchestra. Since that time, it has appeared in many more editions and been very widely performed.

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CONCERTO FOR TRUMPET AND STRINGS, IN D MINOR, OP. 9, NO. 2  
..... Tomaso Albinoni  
(Born June 14, 1671, in Venice; died there January 17, 1751)

Tomaso Albinoni was one of the musicians who made Venice an important center during the late Baroque era. His contemporary fellow-Venetian, Antonio Vivaldi, is somewhat better known now, but in their time, Albinoni was an equally important figure, a wealthy man who preferred the world of music to that of the idle rich. He became a distinguished violinist, and he wrote more than fifty operas, a substantial amount of other vocal music, and well over a hundred concertos, sonatas and other instrumental works. Bach thought well enough of Albinoni's music to have his pupils study it, and he also wrote four fugues on subjects by Albinoni.

In 1722, at the highpoint of his career, Albinoni published a collection of twelve concertos, Op. 9, some for strings alone and some with one or two oboes. Concerto No. 2, in D Minor,

which has been considered the best single work in the set since the music was new, has a single oboe part that will be played by a trumpet in this performance, as was commonly done then. The Concerto is in the three-movement, fast-slow-fast form that Albinoni helped establish as then modern norm: the first, *Allegro e non presto*; the second, one of the beautiful *Adagios* that Albinoni was famous for; and the third, an *Allegro* in fugal style.

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SYMPHONY NO. 7, IN A MAJOR, OP. 92  
..... Ludwig van Beethoven  
(Born December 16, 1770, in Bonn; died March 26, 1827, in Vienna)

Unlike many of Beethoven's major works, the Seventh Symphony was not years in gestation. The earliest sketches date from 1811 and in the spring of 1812, it was done. Beethoven noted the exact date of its completion in his manuscript, but unfortunately it was trimmed off by a careless bookbinder. In April, 1813, the Symphony was read through in private at the residence of his pupil, the Archduke Rudolph, and on December 8 its first public performance was given in the great hall of the University of Vienna, at a benefit concert for the soldiers wounded in the heroic battle that had, alas, failed to stop Napoleon at Hanau earlier that year.

The event was organized by Johann Nepomuk Malzel, a good musician and a mechanical genius, who is remembered as the inventor of the metronome. Another of his creations was a kind of mechanical orchestra, which he called a "panharmonicon." Beethoven has composed a curious work for this complex and cumbersome mechanism, a "Battle Symphony" describing Wellington's victory in 1813 over Joseph Bonaparte at Vitoria in Spain.

When the benefit concert was being planned, Malzel suggested that Beethoven arrange the "Symphony" for conventional orchestra augmented with percussion for such special effects as the sound of cannon. The program consisted of the Seventh Symphony; two marches, solos for a mechanical trumpet-playing device of Malzel's invention accompanied by the orchestra, and *Wellington's Victory, or the Battle of Vitoria*. Malzel somehow persuaded every important musician in Vienna at the moment, including those just passing through, to play in the orchestra. The composers Meyerbeer and Hummel, both pianists, played bass drums at opposite ends of the stage in *Wellington's Victory*. Spohr, a violinist and composer whose works were then seriously believed to rival Beethoven's, was concert master. Beethoven's composition teacher, Salieri, was assistant conductor for sound effects. By popular demand, the concert was repeated four days later.

The "Battle Symphony" was the hit of the evening, but it is a kindness to the memory of Beethoven that is now rarely heard. The Seventh Symphony pleased the audience too, and the *Allegretto* movement was encored. When the Symphony was played in 1814, an influential critic wrote that this movement was already "the crown of modern instrumental music."

Spohr wrote in his *Autobiography*, "At this concert, I saw Beethoven conduct for the first time. Although I had heard about it often, it still surprised me. He conveyed expression to the orchestra by the most peculiar body motions. Whenever there was a *sforzando* [a strong accent], he threw up his arms, which had been crossed on his breast. He crouched down at a *piano*, and bent lower as the sound diminished. For a *crescendo*, he rose gradually until, at the *forte*, he leapt into the air, often shouting aloud unconsciously at the same time."

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## News Release

### FOR IMMEDIATE RELEASE

RICHMOND, VIRGINIA, MARCH 7, 1984. "The Life Insurance Company of Virginia has been recognized for outstanding investment performance in independent studies conducted by *Pensions & Investment Age* magazine and by Merrill Lynch," Samuel H. Turner, President and Chief Executive Officer announced today.

The *Pensions & Investment* Performance Evaluation Report ranks Life of Virginia first against all funds for the latest quarter, first against funds over \$100 million on one-year returns, first against all funds on three-year returns, first against funds over \$100 million on five-year returns and first against funds over \$100 million on 10-year returns.

Life of Virginia's pooled fixed-income fund performance was measured against the performance of more than 200 banks and insurance companies nationwide as reported in the February edition of *Pensions & Investment Age*.

The Merrill Lynch Quarterly Investment Performance Analysis ranked Life of Virginia's performance against a sampling of more than 3,000 portfolios. Life of Virginia's investment performance ranked in the top 1% for 1984, the top 1% for the last three years and among the top 5% for the last five years.

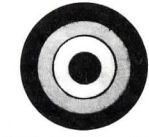
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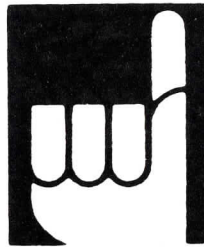
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**Piano:** Byron Janis, Tamas Vasary, Philippe Moll, Joseph Villa. **Violin:** Viktoria Mullova, Uto Ughi. **Cello:** Frans Helmerson. **Flute:** James Galway. **Trumpet:** Maurice Andre. **Viola:** Milton Katims. **Voice:** Wilhelmina Fernandez, Kimball Wheeler. **Oboe:** Hans de Vries. **Ensemble:** Meliora String Quartet. **Orchestra:** Polish Chamber Orchestra. **Recorder:** Michala Petri. **Special Appearance:** Free Flight, Cy Coleman, Bobby Mac Ferrin. **Musical Host and Pianist:** Dr. Karl Haas.

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877th Performance

## Thursday, June 27

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Walter Weller, Conductor  
Donald Baker, Oboist

DVORAK: *The Noonday Witch*, Op. 108

VAUGHAN WILLIAMS: Concerto for Oboe and Strings

Rondo pastorale  
Minuet and Musette  
Finale (Scherzo)

INTERMISSION

GLAZUNOV: Symphony No. 5, B-flat, Op. 55

Moderato maestoso: Allegro  
Moderato  
Andante

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

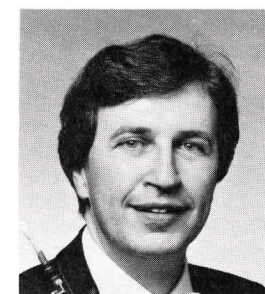
The Steinway is the official piano of the Detroit Symphony Orchestra and the Meadow Brook Music Festival.



Walter Weller

a title he received after three years' tenure as Principal Conductor and Artistic Advisor. He has worked extensively with the Vienna Staatsoper as well.

In London, Walter Weller has conducted regularly since 1973. He led the Royal Philharmonic on a highly acclaimed Far East tour, and conducted one of the first performances ever given by a European orchestra in Taiwan. In the United States, he has led orchestras of New York, San Francisco, Houston, Minnesota and Cincinnati. Orchestras in Germany, Holland, Austria, Italy and Scandinavia welcome Mr. Weller's return engagements.



Donald Baker

After nine years as Principal Oboist with the Dallas Symphony Orchestra, DONALD BAKER joined the Detroit Symphony in 1973. His performing career has taken him to the Aspen Music Festival and the Santa Fe Opera. In the Detroit area, he is a frequent performer at the "Brunch with Bach" series at the Detroit Institute of Arts, and he plays in various chamber music groups.

Donald Baker has performed as a soloist with the Detroit Symphony on many occasions. At Orchestra Hall in 1981, he gave the world premiere of *Five Pieces for Oboe*, a work composed for him by Detroit Symphony conductor laureate and composer Antal Dorati.

880th Performance

## Sunday, June 30

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Walter Weller, Conductor  
Tatiana Troyanos, Mezzo-Soprano

SMETANA: *The Moldau*, Symphonic Poem No. 2  
from *Ma Vlast*

BERLIOZ: *Les nuits d'ete*  
Villanelle  
The Specter of the Rose  
On the Lagoons  
Absence  
At the Cemetery — Moonlight  
The Unknown Isle

INTERMISSION

GLAZUNOV: Symphony No. 5, B-flat, Op. 55

Moderate maestoso: Allegro  
Moderato  
Andante  
Allegro maestoso

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



Tatiana Troyanos

Critics on both sides of the Atlantic have praised TATIANA TROYANOS' extraordinarily sensuous voice, superb musicality and electrifying stage presence. Since her debut with the Metropolitan Opera in 1976, she has received world acclaim for her performances with opera companies in Chicago, San Francisco, Vienna, London and Paris. She has also collaborated with some of the world's finest orchestras and conductors, including Claudio Abbado, Karl Bohm, Leonard Bernstein, James Levine, Sir Georg Solti, and Herbert von Karajan.

Miss Troyanos has been seen on PBS television's *Live from the Met* series in the roles of Venus from *Tannhauser*, Octavian in *Der Rosenkavalier*, and Didon in *Les Troyens*.

Her recent recital tour took her to New York, London, Paris and Hamburg. She gave the world premiere of Rachmaninoff's operatic scene *Mona Vanna* with the Philadelphia Orchestra at the Saratoga Festival. In 1977 Miss Troyanos made operatic history in her La Scala debut as the only American in the first world-wide live telecast and radio broadcast of an opera, appearing as Adalgisa in *Norma*.



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*THE NOONDAY WITCH*, SYMPHONIC POEM, OP. 108  
..... Antonin Dvorak  
(Born September 8, 1841, in Nelahozeves; died May 1, 1904, in Prague)

The father of Antonin Dvorak was a village innkeeper and butcher who hoped to pass his trade on to his son, but the young man turned instead toward music, took up the violin and organ, and at sixteen left home to study in Prague. Five years later he joined the orchestra of the National Theater, playing the viola (which in those days was the instrument of failed violinists), and soon began to test his creative powers with extended compositions in the classical forms. Until he was more than thirty years old, he was unknown as a composer outside the little circle of musicians in Prague with whom he tried out his first efforts at writing chamber music.

In 1874, he submitted the scores of two symphonies and several other works with an application for a government stipend. Johannes Brahms was a member of the jury that examined the submissions, and although he was a stern critic and a man of great reserve, he found much to admire in them, made sure that Dvorak received several generous grants and even recommended the younger man's works to his publisher. It was the beginning of Dvorak's great career. The two men became lifelong friends and Dvorak was long faithful to the pure classical ideals that Brahms's work reflected, adding to them only the flavor of the folk music of his native Czechoslovakia.

As the years went by, Dvorak composed a number of descriptive works for orchestra of the kind that Brahms himself avoided, but it was not until 1896, the year before Brahms died, that he worked in the new form favored by the opposing Liszt-Wagner school, the symphonic poem. Dvorak wrote four symphonic poems that year, all on subjects from Czech folklore as told in poems by Karl Jaromir Erben. *The Noonday Witch* (in Czech, *Polednice*) is the second of them, composed in just a few weeks during January and February, and first performed on June 6, at a Prague Conservatory concert. Hans Richter, the great conductor who was a disciple of Wagner, was captivated by Dvorak's new achievements and conducted several of the symphonic poems in Vienna, London and elsewhere.

Witches are ordinarily thought of as nocturnal beings, but there are Czech folktales about witches who come at midday and spirit away the souls of naughty children. This symphonic poem opens with a calm introduction picturing a quiet home, but then an ill-behaved child and scolding mother are heard. She threatens the child with the Noonday Witch, who then creeps in and shouts, "Give me the child!" and begins a bizarre dance. The mother's cries turn to groans and sobs and soon the sound of churchbells drives the witch away, but when the father returns home he finds the mother lying unconscious beside the dead child. He wakes her, and in the closing passages, the two express their grief.

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

After a long and quiet period in the history of music in England, a new school of interesting nationalist composers came into existence there in the early years of this century. They systematically collected and studied their country's folk music, and they received the great works that their countrymen had written from the fifteenth to the eighteenth centuries. They

were activist-composers who also wrote, taught, played and conducted, in concert hall, church, theater, school—wherever music could be made. They gave traditional and historical English music a new place in musical life.

Vaughan Williams was the greatest of these composers. He was given a rigorous classical and musical education, studied in Berlin with Max Bruch, and even after he had earned his doctorate from Cambridge University went to Paris to polish his technique under the tutelage of Ravel. In the course of his long career he composed nine symphonies, five operas, and a large number of works in almost every imaginable musical form.

In 1944 Vaughan Williams wrote his Oboe Concerto for Leon Goossens, who was one of the great musicians of the time. Goossens gave the first performance on September 30, 1944, in Liverpool, and probably simplified the fiercely difficult solo part for publication and subsequent performance. The music is both witty and tart, and its weight seems to increase in the course of the piece. It is set in three movements: the first pastoral; the second, a rustic minuet, and the third, a kind of contest between soloist and strings.

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SYMPHONY NO. 5, IN B-FLAT, OP. 55  
..... Alexander Glazunov  
(Born August 10, 1865, in Saint Petersburg; died March 21, 1936, in Paris)

After Tchaikovsky died, in 1893, the two most important living Russian composers were Rimsky-Korsakov and his disciple, Alexander Glazunov, who had become his pupil when only fifteen years old. At the age of seventeen Glazunov wrote his astonishingly mature First Symphony, which established him as a new young master in Russia, and before long it was performed in Western Europe too. From 1905 to 1928 he was the Director of the Saint Petersburg Conservatory, where he exerted a profound influence on a greatly gifted generation of Russian musicians that included composers like Prokofiev and Shostakovich, and performers like Jascha Heifetz. His paternal interest in the students and his generosity in helping them with both personal and artistic problems made him a greatly beloved figure. Among the Petersburg musicians of the time, only Stravinsky, with characteristic independence (and perhaps with some jealousy of Glazunov's closeness to Rimsky-Korsakov), seems not have gotten along with him.

Glazunov was a steadfast opponent of the repressive Czarist regime and after the 1917 Revolution he succeeded in protecting the Conservatory from political influence, but the struggle wearied him, and in 1928 he went abroad on leave and eventually settled in Paris. When he visited the United States, in 1929, he conducted many concerts of his own works, but he wrote little during his last years. In Western musical life, Glazunov is now remembered chiefly for his Violin Concerto and his ballets *Raymonda* and *The Seasons*, but his many works include eight symphonies and a substantial amount of chamber music. In the Soviet Union his memory is revered for the art and skill with which he combined Russian and Western elements in his music.

This Fifth Symphony, completed in 1885 when he was only thirty years old, is clearly the work of an extravagantly talented composer, joyously exercising a high level of creative imagination. It is just as clearly the work of a composer who was closely acquainted with the symphonic thought of such recent "moderns" as Tchaikovsky and Brahms (who, incidentally, admired one another as professionals though neither liked the other's music very much). Even Stravinsky had to admit, though grudgingly, that he held a degree of admiration of Glazunov's "feeling for symphonic form," if not for the symphonies themselves.

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*THE MOLDAU*, SYMPHONIC POEM NO. 2 FROM *MA VLAST* ("MY COUNTRY")  
..... Bedrich Smetana  
(Born March 2, 1824, in Litomysl, Bohemia; died May 12, 1884, in Prague)

The Czechs revere the memory of Smetana, the man who created a place in the opera house and concert hall for music that expressed the character of their people, described their countryside and preserved their songs and dances. When he was young, Smetana's parents resisted his inclination to the arts, but his compulsion to compose was a powerful one. He wrote his first little piano piece when he was only eight years old, and at fifteen he composed a string quartet. When he was nineteen, his father withdrew his active opposition to a career in music, but the son refused to accept further support from his family and left for the capital, Prague, determined to become a pianist as great as Liszt and a composer as great as Mozart. He never reached those great heights, but he attained a place of great honor in the history of music nevertheless.

In 1872, Smetana first began to think of composing a series of symphonic poems that would describe several aspects of Bohemia and its people: their history, their myths and their vision of independence as a nation. He wrote four of them during a period of less than a year, in 1874 and 1875, and added two more during the next few years. Each of the six symphonic poems is a complete work that can be played separately, but the entire cycle is so organized that they can also be played in a continuous sequence, as a monumental single work in six huge movements entitled *Ma Vlast* ("My Country").

The most popular of the symphonic poems is *Vltava*, the Czech name of the great river that we usually call, in German, the Moldau. The best account of what Smetana sought to portray in this music is his own:

"The composition depicts the course of the river from its beginning, where two brooks, one cold, the other warm, join in a stream that runs through forests and meadows, and the lovely countryside, where merry feasts are being celebrated. Water-spirits dance in the moonlight. On rocks nearby, the outlines of ruined castles, proudly soaring into the sky, can be seen. The Moldau swirls through rapids and flows in a broad stream toward Prague. It passes Vysehrad [an ancient castle, south of the city, that is the subject of the first symphonic poem in the series] and disappears into the distance, where it joins the Elbe."

There is no need to describe the construction of the work, for it is music that reveals itself quickly and easily to the listener. However, the great theme that Smetana chose to represent the river has an interesting history. This melody is now commonly sung in Czechoslovakia with some amusing words about a cat coming into a house through a hole in the wall, while a dog comes in through a window, and it is generally thought to be a Czech folk song inserted into the symphonic poem by the composer. The truth is very nearly the opposite. When *The Moldau* became well known, the people took over Smetana's tune and added existing, familiar words to it. The text is an old one, and it was first published in a big collection of Czech folk songs that appeared during Smetana's lifetime—but with an entirely different melody.

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*NUITS D'ETE* ("SUMMER NIGHTS"), OP. 7  
..... Hector Berlioz  
(Born December 11, 1803, in La Cote-Saint-Andre; died March 8, 1869, in Paris)

In 1841, Hector Berlioz published six songs with piano accompaniment, gathered together under the collective title *Nuits d'ete* ("Summer Nights"). The texts were all by his friend, the elegant poet, novelist and critic Theophile Gautier (1811-1872). Although issued as a group, they were originally set to music in such a way as to be best suited for various voices—tenor or baritone or a woman's low voice. They are now most often sung by women, with minor adjustments to the music if necessary, usually simple changes of key in two of them. Berlioz orchestrated the accompaniments of single songs from the group at various times, and in 1856 he revised them and put all six into their present form.

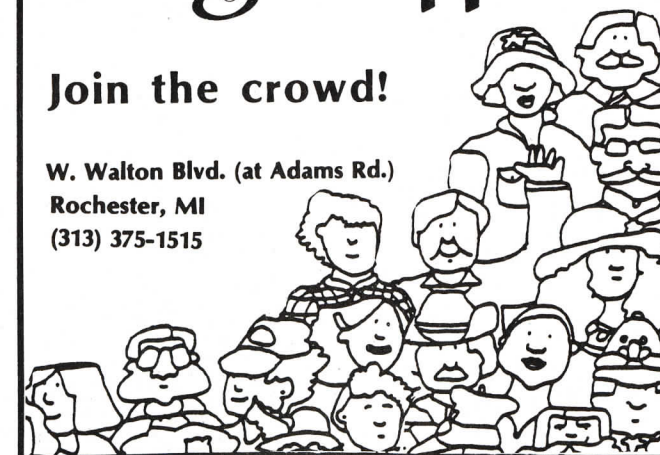
- I. Villanella
- II. The Specter of the Rose
- III. On the Lagoons
- IV. Absence
- V. At the Cemetery—Moonlight
- VI. The Unknown Isle

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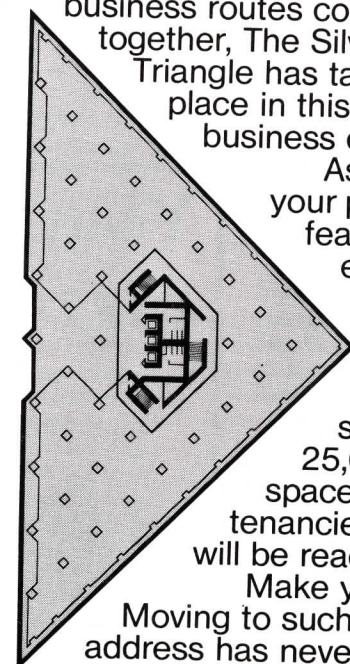






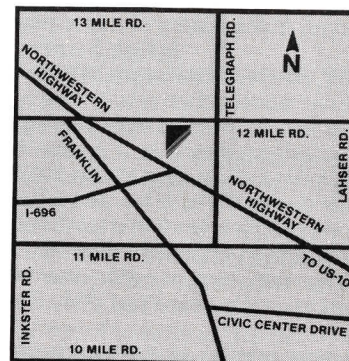
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883rd Performance

## Thursday, July 4

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Sixten Ehrling, Conductor  
Andre Watts, Pianist

BEETHOVEN: *Lenore Overture No. 3*

BEETHOVEN: Concerto for Piano and Orchestra  
No. 5, E-flat, Op. 73, *Emperor*  
Allegro  
Adagio un poco moto  
Rondo: Allegro

INTERMISSION

SCHUMAN: *American Festival Overture*

HANSON: Symphony No. 2, Op. 30, *Romantic*  
Adagio-Allegro moderato  
Andante con tenerezza  
Allegro con brio

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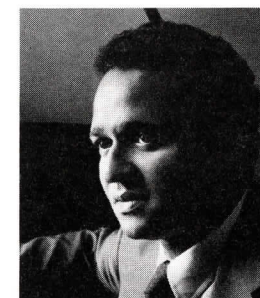
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Sixten Ehrling

United States, Canada, Japan and Australia. He has also led numerous performances at the Metropolitan Opera, the San Francisco, and other American opera houses, and he has served as Principal Guest Conductor of the Denver Symphony. In recent seasons, he was associated with the Vienna State Opera, and in 1984 he conducted the Danish National Orchestra on a major tour of the United States. A highly respected teacher as well, he has been closely connected with the conducting program at Juilliard.

The Finnish Order of the White Rose was awarded to Sixten Ehrling for his widely heralded recordings of the seven Sibelius symphonies.



Andre Watts

The spectacular career of ANDRE WATTS has a story-book beginning. At age 16, he was thrust into the international arena when Leonard Bernstein introduced him to CBS television viewers as soloist for a New York Philharmonic Young People's Concert, and three weeks later presented him to the Philharmonic's regular subscribers as a last minute substitute for the ailing Glenn Gould. The ovations for his

debut performance were reported by wire services and publications around the world. In the 20 years since then, Andre Watts has played consistently to standing-room-only audiences and has earned a secure place among the world's keyboard giants.

Born in Nurnberg, Germany, the son of an American GI and his Hungarian wife, Mr. Watts lived in Europe until he was eight, beginning music studies at age four. Studies at both the Peabody Conservatory and the Philadelphia Musical Academy preceded his New York debut. Then he spent three years continuing academic work at the Lincoln Preparatory School and piano studies with Leon Fleisher.

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LEONORE OVERTURE NO. 3

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

Beethoven's only complete opera, which we know as *Fidelio*, was originally entitled *Leonore*, after a melodrama based on an actual event in the French Revolution. For political reasons, the opera 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

886th Performance

## Sunday, July 7

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Sixten Ehrling, Conductor  
Andre Watts, Pianist

WAGNER: Overture to *Rienzi*

BEETHOVEN: Concerto for Piano and Orchestra  
No. 5, E-flat Major, Op. 73, *Emperor*  
Allegro  
Adagio un poco moto  
Rondo: Allegro

INTERMISSION

PROKOFIEV: Symphony No. 7, C-sharp Minor,  
Op. 131  
Moderato  
Allegretto  
Andante espressivo  
Vivace

The 1985 V. Everett Kinsey Memorial Concert

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becomes assistant to the jailer. When the villainous Governor decides to kill Florestan and orders a grave dug, Leonore reveals her identity and holds the evildoer at gunpoint until the trumpets announce the arrival of the Minister, who frees all the political prisoners and sends the Governor to a dungeon cell.

The opera failed at its first performance, in 1805, and again when revised for a new production in 1806. The third version, which was not performed until 1814, is one of the greatest works of the musical theater. Beethoven wrote four different overtures for the opera. *Leonore Overture No. 3*, which was used in the 1806 production, is an orchestral synopsis of the drama's climatic moments, welded into a short symphonic poem of great power. It was published in 1810 and has since become the most popular of them all, in the concert repertoire. In the opera house it is sometimes played as an entr'acte.

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**CONCERTO FOR PIANO AND ORCHESTRA NO 5, IN E-FLAT, OP. 73 (EMPEROR CONCERTO)**

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

Beethoven wrote his Fifth Piano Concerto in the course of the year 1809, a difficult time during which the army of Napoleon bombarded and occupied Vienna. The noise of the cannon tortured the composer, whose hearing was already failing. Food was scarce and expensive. His wealthy and noble friends fled to their country estates, and the beautiful parks where he used to take long walks while working out musical problems were closed to the public, shutting him off from one of his principal pleasures.

By this time, Beethoven's hearing was so poor that he could not play the Concerto in public, and its premiere was probably given in Leipzig late in 1810 by a pianist named Johann Schneider. An influential critic who was there wrote in a magazine article, "It is without doubt one of the most original, imaginative, effective and difficult of all concertos in existence," and went on to report the excitement and enthusiasm of the audience. When Beethoven's famous pupil Carl Czerny gave the first Vienna performance, early in 1812, there was little if any enthusiasm—not because of the music or the performance, but because of the distractions of the rest of the program: a series of living tableaux on Biblical subjects, presented by the Noble Ladies' Charitable Society.

The soloist, rather than the orchestra, starts the Concerto's *Allegro* first movement. This is not really a serious departure from common practice, because this music, as soon becomes apparent, is only a huge introductory flourish punctuated by smashing chords from the orchestra, not the subject matter of the movement, which is later played by the orchestra. The task of developing the themes seems to be undertaken principally by the orchestra, with the difficult piano part only an accompaniment, a musical mannerism that Brahms would later use so effectively in his piano concertos. In another structural and stylistic advance, there is no longer a stop for the insertion of a cadenza improvised by the soloist or even one written by the composer. The cadenzas for this Concerto are written into the score as integral parts of the musical continuity.

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**AMERICAN FESTIVAL OVERTURE**

..... William Schuman  
(Born August 4, 1910, in New York City)

The multifaceted career of William Schuman seems to have supported and enriched his work as a composer, not to have

limited or obstructed it. He has written symphonies, dance scores for Martha Graham and Anthony Tudor, string quartets and a large number of other works in many forms. His output has been steady since he came to artistic maturity in the late 1930's and forms an important body of works in the repertoire of American music. Yet throughout his long and productive years of work as a composer, he has also had great influence on the quality of our musical life through his work as a teacher, executive editor of a great music publishing firm, President of the Juilliard School of Music and President of the Lincoln Center for the Performing Arts.

Schuman was born and educated in New York, earned two degrees from Columbia University, studied composition with Roy Harris, and took courses at the Mozarteum Academy in Salzburg. His works are highly varied in character, but the most typical are the large vigorous, well-developed compositions for orchestra. They are usually based on long lyrical melodic lines that often become huge, brilliant blocks of orchestral sound.

When the *American Festival Overture* was first performed, Schuman wrote, "The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-EE' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines."

The very festive occasion was a pair of special concerts of music by American composers that Serge Koussevitzky and the Boston Symphony Orchestra gave in October, 1939. In February, Koussevitzky had played the young composer's Second Symphony and asked him for a new work for the American Festival. Schuman composed the Overture that summer on the island of Martha's Vineyard.

**SYMPHONY NO. 2, OP. 3 (Romantic)**

..... Howard Hanson  
(Born October 28, 1896, in Wahoo, Nebraska; died February 26, 1981, in Rochester, New York)

Howard Hanson was an American composer whose parents emigrated from Sweden to the American Midwest where he was born and first educated. He studied composition in New York and Chicago, taught in California, and in 1924 began his forty-year tenure as head of the great Eastman School of Music of the University of Rochester. In this prestigious post, Hanson became one of the most influential American musicians and greatly enriched our musical life. He taught two generations of American composers, and as a conductor in Rochester he generously performed the works of American composers of every school.

Hanson was also a prolific composer whose music fluently expressed his romantic ideals. The central works in his long catalog are the seven symphonies he wrote between 1922 and 1977. At the time of its first performance, Hanson wrote about the *Romantic Symphony*, "It represents for me a definite embracing of the romantic. I recognize, of course, that romanticism is, at the present time, the poor step-child, without the social standing of her elder sister, neo-classicism. Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young, and vigorous growth. [Abridged]"

It was commissioned in observance of the fiftieth anniversary of the Boston Symphony Orchestra, which gave the work its first performance, on November 28, 1930, under the direction of Serge Koussevitzky.

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**OVERTURE TO RIENZI**

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

In the summer of 1837, Wagner read a German translation of Bulwer-Lytton's 1835 novel *Rienzi* and was immediately inspired to compose an opera about this last of the Roman tribunes. The historical Cola di Rienzi was a fourteenth-century figure who failed in at least two attempts to set up a unified Italian state under Roman leadership. His story had great appeal to the Romantics and was also the subject of a poem by Byron.

The Overture, which was the last part of the work to be finished, was completed on October 23, 1840, and the opera was first performed at the Royal Saxon Court Theater in Dresden on October 20, 1842. The themes of the Overture are all taken from the opera. The long trumpet note with which it opens is the signal for a popular uprising against the nobles. The following beautiful melody for violins and cellos is *Rienzi's* Prayer in Act V. The main portion of the Overture uses music from a chorus in the finale of Act I and a revolutionary battle hymn in Act III.

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**SYMPHONY NO. 7, IN C-SHARP MINOR, OP. 131**

..... 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 his return to Russia, in 1933.

Prokofiev began to work on the Seventh Symphony less than two years before the end of his life and it was his last completed composition. He finished sketching the work on March 20, 1952, but his health was so poor that he had to call on a young pianist he admired, Anatoly Vedernikov, to complete the orchestration. The Symphony was performed for the first time on October 11, 1952.

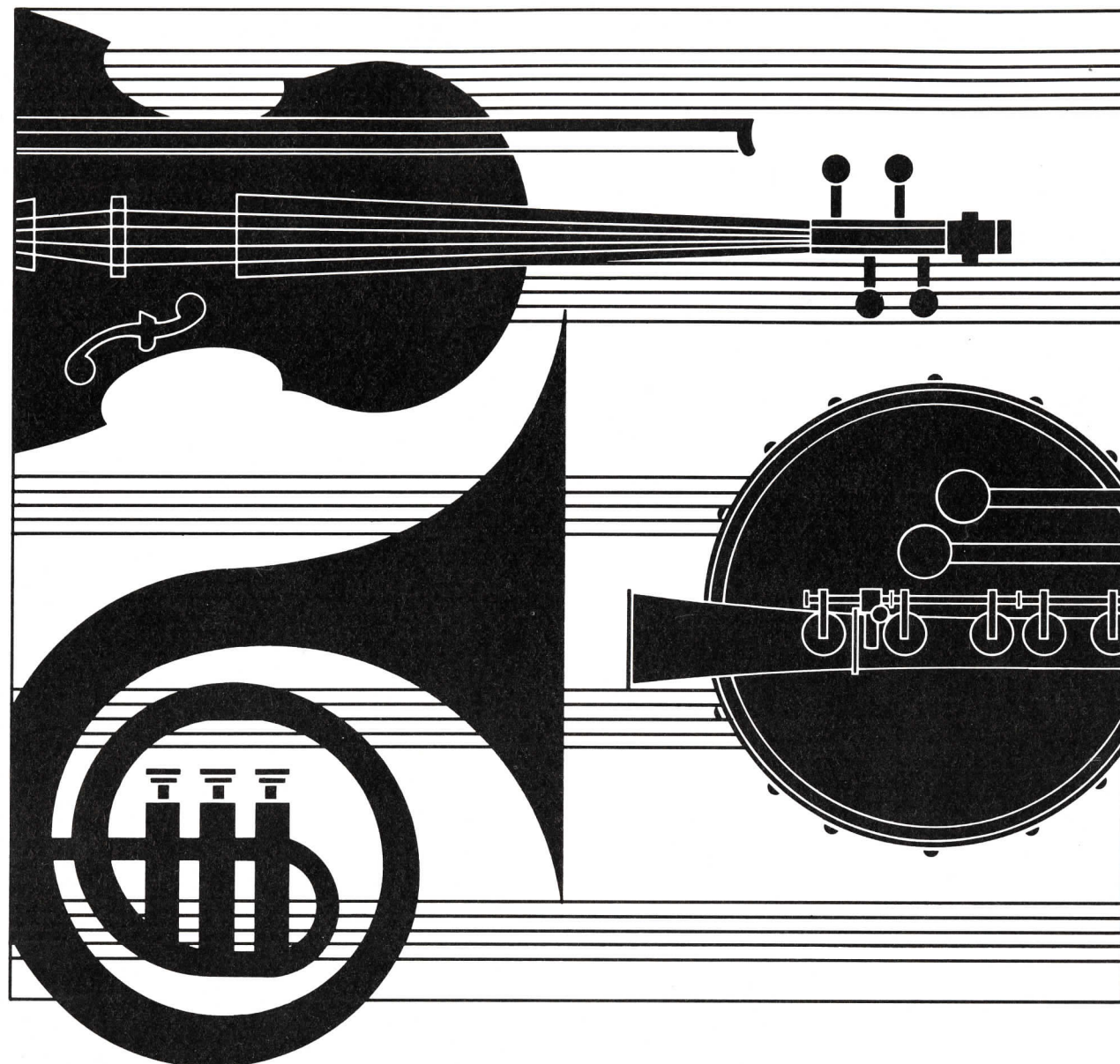
**"The language of  
tones belongs to all mankind,  
and melody is the absolute language  
in which the musician  
speaks to every heart"**

**Richard Wagner**



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**Thursday, July 11**

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Paavo Berglund, Conductor  
Eugene Wade, Hornist

MOZART: Symphony No. 38, D Major, K. 504, Prague  
Adagio: Allegro  
Andante  
Finale: Presto

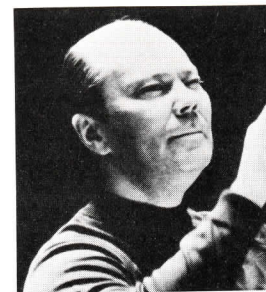
HAYDN: Concerto for Horn and Orchestra, D Major  
Allegro  
Adagio  
Allegro

INTERMISSION

FRANCK: Symphony in D Minor  
Lento: Allegro non troppo  
Allegretto  
Allegro non troppo

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*Paavo Berglund*

founded the Finnish Chamber Orchestra.

After a period as Assistant Conductor he became Principal Conductor of the Finnish Radio Symphony Orchestra in 1962. During his eight year tenure he raised the Orchestra to an international standard, and they became widely known through tours which included a visit to the Soviet Union.

Maestro Berglund was a guest conductor of the Bournemouth Symphony in England in 1965. From 1972 to 1979 he served as that orchestra's Principal Guest Conductor, and from 1974 to 1979 he also was Principal Conductor of the Helsinki Philharmonic.

Finland has produced several outstanding conductors in past years. To this distinguished line belongs PAAVO BERGLUND, who was born in Helsinki in 1929. As a young man his musical studies took him to Vienna, and the activities there of conductors such as Knappertsbusch and Furtwangler left a profound impression on him. At the age of 20 he became a violinist in the Finnish Radio Symphony Orchestra, and later



*Eugene Wade*

music education from Wichita State University, and earned a Master's degree from Northwestern University. In 1967 he received a Performer's Certificate from the Eastman School of Music, where he studied under Verne Reynolds.

Principal horn with the Detroit Symphony since 1972, EUGENE WADE has distinguished himself many times in both orchestral and solo performances. Before joining the Detroit Symphony, he played with the New Orleans Philharmonic, Rochester Philharmonic, and Minnesota Orchestra.

A native of Kansas, Eugene Wade began his musical studies at the age of 13. He graduated with a Bachelor's degree in

891st Performance

**Sunday, July 14**

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Paavo Berglund, Conductor  
Alicia de Larrocha, Pianist

VERDI: Overture to *La forza del destino*

BEETHOVEN: Concerto for Piano and Orchestra  
No. 3, C Minor, Op. 37  
Allegro con brio  
Largo  
Allegro

INTERMISSION

FRANCK: Symphony in D Minor  
Lento: Allegro non troppo  
Allegretto  
Allegro non troppo

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*Alicia de Larrocha*

toured the United States and Canada almost every year since 1965, playing on virtually every major recital series and with every major orchestra in the land.

Honors to Miss de Larrocha for her anniversary year included a Doctorate of Music from the University of Michigan and designation as Musician of the Year from Musical America, which featured her portrait on the cover of its yearly directory of the musical arts.

1979 marked the golden anniversary of ALICIA DE LARROCHA'S performing career. The great Spanish pianist made her public debut in early 1929 and embarked on a career which has become in recent years one of fanatical devotion from concertgoers throughout the world, and uncommon praise from press, public and colleagues. Idolized in particular by the North American public, Alicia de Larrocha has



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**SYMPHONY NO. 38, IN D MAJOR, K. 504 (PRAGUE SYMPHONY)**

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

On December 10, 1786, Mozart's opera *The Marriage of Figaro*, which had been received with no great enthusiasm at its earliest performances in Vienna, was produced in Prague for the first time. It was an immediate success there, and the composer accepted the invitation of a noble music-lover to come see it. He had completed this Symphony four days earlier, on December 6, he took it along with him and conducted its first performance on January 19, 1787.

When Mozart arrived in Prague with his wife and brother-in-law, he was entertained in the city's most fashionable circles. For a man who, during much of his adult life, had seldom received the recognition that was his due, this reception was especially gratifying. The whole town was *Figaro*-mad. Mozart reported that it gave him great pleasure to see people dance at formal balls to the music of *Figaro*, transformed for the occasion into quadrilles, and to hear tunes from the opera whistled on the street. The new *Prague* Symphony was a great success, too. When the applause called Mozart to the platform, he sat down at the piano and improvised for a half hour. Called back again, he improvised a set of twelve variations on the aria *Non piu andrai* from *Figaro*. Prague felt a real attachment for its symphony too. During its first eleven years it was performed there more than a hundred times.

A long, slow introduction to the first movement, like the one in this Symphony, was common in the late works of Haydn, but only four of Mozart's forty-one symphonies have them. The absence of a minuet does not signal a return to the early Italian style of the three-movement symphony. The work feels quite complete without one. After the imposing *Adagio* introduction, the Symphony's first movement, *Allegro*, is rich in rhythmic and contrapuntal interest. The slow movement, *Andante*, combines profound expression with drama. Counterpoint and syncopated rhythm again play an important role in the final *Presto*, the most animated and playful of the three movements.

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**CONCERTO FOR HORN AND ORCHESTRA, IN D MAJOR, H.VIId:3**

..... Joseph Haydn  
(Born March 31, 1722, in Rohrau; died May 31, 1809, in Vienna)

Joseph Haydn was one of the greatest composers in the history of orchestral music, but, for so productive a worker, he wrote curiously few concertos. The reason is perhaps that although he played the violin and piano with professional competence, he was not a great virtuoso himself, as Bach, Handel, Mozart and Beethoven were. That he had no distaste for virtuosity is evident from the difficulty of his symphonies, his quartets, his piano trios and piano sonatas. Haydn wrote hundreds of works in every other important form, but the princely family that employed him as staff conductor and composer was quite content with the occasional concerto he composed for some particularly talented member of the house orchestra, and he wrote some for special occasions and on commission.

It used to be thought that when Haydn wrote this Concerto, in 1762, it was to show off the skills of a new player in his orchestra, but recent findings suggest the possibility that he wrote it for a Viennese friend, Ignaz (or Joseph) Leutgeb, the horn player for whom Mozart later wrote several beautiful works. The music is neatly laid out by the young composer so

that the early horn's limitations do not hamper the free flow of melody. The manuscript is written carefully, but perhaps in some haste at the end. On the last two pages, Haydn mixed up the lines of music for oboes and first violins and noted in the score, "Written in my sleep!"

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**SYMPHONY IN D MINOR**

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

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

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

Neither the public nor the critics understood the work and both were quick to condemn it. D'Indy quotes a Conservatory professor contemptuously, "That, a symphony? But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven with English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never by a symphony!" The professor can be excused for not knowing Haydn's Symphony No. 22, written in 1764, which has not one but two English horns, for its existence was then known only to a few scholars. Franck was satisfied with his work. When he returned home after the concert and his wife and son greeted him at the door with a barrage of questions on how it had gone, he replied simply, "It sounded well, just as I thought it would."

The Symphony shares with Franck's famous Violin Sonata the principal characteristics of his late style: the musical instability that comes from constantly shifting harmonies, and the stabilizing counterforce of the related melodies and cell-like fragments of melodies that recur throughout the work, unifying the movements and giving the whole a coherence that it might otherwise lack. Carrying musical material forward in this way from one movement to another has come to be called "cyclical form."

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**OVERTURE TO THE OPERA, LA FORZA DEL DESTINO**

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

After February, 1859, when *Un Ballo in Maschera* was first performed, Verdi composed no new opera for more than two

years. On June 3, 1861, he signed a contract to write one for the Imperial Theatre in St. Petersburg and chose as his subject *La Forza del Destino* ("The Power of Destiny"), based on a famous Spanish play, *Don Alvaro, o la Fuerza del Destino*, by Don Angel de Saavedra, Duke of Rivas. It tells of the power of fate to destroy—sometimes through improbable means—Don Alvaro, the woman he loves, her father and her brother. It is surely one of the gloomiest of all operas, but perhaps Verdi felt that it would appeal to the Russian taste for morbid tales.

*La Forza del Destino* had its premiere on November 10, 1862, in St. Petersburg. In appreciation, Czar Alexander II conferred upon Verdi the Order of St. Stanislaus, an honor not customarily accorded to artists. The Czar may have been well satisfied with the opera, but the composer was not. Six years later, Verdi made extensive revisions in the work for presentation in a new form at La Scala in Milan on February 20, 1869. Among the changes was the expansion of the opera's original brief orchestral introduction into the dramatic overture we know today. The principal thematic material of the Overture to *La Forza del Destino* is the somber fate motif that dominates the entire opera and music associated with the hero, Don Alvaro, and the heroine, Leonora.

**CONCERTO FOR PIANO AND ORCHESTRA NO. 3 IN C MINOR, OP. 37**

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

Beethoven completed his Third Piano Concerto in 1800, when he was thirty years old, using material that he had been gathering in his sketchbooks for several years. It is one of the early works in the second of the three creative periods into which his life is conventionally divided, with much of his great predecessor Mozart still to be heard in it but much of the mature Beethoven, too. The expression is bolder than in his first two piano concertos and more dramatic too, but, as Charles Rosen pointed out in his brilliant book, *The Classical Style*, it is also full of recollections of the Mozart Piano Concerto, K.491, in the same key of C Minor, that Beethoven greatly admired. It is as though the young composer was bent on setting down a stereotypical classical concerto, so that when he got to his later ones he could introduce important changes in the form and style.

At a concert given in Vienna on April 5, 1803, this Concerto, the Second Symphony and the oratorio *Christ on the Mount of Olives* were all performed for the first time. In the rush of preparation, Beethoven sat up in his bed through the night before the first rehearsal, getting down on paper as much as he could of the music that was already complete in his mind. He did not bother to note all the details of the piano part, since he was to play it himself, but he asked a musician friend to turn the pages for him at the concert even though many of them were blank or had only a few hastily scribbled notes on them. As he played, Beethoven nodded his head periodically as a signal to the turner and was greatly amused by his friend's mystification and anxiety about his almost entirely unnecessary function.

In the first movement of the Concerto, *Allegro con brio*, there is a long and full orchestral expositoin of its themes, and then the soloist announces with a series of powerful rushing scales that it is his turn to take over. Some years later Beethoven wrote out a solo cadenza for this movement, but it may not be very much like what he improvised when he was himself the soloist, for it was probably written for the Emperor's youngest son, Archduke Rudolf, his gifted pupil and generous, faithful friend, but hardly his equal as a pianist. After the cadenza, the themes are not run through again, but the music jumps ahead to the brilliant closing section. In the slow movement, *Largo*, a solemn theme in a remote key is richly developed in a dialog for piano and orchestra. The finale is a rondo, *Allegro*, in which the main theme recurs in alternation with contrasting episodes. At one point, Beethoven reminds us of the slow movement by wrenching the main theme back into its distant key, and in the final episode he turns to a sprightly new rhythm.



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# THE BOSTON POPS

894th Performance

## THE BOSTON POPS

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition.

Boston, of all American cities, had a reputation for sobriety in matters musical — the notion of "good music" as "high art" was intimately bound up with the understanding that music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer "concerts of a lighter kind of music."

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the "Promenade Concerts," they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Walkure*. Several of the conductors were significant musical figures: Timothee Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra; and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once a year.

The new century dawned in Boston with a new name and a new home for the "Promenade Concerts." The change came with the temporary move from Music Hall to Mechanics' Hall while the Boston Symphony's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the "Pops." Now being frequently performed was a recent patriotic work by America's "March King," John Philip Sousa, which in later decades was to become a celebrated Pops signature piece — "The Stars and Stripes Forever."

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. With the establishment of the BSO's players could not also appear regularly in the outdoor concerts. The solution was to create a second permanent ensemble, the Boston Pops Esplanade Orchestra, comprised of the outstanding musical talent of the Boston area. As the name suggests, they perform most of the Esplanade concerts. They have also come to share the Symphony Hall performances and today present nearly half of the spring Pops season.

Recordings, tours, and guest appearances made Fiedler and the Pops famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to "go gold" by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Pops as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the National Public Television program *Evening at Pops*, a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson led the orchestra until John Williams was appointed Conductor in January 1980. Mr. Williams has retained what he refers to

# 100th BIRTHDAY CELEBRATION

as the "tripartite program format," with an opening third of light-classical music, a middle third often featuring a classical or popular soloist, and a final portion of popular music, frequently drawn from theater or film scores.

Mr. Williams has broadened the Pops repertory, maintained the popularity of *Evening at Pops*, and led a series of best-selling recordings under an exclusive contract with Philips Records. These include *Pops Out of This World*, *Pops in Spae*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, and, most recently, *With a Song in My Heart*, featuring soprano Jessye Norman.

The Pops season begins immediately following the close of the Boston Symphony Orchestra's subscription season, usually in early May, and continues through mid-July. There is an annual Christmas Pops series and a New Year's Eve Gala at Symphony Hall, as well. Pops concerts are performed by the Boston Pops Orchestra, which is comprised of members of the Boston Symphony Orchestra (except for twelve of the orchestra's principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra. The list of distinguished conductors who have led the Pops in recent years includes Erich Kunzel, John Lanchbery, Lionel Newman, John Covelli, Mitch Miller, and Henry Mancini. In addition to their other activities, the Pops makes frequent tours throughout the United States.

The Boston Pops 100th Birthday Celebration is sponsored by The Signal Companies, Inc.

John Williams and the Boston Pops record exclusively for Philips Records.

## JOHN WILLIAMS

The 100th Birthday Season is John Williams' sixth as conductor of the Boston Pops. In January 1980 he became the 19th conductor of the Pops.

He was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again, Williams moved to Los Angeles and began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs, winning two Emmys for his work.

Williams has composed the music and served as music director for over sixty films. He has received 21 Academy Award nominations and has been awarded four Oscars and 15 Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.*

In addition to his film music, Williams has written many concert pieces, including two symphonies and a flute concerto and violin concerto recorded by the London Symphony Orchestra. His *Jubilee 350 Fanfare* heralded the 350th birthday of the City of Boston in September 1980. He dedicated his *Pops on the March*, written for the 1981 Pops season, to the late Arthur Fiedler, and he opened the 1983 season with the *Esplanade Overture* written especially for the Boston Pops. Mr. Williams was commissioned to compose the official fanfare and theme for the 1984 Summer Olympic Games in Los Angeles. For the Pops 100th Birthday, he has written a new tuba concerto which will be premiered during the 1985 season by the Orchestra's tuba player, Chester Schmitz.

Since his appointment as Pops Conductor, Williams has led the Pops in New York, Chicago, Los Angeles, Detroit, and many other American cities. In addition, he has appeared as guest conductor with the major orchestras of London, Houston, Philadelphia, Toronto, Montreal, and Los Angeles. In the past few years, Williams has received several honorary degrees from American colleges and universities including Boston Conservatory of Music, Berklee College of Music in Boston, Northeastern University, Tufts University, and the University of South Carolina at Columbia.

Boston Pops Conductor John Williams





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893rd Performance

Thursday, July 18

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Jerzy Semkow, Conductor  
Italo Babini, Cellist

ROSSINI: Overture to *L'Italiana in Algeri*

BOCCHERINI: Concerto for Cello and Orchestra,  
B-flat Major  
Allegro moderato  
Adagio  
Rondo: Allegro

INTERMISSION

SCHUMANN: Symphony No. 2, C Major, Op. 61  
Sostenuto assai: Allegro ma non troppo  
Allegro vivace  
Adagio espressivo  
Allegro molto vivace

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

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



Jerzy Semkow

Mr. Semkow has recently been appointed Music Advisor and Principal Conductor of the Rochester Philharmonic, effective Fall, 1985. Last summer, he returned to the Aspen Music Festival for the fifth consecutive year to conduct both the Aspen Festival Orchestra and Chamber Symphony.



Italo Babini

Conducting a performance of Haydn's *Creation* at the Vatican in the presence of the Pope is just one of the many highlights of JERZY SEMKOW's illustrious career. This international acclaimed conductor has earned a reputation of esteem for his many guest appearances with the world's leading opera companies and orchestras.

Principal Cellist ITALO BABINI joined the Detroit Symphony Orchestra under Paul Paray in 1960. He now occupies the orchestra's first endowed instrumental post, the James C. Gordon Chair. Mr. Babini has made numerous highly successful solo appearances with the Orchestra, most notably in the Detroit premieres of the Barber and Walton cello concertos.

John Guinn, Music Critic of the *Detroit Free Press*, wrote, "Cellist Italo Babini stole the show again... But, it was not his technical proficiency that made Babini's playing so memorable. The wide palette of tone colors he produced, the innate sense of style with which he carved out tempos and dynamic shifts, the infallible way he called upon his musicianship to reveal the inner core of the music — all were clear evidence that the large audience was in the presence of a great artist."

Italo Babini grew up in Brazil, where he began cello studies under his father at the age of five. As a youth, he performed throughout South America. After winning first prize in a competition sponsored by the Brazilian State Department, he was awarded a scholarship to study at the Munich Academy of Music. While there, he also toured with the Munich Chamber Orchestra.

897th Performance

Sunday, July 21

### Chrysler Concert Series

**DETROIT SYMPHONY ORCHESTRA**  
Jerzy Semkow, Conductor  
Ruggiero Ricci, Violinist

ROSSINI: Overture to *L'Italiana in Algeri*

PAGANINI: Concerto for Violin and Orchestra No. 1,  
D Major, Op. 6  
Allegro maestoso  
Adagio  
Allegro spiritoso

INTERMISSION

SCHUMANN: Symphony No. 2, C Major, Op. 61  
Sostenuto assai: Allegro ma non troppo  
Allegro vivace  
Adagio espressivo  
Allegro molto vivace

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

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



Ruggiero Ricci

Violin Virtuoso RUGGIERO RICCI has had a musical career of unique length and productivity — performing 5,000 concerts in 64 countries and making more than 500 recordings. He has earned the distinction of having performed more often, before more people, in more places, and has recorded more music for violin than any other living soloist.

Praised by critics as a "reincarnation of Paganini" with "the most stupendous gift of the bow in our time," Ruggiero Ricci appears regularly with the major orchestras of the U.S. and Europe. He has made 16 sold-out tours of South America, three of the Soviet Union, and five of Australia. At his debut appearance in Tchaikovsky Hall, wildly responsive Muscovites made him play encores until his bow strings broke.

Although he has an extensive touring schedule, Mr. Ricci still finds time to teach and currently teaches at the University of Michigan. He is frequently asked to judge international competitions and is invited regularly to play at the world's great music festivals.



OVERTURE TO *L'ITALIANA IN ALGERI*

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

*L'Italiana in Algeri* ("The Italian Girl in Algiers") is the earliest of Rossini's operas that is still sometimes performed. He wrote it in twenty-seven days, when he was only twenty-one years old, and it had its first performance on May 22, 1813, in Venice. The story is a comic contrivance with an exotic setting of the kind that was so popular at the time. It concerns a pair of young Italian lovers who fall into the hands of the Bey of Algiers and are enslaved by him, but then trick him into releasing them. The light, comic spirit of the opera lends its character to the Overture, which begins with a slow introduction and continues with a lively but delicate main section. The comedy in the music is heightened by the sudden appearance of a loud chord in the middle of a soft passage, much in the manner of Haydn's *Surprise Symphony*.

CONCERTO FOR CELLO AND ORCHESTRA, IN B-FLAT, G.482

..... Luigi Boccherini  
(Born February 19, 1743, in Lucca, Italy; died May 28, 1805, in Madrid)

Luigi Boccherini was a cellist and composer whose brilliant career as a young touring virtuoso took him from Italy to Germany, France and Spain, where he settled in 1769 and spent most of the rest of his life. His output was enormous: hundreds of pieces of chamber music, dozens of symphonies and concertos, two operas, and many other vocal and choral works. In his time, his music was valued for its boldness of conception and elegance of expression, and though the creative vigor of Haydn and Mozart was of course greater, Boccherini is a composer well worth knowing better, in our time.

For generations his music was nearly forgotten and his name was kept alive only by a popular minuet from one of his string quintets and by a cello concerto that a nineteenth-century musician assembled from his ideas. The current rediscovery of his music and the new understanding of its richness and individually are in large part the result of a series of studies undertaken and sponsored by Baroness Germaine de Rothschild, at the suggestion of her son-in-law, the cellist Gregor Piatigorsky. It is thanks to these investigations that the pasticcio once known as "the" Boccherini concerto has faded from our concert life, to be gradually replaced by his authentic cello concertos.

SYMPHONY NO. 2, IN C MAJOR, OP. 61

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

In order of composition, this is the third of Schumann's four symphonies, but because he put the D-Minor Symphony aside for later revision, the C-Major Symphony was the second published. In 1844, Schumann moved from busy, burdensome Leipzig to Dresden, where his wife Clara, who was one of the greatest pianists of the time and a gifted composer too, hoped to rescue him from mental collapse. His emotions, his nerves were at the breaking point, and "as soon as he took up any intellectual occupation," his doctor said, "he was seized with trembling, fatigue and chill, and mental distress at fear of death, heights, metal and medicine."

For a while Schumann tried to find refuge in music, but any attempt at concentrated creative effort usually aggravated his condition. He wrote to one of his doctors, "For some time, I have not been able to listen to music. It cuts into my nerves like a knife." Looking back, two years later, he said, "I lost every melody as soon as I conceived it." Happily for us, there were remissions. "I still suffer a great deal," he wrote, "and my courage often fails me." Nevertheless by the spring of 1845 he knew that he was getting better and began to work again. He refreshed himself by studying Bach and writing fugues—good ones, Clara said—and he found himself diverted rather than strained by the mental exercise. In the summer he wrote to Mendelssohn, "Sometimes a rosy glow seems to foretell the return of my old strength and a fresh hold on my art," and he mentioned that new ideas in C major had been running through his mind.

In mid-December, he worked for days and nights in order to present the sketches of this Symphony to Clara for Christmas. "I am often astonished by my Robert," she wrote. "Where does he get his fire, his imagination, his freshness, his originality?" Alas the work had drained him of his little strength, and he could not finish it until the following autumn, on October 19, 1846. Only a few weeks later, on November 5, in Leipzig, Mendelssohn conducted the first performance of the Symphony, and he repeated it on November 16. Clara did not appreciate the work fully until she heard a performance that her husband conducted in July, 1847, when she wrote, "It has a bold sweep, a depth of passion that are not found anywhere in Robert's other music."

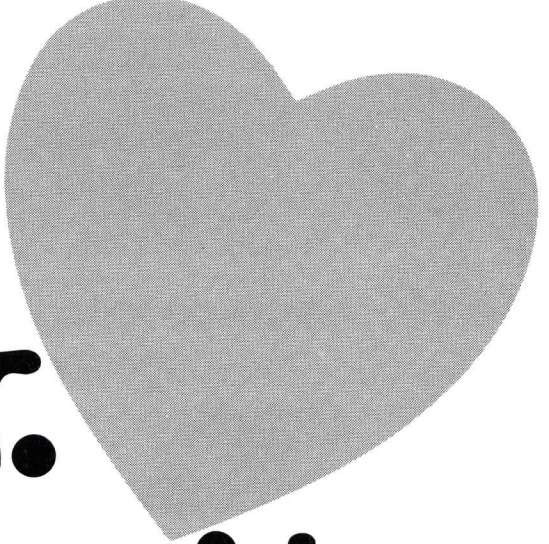
CONCERTO FOR VIOLIN AND ORCHESTRA NO. 1 IN D MAJOR, OP. 6

..... Niccolò Paganini  
(Born October 27, 1782, in Genoa; died May 27, 1840, in Nice)

Niccolò Paganini was one of the greatest violinists in history. Of course we have no films or recordings in which we can see or hear how brilliantly he played, but we have contemporary accounts of his wizardry, and also the music that he wrote to play at his concerts. Those who witnessed his performances were astonished by Paganini's feats of magic with both bow and fingers. Legends sprang up about his powers, and there were those who declared that he had taken lessons from the most potent and notorious of all fiddlers—the Devil himself. Since Paganini was as much a showman as an artist, he did not deny the fantastic rumors and even encouraged them. When he heard that someone claimed to have seen the Devil standing behind him as he played at one of his concerts, Paganini suggested that this was not at all unlikely. It certainly had no ill effect on the size of his audiences and bank account.

Paganini's uncanny gifts of course had nothing to do with Satan. He was an imaginative, perceptive musician and technician who discovered new, unconventional ways of producing sounds from his instrument. Much later, scientists explained and codified the mechanics and the acoustics of the effects with which Paganini had dazzled his hearers. Armed with this new scientific and technical knowledge, many violinists—but not very many—were able to duplicate his feats.

The date of composition of this Concerto is unknown, but it is believed that the first public performance was given in 1819, in Naples. It was not published until 1851, well after Paganini's death, for during his lifetime he did not wish to reveal, in print anything about his special knowledge of the instrument. During the late nineteenth century and early twentieth century, this Concerto was almost always played in one-movement versions, based on the original first movement only, devised by August Wilhelmj or Fritz Kreisler, who were themselves great violinists.



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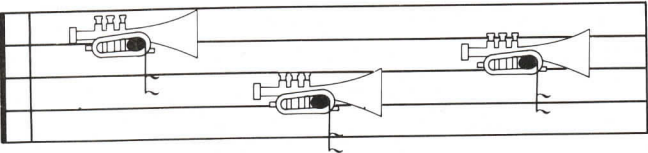
# White Chapel

## MEMORIAL CEMETERY

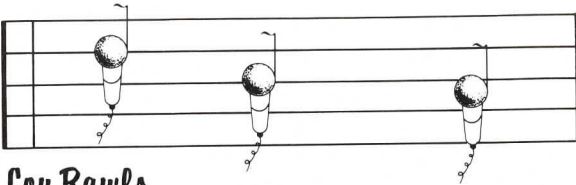


The new Chapel of Memories represents the fulfillment of over a half century of planning and building at White Chapel. It features stained glass chancel windows which take their theme from the 148th Psalm. With space for over 300 crypts, the chapel is used for monthly memorial services, and is available for interment services as well. For information or assistance, please call 564-5475.

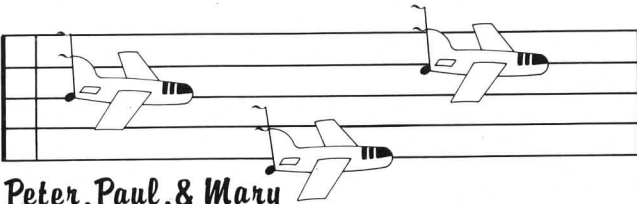
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*West Long Lake Rd. at Crooks Rd., Troy*



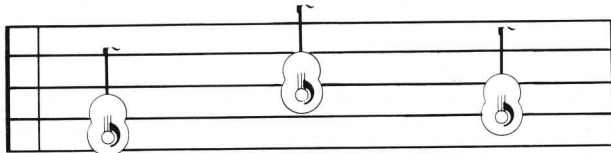
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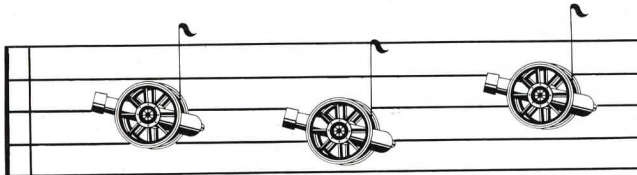
Lou Rawls



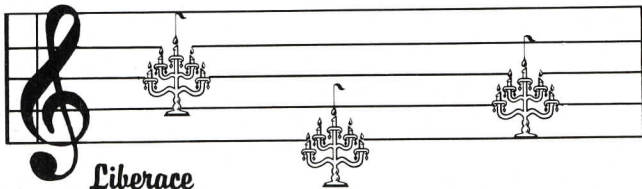
Peter, Paul, & Mary



Kingston Trio



Boston Pops



Liberace

The Meadowbrook Music Festival will acquaint you with some very interesting people.





# Tuesday, July 23

## LONDON SYMPHONY ORCHESTRA Neville Marriner, Conductor John Browning, Pianist

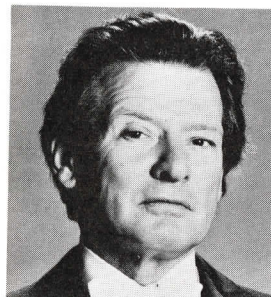
ELGAR: "Cockaigne" Overture, Op. 40

MOZART: Piano Concerto No. 17 in G  
for piano and orchestra, K 453

## INTERMISSION

RACHMANINOFF: Symphony No. 2 in e, Op. 27

The 1985 George T. Trumbull Memorial Concert

In cooperation with WQRS  
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Orchestra and the  
Meadow Brook Music Festival.

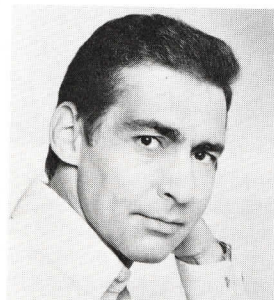
Neville Marriner

NEVILLE MARRINER's early career was as a violinist and he studied in London and Paris. In 1959 he founded the Academy of St. Martin-in-the-Fields, now the most comprehensively recorded chamber orchestra in the world. Pierre Monteux, then principal conductor of the London Symphony Orchestra, encouraged Neville Marriner to study conducting and since then, his violin playing has been reserved for private occasions.

Neville Marriner now conducts symphony orchestras all over the world. In recent seasons these have included the London orchestras, the Orchestre de Paris, the Concertgebouw, the Berlin Philharmonic, the Czech Philharmonic, the Israel Philharmonic, the Stockholm Philharmonic, the Boston Symphony, Chicago Symphony, the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra and the Tokyo Philharmonic.

From 1969-79 Neville Marriner founded, and was Music Director of, the Los Angeles Chamber Orchestra. In the 1979/80 season he became Music Director of the Minnesota Orchestra and in the 1981/82 season, Music Director of the Stuttgart Radio Symphony Orchestra.

He returns to conduct at Meadow Brook where he was Artistic Director from the 1979 through 1983 seasons.



John Browning

JOHN BROWNING belongs to that select group of sought-after American artists who are equally successful at home and abroad, and his performances everywhere are met with great public and critical acclaim.

In an era of pianistic specialists, John Browning is one artist who does not wish to confine his playing within any particular stylistic boundaries and it ranges from Scarlatti and Bach through to Stravinsky. His

basic concert repertoire, however, has become particularly associated with the Classical School, French Impressionism, the Russian School, and of late with the music of Franz Liszt.

In North America, he regularly appears with the major symphony orchestras and outside of North America he has had extensive appearances in all the major music centers of Europe, including four different trips to the principal cities of the Soviet Union, and tours to Japan, North and South Africa, and South America.

Mr. Browning's recordings, which appear on the RCA, Columbia Masterworks, Capitol and Deste labels, also attest to his versatility. Among them are the five concertos by Prokofiev, the Tchaikovsky concerto, the Ravel left-hand concerto, the Barber concerto, the complete Chopin Etudes, and many of the solo works by Beethoven, Schumann, Moussorgsky, Debussy, Ravel, the Barber sonata and the Cumming Preludes.

During the 1984-85 season John Browning will be seen on television in the Special *Mikhail Baryshnikov, the Dancer and the Dance*, which concentrates on a new ballet, *Configurations*, choreographed by Choo San Goh to the music of the Barber piano concerto. In this Special, which was premiered on English television this winter and has already won several British TV awards, Mr. Browning plays the concerto and also speaks about the composer and the way the work was composed.

## A SHORT HISTORY OF THE LONDON SYMPHONY ORCHESTRA

The London Symphony Orchestra, which is London's oldest surviving orchestra, was formed in 1904 when 46 members of the Queen's Hall Orchestra left that organization and its conductor, Sir Henry Wood, to form their own new ensemble which would be owned and run by themselves. So the LSO from its inception constituted itself as a self-governing organization, administered by a board elected from the players — a scheme which was later to be followed by most other London orchestras. Part of what made this new arrangement so significant and precedent-setting was that, instead of being employed by a resident conductor, the players would now be able to choose conductors themselves. This was something quite new and startling in Great Britain: the risks were considerable, but happily, the gamble turned into a great success. Hans Richter, who had been Wagner's copyist and conductor, was invited to conduct the new orchestra's inaugural concert at the Queen's Hall on June 9th, 1904, and this was the virtual beginning of guest conductors on the British musical scene. Richter was shortly thereafter appointed principal conductor, a title held by only eight others: Sir Edward Elgar, Artur Nikisch, Sir Hamilton Harty, Josef Krips, Pierre Monteux, Istvan Kertesz, Andre Previn, and Claudio Abbado. In addition, Sir Thomas Beecham, Albert Coates and Willem Mengelberg conducted regularly and had influential associations with the orchestra prior to 1939. Other notable conductors who have worked with the orchestra include Felix Weingartner, Serge Koussevitsky, Leonard Bernstein, George Szell, Sir Georg Solti, Sergiu Celibidache, and Karl Boehm.

For most of its first 40 years the LSO lacked any regular system of patronage or financial support, and operated through engagements by conductors, musical societies and other organizations. It was nevertheless able to travel abroad as early as 1906, with two concerts in Paris, and in 1912 it became the first British orchestra to tour the USA and Canada. An occasional association with opera began in 19097 with a season of opera at Covent Garden, and from 1927 to 1932 the LSO provided the orchestra for the summer international seasons there, as well as for the Glyndebourne Festival before 1939. The orchestra made its very first recording in 1912 for the Edison Bell Co., and signed its first gramophone recording contract in 1920, making several early recordings with Richard Strauss, Bruno Walter and Felix Weingartner.

Following a reorganization of its players in the late 1950s, the LSO in the next ten years reached a new peak of achievement that put it in the front rank of European orchestras. Its reputation was reinforced by a new spate of fine recordings, many of which garnered international awards, and by an increasing number of foreign tours. In 1964 it became the first British orchestra to make a world tour, visiting Japan, Korea, Hong Kong, India, Iran, Turkey, and Israel, as well as the USA and Canada. In 1966 the LSO was chosen by the Corporation of the City of London to be the resident orchestra for the new Barbican Arts Centre, and that has become the orchestra's home base.

In 1979 the orchestra unanimously appointed Claudio Abbado as its Principal Conductor. One of the leading conductors of the present day, Abbado first conducted the orchestra in the mid-1960s and quickly established a close working relationship, after which he was made one of the orchestra's Principal Guest Conductors. Then in September of 1983 Abbado accepted the LSO's invitation to become its first-ever Music Director. This unprecedented appointment is confirmation of the happy, productive and long-standing partnership between the orchestra and Maestro Abbado.

The last 80 years have seen many changes in the orchestra's activities. The founding members would no doubt be quite surprised by the number of film and "pop" recording sessions the orchestra plays, but it must be said that the music for such films as *Superman* and *Star Wars* has been heard by a far wider audience than the orchestra could ever reach through live performances alone. The LSO's recordings have gained a wide audience as well, and it is an astonishing but real fact that fully twenty-five percent of all recordings in the classical catalogue have been made by the LSO. The fundamental nature of the orchestra remains the same, however. Through its elected Board of Directors the players have kept their collective professional destiny in their own hands, and the London Symphony Orchestra seems well on the way to celebrating its centenary in the year 2004.

## PROGRAM NOTES by Charles Greenwell

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### COCKAIGNE OVERTURE, OP. 40

..... Sir Edward Elgar, 1857-1934

Edward Elgar was a far more versatile and many-faceted composer than he is usually given credit for. He composed what could be called popular music (the five Pomp & Circumstance marches, for example), salon music, weighty symphonic works, delicate songs and part-songs, and great religious choral works. Somewhere between the extremes of the marches and the symphonies come his other concert pieces, among them his three concert overtures, of which *Cockaigne* was the second to be written, in early 1901. In letters to friends around the time of the work's composition, Elgar further described the work as "cheerful and Londony," "stout-and-steaky," and "intended to be honest, healthy, humorous and strong but not vulgar." Here, in short, are the sights and sounds of everyday London as it was in Edwardian times: the noise and bustle, the sounds of passing bands, lovers walking in the parks, and above all the cheerful pride and undying spirit of the British capital and its people. Elgar dedicated the work "to my friends, the members of British orchestras", and conducted its first performance in London in June of 1901 with what is now the Royal Philharmonic. After its premiere a would-be punster remarked that the music was nice, but cocaine was an anesthetic, and if the piece had this effect on its listeners, then should it not really be titled *Chloroform*? Elgar, who loved plays on words, characteristically replied: "Ether will do." It was thought at one time that Elgar had himself made up the title, a veiled reference to London as the home of the Cockney, but apparently London had been referred to colloquially as Cockaigne at least since 1824.

## PIANO CONCERTO NO. 17 IN G

..... Wolfgang Amadeus Mozart, 1756-1791

From his childhood, Mozart was closely associated with the piano, both as performer and composer. When he was only four he had demonstrated his remarkable abilities at the keyboard, and just three years later he embarked on an extended concert tour of Europe, at which time he garnered praise from members of the nobility and professional musicians. At these concerts, the young Mozart would often improvise on themes given to him by members of the audience, and these improvisations were often so successful that some of them were later written down and published. Mozart wrote four piano concertos in 1767, when he was just eleven, but these were not original works — they were mostly arrangements of other people's melodies. The rest of his 27 piano concertos are most assuredly original, and were composed after his sixteenth birthday, seventeen of them during the last ten years of his life. During the years 1784-1786 Mozart produced, in Alfred Einstein's words, "a miracle of productivity . . . the highpoint of his instrumental composition." In that astonishingly short period of time he produced his six *Haydn* quartets, the *Prague* Symphony, *The Marriage of Figaro*, and twelve piano concertos, six of which date from 1784 alone. If one considers the extraordinarily high quality of these works, there is ample justification for considering this feat the greatest outpouring of genius in music history. All but six of his piano concertos were written for himself, and curiously. All but six of the exceptions were written for female performers. The present concerto was written in April of 1784 for Barbara Ployer, the daughter of a wealthy Viennese official, and one of the 28-year-old composer's piano students. Mozart's letters show quite clearly that he thought very highly of Miss Ployer, and it was of course she who gave the work its first performance in June of 1784 at a concert in her father's house.

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

..... Sergei Rachmaninoff, 1873-1943

Rachmaninoff was one of the greatest piano virtuosos of all time, and was in his day regarded as a first-rate conductor, particularly of his own music. Rachmaninoff stated on more than one occasion, however, that it was very difficult for him to concentrate on more than one of his chosen musical activities at any one time. Moreover, he had become an important figure in Russia, and was constantly sought after in social circles. Work on new compositions was virtually impossible, and any spare time he had had to be used in the scoring of two operas, *The Miserly Knight* and *Francesca da Rimini*, in preparation for their premieres at the Bolshoi theatre in Moscow, both of which he conducted in January of 1906. All of this eventually became more than he could handle, and so later that year he resigned his conducting position, retired temporarily from public life, and decided to devote most of his creative energies to composition. Rachmaninoff accordingly moved to Dresden where, with his wife and baby daughter, lived in virtual seclusion for almost three years. There he wrote three major works: the tone poem *The Isle of the Dead*, the Piano Sonata Op. 28, and the Second Symphony, along with part of an opera entitled *Monna Vanna* which he never finished. Rachmaninoff completed the symphony late in 1907 after many agonizing months of indecision, false starts and many revisions. He returned to Russia to conduct the work's premier in February 1908 in St. Petersburg. It was an unqualified success, and ten months later the Symphony won the Glinka prize of 1,000 rubles. Rachmaninoff conducted the work's first performance in Moscow just one year later, and also conducted its US premiere with the Philadelphia Orchestra in November of 1909. At one time it was felt that the composer had somehow over-expressed himself in this work, and in the mid-1930s he was persuaded to sanction a number of cuts which, if used all together, reduce the symphony's playing time by almost 20 minutes. The version that is being heard at this concert was prepared by Serge Koussevitsky, apparently with the composer's blessing.





# MEADOW BROOK HALL

OAKLAND UNIVERSITY, ROCHESTER, MICHIGAN

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

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

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

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

## HAVE A MEADOW BROOK DAY

### TOUR:

Historic Meadow Brook Hall  
OPEN DAILY JULY AND AUGUST  
Monday through Saturday 10-5  
OPEN EVERY SUNDAY YEAR AROUND  
1 to 5 p.m.

### STROLL:

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

### ENJOY:

Lunch in the Summer Tea Room  
Inside or out, lunch and refreshments at Meadow Brook Hall are experiences as beautiful as they are delicious.  
TEA ROOM OPEN JULY AND AUGUST  
Monday through Friday 11:30-3  
SUNDAY BUFFET DINING ALL YEAR  
1 to 4 p.m.

CONFERENCES:  
Details on request.

### PLAN:

Special Events

#### The Great GATSBY GETAWAY

Three days to experience life in a Gatsby-era mansion, with receptions, candlelight dinners, programs to make the glamorous history of Meadow Brook Hall come alive. Affordably breathtaking. Call or write for details.

#### CONCOURS d'ELEGANCE

August 4

Antique and classic car display. Admission at gate.

#### ART FAIR

August 17, 18

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

#### STATELY DINNERS

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

#### "BAGPIPER'S CHRISTMAS"

December 4-15

Radio great J. P. McCarthy joins Ginger and David Scott to chair annual Walk through Meadow Brook Hall. Elaborate decorations and floral displays. Proceeds preserve this historic home.

(313) 370-3140

901st Performance

Thursday, July 25

## Chrysler Concert Series

### DETROIT SYMPHONY ORCHESTRA

Yoel Levi, Conductor

Nathan Gordon, Violist

BERLIOZ: *Harold in Italy*, Op. 16

Harold in the Mountains: Scenes of  
Melancholy, Happiness and Joy  
March of the Pilgrims, Singing Their  
Evening Hymn  
An Abruzzi Highlander's Serenade  
to His Mistress  
Orgy of the Brigands and Recollections  
of the Preceding Scenes

INTERMISSION

PROKOFIEV: Suite from the Ballet, *Romeo and Juliet*,  
Op. 64

Montagues and Capulets  
Young Juliet  
Masques  
Romeo and Juliet at Parting  
Dance of the Antillean Maidens  
Romeo at the Tomb of Juliet  
The Death of Tybalt

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

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

904th Performance

Sunday, July 28

## Chrysler Concert Series

### DETROIT SYMPHONY ORCHESTRA

Yoel Levi, Conductor

James Tocco, Pianist

COPLAND: *Quiet City*, for Trumpet, English Horn and Strings

GERSHWIN: Concerto in F for Piano and Orchestra

Allegro  
Andante con moto  
Allegro agitato

INTERMISSION

PROKOFIEV: Suite from the Ballet, *Romeo and Juliet*,  
Op. 64

Montagues and Capulets  
Young Juliet  
Masques  
Romeo and Juliet at Parting  
Dance of the Antillean Maidens  
Romeo at the Tomb of Juliet  
The Death of Tybalt

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Yoel Levi

YOEL LEVI, who has been praised by critics as a magnificent musician, is much in demand as a guest conductor throughout the world. From the podium and in recordings in recent seasons, he has led the London Philharmonic and Philharmonia Orchestras, the Israel Philharmonic, the Berlin and Frankfurt Radio Orchestras, the French National Orchestra and Orchestre de Paris, the Toronto Symphony.

Born in Romania in 1950, Mr. Levi was raised in Israel where he began his music studies. He received a Master of Arts Degree with distinction from the Tel Aviv Academy of Music, and then studied conducting at the Jerusalem Academy of Music. He went on to study with Franco Ferrara in Siena and Rome, with Kiril Kondrashin in Holland, and at London's Guildhall School of Music and Drama.

In 1978, Yoel Levi was appointed Conducting Assistant of the Cleveland Orchestra. That same year, he won First Prize in the prestigious Conductor's International Competition in Besancon, France. Within two years, Mr. Levi was named Resident Conductor of the Cleveland Orchestra, a post he held through the 1983-84 season.

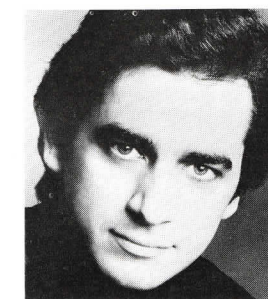


Nathan Gordon

NATHAN GORDON has been principal violist of the Detroit Symphony since 1958, and frequently appears as soloist with the Orchestra. He has performed in recital and with chamber ensembles in the United States, Europe and Asia. Previously, he was first-desk violist in Toscanini's NBC Symphony and solo violist of the Pittsburgh Symphony.

Skilled as a conductor as well as a violist, Mr. Gordon founded and directs the Dearborn Orchestral Society. He is currently an adjunct professor of viola at the University of Michigan, the Dalcroze School in New York City, Duquesne University, Chatham College, the Carnegie Institute in Pittsburgh and Indiana University.

Born in New York City and raised in Cleveland, Nathan Gordon studied at the Institute of Music in Cleveland and the Juilliard School in New York.



James Tocco

JAMES TOCCO has performed extensively throughout the world, both with orchestra and in recital. Praised as "an aristocrat among musicians", he has earned rave reviews wherever he has appeared.

During last season, Mr. Tocco returned to Europe for several engagements, including performances with the London Philharmonic, and to the Orient for concerts with orchestra and in recital in Japan.

He has the distinction of being one of the few American pianists to win eight major international competitions, including First Prize at the 1973 Munich International Music Competition.



**PROGRAM NOTES by Leonard Burkat**  
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**HAROLD IN ITALY, SYMPHONY WITH SOLO VIOLA, OP. 16**  
..... Hector Berlioz  
(Born December 11, 1803, in La Cote-Saint-Andre; died March 8, 1869, in Paris)

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

He had begun to compose his *Fantastic Symphony* before he left for Italy, and after one of its earliest performances back in Paris, as Berlioz wrote in his memoirs, one member of the audience stayed behind in the emptied hall, a man with long hair, piercing eyes and a strange countenance, a creature haunted by genius, the first sight of whom stirred him to the depths of his soul. "He stopped me and seizing my hand uttered glowing eulogies that moved me profoundly." The visitor was Niccolò Paganini, the great violinist and composer whose virtuosity captivated the great composers of the nineteenth century, from Schubert to Brahms. A few weeks later, Paganini insisted that Berlioz accept a commission to write a work that he could play with orchestra on his beautiful Stradivarius viola.

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

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

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

**PROGRAM NOTES by Leonard Burkat**  
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**SUITE FROM THE BALLET, ROMEO AND JULIET, OP. 64**  
..... Sergei Prokofiev  
(Born April 23, 1891, in Sontzovka; died March 5, 1953, in Moscow)

Mendelssohn, Schumann, Liszt, Verdi and Strauss are only a few of the composers who found musical inspiration in the plays of Shakespeare. His *Romeo and Juliet* became the subject of works by Berlioz, Bellini, Gounod, Tchaikovsky and—by a somewhat remote connection—even Delius and Bernstein.

The first ballet we know based on the story of Romeo and Juliet was performed in 1811, in Copenhagen. Prokofiev's had its genesis in the autumn of 1934, when the managers of the Leningrad Opera and Ballet Theater proposed that he wrote one for them. The Bolshoi Ballet in Moscow was interested too, and the project set Prokofiev's creative imagination on fire.

In the spring of 1935 he worked on the scenario with the ballet company directors, and by the end of May he was showing other composers his sketches for the music. The whole work was so clearly foreseen, so meticulously planned in his mind, that he was able to write the complete score for this full-evening length, three-act ballet between July 1 and September 8, 1935—while also composing the Second Violin Concerto and a number of other works.

When Prokofiev addressed his inventive genius to this great story of tragic love, his music alone created and illuminated the complete choreographic drama, pictured the setting, probed the characters. The story of the ballet follows Shakespeare's play closely—although at one point in their planning, Prokofiev and his collaborators thought of giving it a happy ending.

The Bolshoi company considered the score in October, 1935, but no plans were made for a stage production in Russia, and the first performance of the ballet was given in Brno, Czechoslovakia, in 1938. When he understood that the ballet would not be staged in his homeland, Prokofiev used much of the music in two suites for orchestra and a set of ten piano pieces based on the score. He altered the excerpts to make them more suitable for concert use, and each became a perfect miniature. The popularity of the suites finally led to the first Russian production of *Romeo and Juliet*, by the Kirov Ballet of Leningrad, in 1940. In March, 1946, a third suite was performed for the first time, and in December the ballet entered the repertory of Moscow's Bolshoi Ballet.

The suites are no longer often played just as Prokofiev left them. Most conductors assemble their own favorite movements into new suites, and some add other excerpts from the ballet. A few prefer the original stage version of the music to the concert version. Sometimes the individual numbers are played in the order in which they appear in the original score, so that the musical sequence follows the sequence of events in Shakespeare's play. At this concert we shall hear:

**PROGRAM NOTES by Leonard Burkat**  
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**QUIET CITY, FOR TRUMPET, ENGLISH HORN AND STRINGS**

..... Aaron Copland  
(Born November 14, 1900, in Brooklyn, New York)

The background of this piece is best given in Aaron Copland's words: "In the spring of 1939, I was asked by my friend Harold Clurman to supply the incidental music for a new play by Irwin Shaw, *Quiet City*, a realistic fantasy concerning the night-thoughts of many different kinds of people in a great city. It called for music evocative of the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpeter whose playing helped to arouse the conscience of his fellow musicians and of the audience. The play was given two 'try-out' performances in New York in 1939, and then withdrawn. Several friends urged me to use some of the thematic material as the basis of an orchestral piece. I did so in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet, and some themes from the original play. The English horn and string orchestra, and the form of the piece as a whole, were worked out in a barn-studio two miles from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes, of the London firm of Boosey and Hawkes, who published the composition. [Adapted and abridged]"

*Quiet City* is a brief, gentle work in which the few strong, declamatory statements are made by the trumpet, while the English horn and strings reflect musingly on the ideas that it has suggested. The first concert performance was given in New York's Town Hall, on January 28, 1941, under the direction of Daniel Saidenberg.

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**CONCERTO IN F FOR PIANO AND ORCHESTRA**

..... George Gershwin  
(Born September 26, 1898, in Brooklyn, New York; died July 11, 1937, in Beverly Hills, California)

In his early twenties, George Gershwin was already one of the most successful popular song writers of his time, world-famous for the originality and beauty of his melodies and for the ingenious, vigorous rhythmic accompaniments he gave them. His ambition to write in large forms was first tested by *Rhapsody in Blue*, which was first performed at an historic event; a concert presented in a New York concert hall by the popular bandleader Paul Whiteman and what he called his "jazz orchestra" in a program labeled "Experiment in Modern Music." Walter Damrosch, the conductor of the New York Symphony, was there and was so pleased with what he heard that he commissioned Gershwin to write a large-scale work for full symphony orchestra. This concerto was the result. Damrosch and Gershwin gave its first performance on December 3, 1925, in Carnegie Hall. His idea still needed explanation.

"Various composers have been walking around jazz like a cat around a plate of hot soup, waiting for it to cool off, so that they could enjoy it without burning their tongues," Damrosch said. "George Gershwin has done it boldly." In a contribution to a serious book called *Revolt in the Arts*, Gershwin wrote, "It is difficult to determine what enduring values, aesthetically, jazz has contributed because 'jazz' is a word which has been used for at least five or six different types of music. It is really a conglomeration of many things. It has a little bit of ragtime, the blues, classicism, spirituals. It is an original American achievement which will endure, not as jazz perhaps, but which will leave its mark on future music in one form or another."

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| Nathan Milstein, Violinist                                                          | Thursday, Oct. 24  |
| Munich Philharmonic<br>Lorin Maazel, Conductor                                      | Tuesday, Oct. 29   |
| Vienna Symphony Orchestra<br>Wolfgang Sawallisch, Conductor                         | Wednesday, Nov. 13 |
| Jessye Norman, Soprano                                                              | Wednesday, Jan. 8  |
| Detroit Symphony Orchestra<br>Gunther Herbig, Conductor<br>Heinrich Schiff, Cellist | Sunday, Feb. 2     |
| Andre Watts, Pianist                                                                | Friday, Feb. 7     |
| San Francisco Symphony<br>Herbert Blomstedt, Conductor                              | Tuesday, Mar. 11   |
| St. Paul Chamber Orchestra<br>Pinchas Zukerman, Conductor & Violinist               | Tuesday, April 1   |

## Chamber Arts Series

|                                                      |                   |
|------------------------------------------------------|-------------------|
| Guarneri String Quartet                              | Wednesday, Oct. 2 |
| Fine Arts String Quartet<br>Donald McInnes, Violist  | Tuesday, Oct. 15  |
| Cleveland Octet                                      | Sunday, Nov. 3    |
| New Philadelphia Quartet<br>Richard Woodhams, Oboist | Sunday, Nov. 24   |
| Songmakers' Almanac                                  | Sunday, Feb. 9    |
| Guarneri String Quartet                              | Tuesday, Feb. 18  |
| Beaux Arts Trio                                      | Sunday, Mar. 16   |
| Bonn Wind Quintet                                    | Sunday, Apr. 6    |

## Debut and Encore Series

|                                 |                    |
|---------------------------------|--------------------|
| Francois-Rene Duchable, Pianist | Thursday, Oct. 10  |
| Shura Cherkassky, Pianist       | Tuesday, Nov. 26   |
| Michala Petri, Recorder         | Thursday, Feb. 13  |
| Ruggiero Ricci, Violinist       | Wednesday, Mar. 26 |

## Choice Series

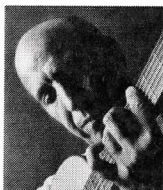
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|-----------------------------------------------------|---------------------------|
| Kalidoskopio of Greece                              | Sunday, Oct. 6            |
| Aterballetto                                        | Fri. & Sat., Oct. 25 & 26 |
| Western Opera Theatre, "Don Giovanni"               | Sunday, Oct. 27           |
| National Folk Ballet of Yugoslavia                  | Thursday, Oct. 31         |
| Murray Louis Dance Company and Dave Brubeck Quartet | Wednesday, Feb. 5         |
| Berlin Ballet                                       | Wed., Mar. 12 & Thur. 13  |
| Lewitzky Dance Company                              | Mon., Mar. 24 & Tues. 25  |

## Special Single Concerts

|                                                            |                       |
|------------------------------------------------------------|-----------------------|
| Carlos Montoya, Flamenco Guitarist                         | Saturday, Nov. 9      |
| Pittsburgh Ballet Theater, Tchaikovsky's "Nutcracker"      | Fri.-Sun., Dec. 13-15 |
| The Cracow Philharmonic<br>Krzysztof Penderecki, Conductor | Saturday, Jan. 11     |
| Yo-Yo Ma, Cellist                                          |                       |
| The English Concert                                        | Wednesday, Jan. 15    |
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Andre  
Watts  
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### ALL-TCHAIKOVSKY PROGRAM

Capriccio Italien, Op. 45  
Concerto for Piano and Orchestra No. 1, B-flat  
Minor, Op. 23 (Thursday only)  
Allegro non troppo e molto maestoso;  
Allegro con spirito  
Andantino semplice; Prestissimo  
Allegro con fuoco  
Alexander Toradze

Concerto for Violin and Orchestra, D Major,  
Op. 35 (Sunday only)  
Allegro moderato  
Andante  
Allegro vivacissimo

### INTERMISSION

Serenade for String Orchestra, C Major, Op. 48  
Andante non troppo; Allegro moderato  
Moderato  
Larghetto  
Andante: Allegro con spirito

Overture 1812, Op. 49

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Miriam Fried

Competition and the first woman to win the Queen  
Elisabeth Competition in Brussels. Since then, her career  
has skyrocketed. She has become an internationally ac-  
claimed soloist who has performed with virtually all the  
major orchestras in the United States and Europe. Her  
recital tours annually bring her to the major music  
centers in the United States, London, Paris, Salzburg,  
Munich, Zurich and Stockholm.

A citizen of Israel, Miriam Fried studied violin at the  
Rubin Academy of Music in Tel Aviv. In 1958, she won top  
prize in Israel's Tenth Anniversary Violin Competition.  
Her further studies took her to Geneva and then to  
Indiana University as a student of Josef Gingold. Her final  
tutorial was with Ivan Galamian at the Juilliard School of  
Music.

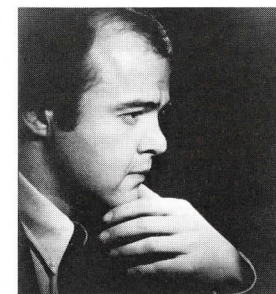


Gunther Herbig

Los Angeles, Toronto, Montreal and Baltimore.

Born in Czechoslovakia of Austrian parents, Maestro  
Herbig studied conducting, horn, percussion, voice, flute  
and piano at the Franz Liszt Academy in Weimar. His first  
conducting positions were in the Erfurt opera house and  
at the national theatre in Weimar, where he remained for  
five years. His studies continued, and he was one of only  
six students out of 160 applicants to be selected for an  
intensive two-year study with Karajan.

He served as conductor of the Berlin Symphony Or-  
chestra, under Kurt Sanderling, from 1966 to 1973, was  
General Music Director of the Dresden Philharmonic  
from 1972 to 1977, and returned to the Berlin Symphony  
as General Music Director from 1977 to 1983.



Alexander Toradze

Mr. Toradze's first three visits to the United States,  
were highlighted by performances in New York's  
Carnegie Hall and Washington D.C.'s Kennedy Center  
with the Moscow Philharmonic, with the Los Angeles  
Philharmonic at the Hollywood Bowl, and with the Cleve-  
land Orchestra at the Blossom Festival.

It was in 1983, while on tour in Spain with a Soviet  
chamber orchestra, that Mr. Toradze defected. Shortly  
thereafter, he was invited by Los Angeles Philharmonic  
Executive Director Ernest Fleischmann to perform with  
the Philharmonic on its American tour. Mr. Toradze  
gratefully accepted the invitation and launched a most  
successful career in this country.

PROGRAM NOTES by Leonard Burkat  
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CAPRICCIO ITALIEN, OP. 45

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

The *Capriccio italien* has been described as a "bundle of  
Italian folk tunes," but it has also been said to be "strikingly  
Russian." Tchaikovsky drew his material partly from published



collections of Italian folk songs and partly from music he heard while touring Italy in 1880.

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

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

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

..... Peter Ilyich Tchaikovsky  
(Born May 7, 1840, in Votkinski; 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 Nicholas 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 events of that day.

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."

#### SERENADE FOR STRING ORCHESTRA, IN C MAJOR OP. 48

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

1880 was a good year for Tchaikovsky, the year in which he composed three of his most popular works: the *Italian Capriccio*, the *1812 Overture* and the *Serenade for Strings*. He wrote about some of them in a letter to a friend, "My muse has been generous lately. I have written two long works very quickly. The *Overture* will be very noisy and have no artistic value, but I wrote the *Serenade* from inner compulsion, from the heart [abridged]." Later he added, "The first movement [of the *Serenade*] is my homage to Mozart, an imitation of his style, and I should be delighted if I thought I had even approached my model." The *Serenade* became a great favorite of Tchaikovsky's audiences as he traveled about the world conducting concerts of his own works. When he came to the United States in 1891 to participate in the dedication of New York's Carnegie Hall, he played the *Serenade* in Baltimore and Philadelphia.

#### OVERTURE, 1812

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

One of the decisive events in the history of Europe took place in the year 1812. Napoleon I, Emperor of France, having conquered the rest of Europe, led 500,000 soldiers into Russia, and on September 14 he took Moscow. On October 19 the Russians drove him out of the city and began the route that was to destroy his army and ultimately free the continent from his rule.

To celebrate their victory, the Russians began to build a new Cathedral in Moscow. This was to be consecrated in 1880 on the twenty-fifth anniversary of Czar Alexander II's ascension to the throne, which was also to be celebrated by a grand Exposition of Russian Art and Industry. The Music Committee for the event asked Tchaikovsky to write a big festive piece for the occasion, to be performed in the great square in front of the new cathedral, and he decided to commemorate, in music, the events of 1812. He wrote the music quickly, in about five weeks of October and November, 1880, but the Cathedral was not ready and the performance did not take place. It had its premiere on August 20, 1882, at a concert devoted entirely to Tchaikovsky's music, given in connection with another Exposition.

While he was writing the work, he said, "Nothing is more unpleasant than manufacturing music for these occasions, but I did not have the courage to refuse. The *Overture* will be very noisy." In fact its loud and noisy character is completely appropriate to the occasion and Tchaikovsky was almost always pessimistic about the pieces he was working on—even the ones, like the *1812 Overture*, that have become such great favorites.

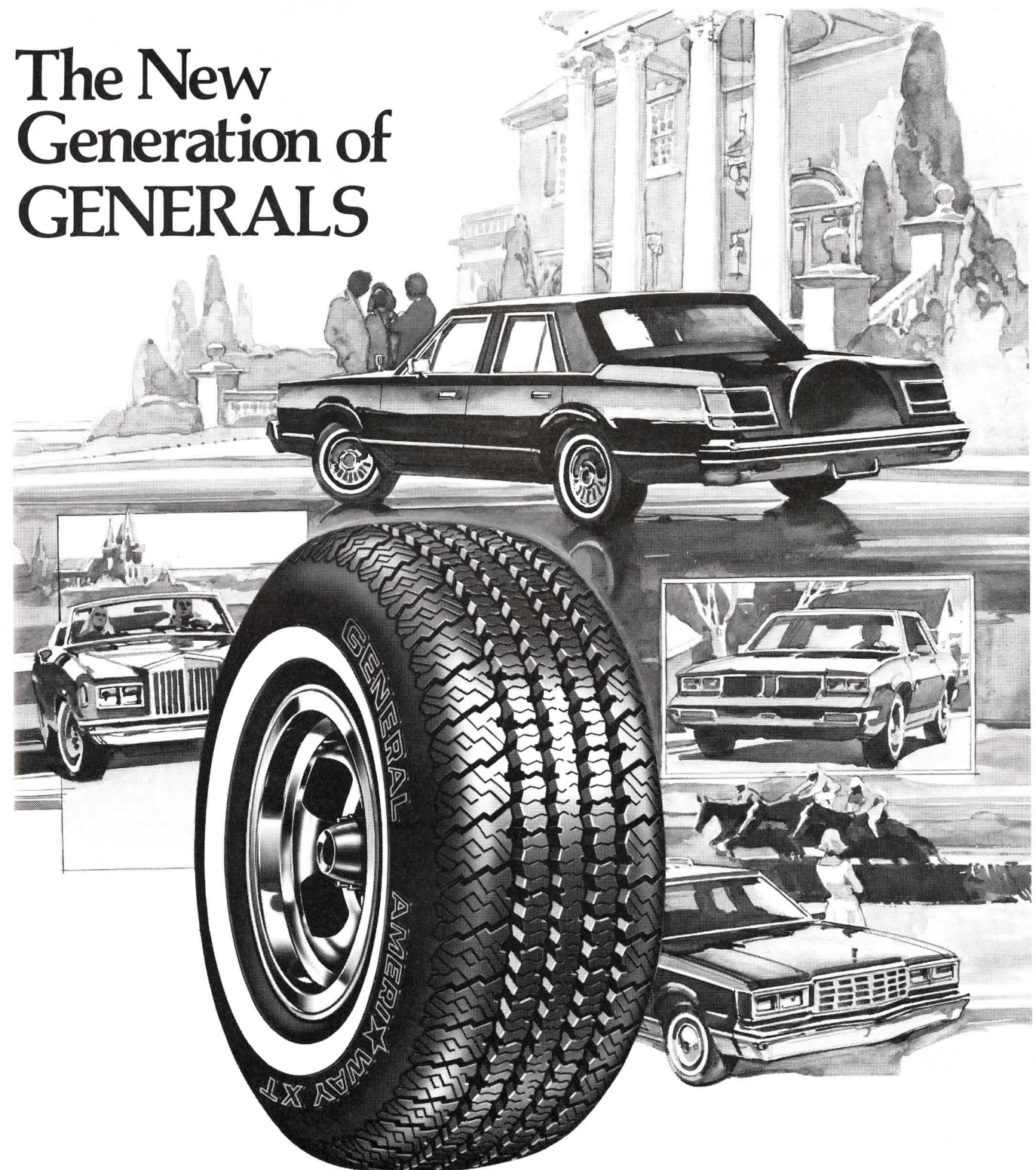
#### CONCERTO FOR VIOLIN AND ORCHESTRA, IN D MAJOR, OP. 35

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

When Tchaikovsky and a young Russian violinist first played through the *Symphonie Espagnole* for Violin and Orchestra that Edouard Lalo had written for the Spanish violinist Pablo de Sarasate, the composer dropped all his other projects in order to write a violin concerto with a true Russian national 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."

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Eric Freudigman, Music Director

BEETHOVEN: Symphony No. 9, D Minor, Op. 125,  
*Choral*

*Allegro ma non troppo,  
un poco maestoso  
Molto vivace  
Adagio molto e cantabile  
Presto-Allegro assai;  
Allegro assai vivace*

The Chrysler Concert Series is made possible by the generous support of a grant from the Chrysler Corporation and the Chrysler Corporation Fund.

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



Gunther Herbig

GUNTHER HERBIG is rapidly gaining the critical attention and recognition on this continent that he has enjoyed for some time in Europe, England and the Far East. In September 1984 he became Music Director of the Detroit Symphony. Other orchestras in North America he has guest conducted include the New York Philharmonic, Saint Louis Symphony, Pittsburgh Symphony, National Symphony, and orchestras of

Los Angeles, Toronto, Montreal and Baltimore.

Born in Czechoslovakia of Austrian parents, Maestro Herbig studied conducting, horn, percussion, voice, flute and piano at the Franz Liszt Academy in Weimar. His first conducting positions were in the Erfurt opera house and at the national theatre in Weimar, where he remained for five years. His studies continued, and he was one of only six students out of 160 applicants to be selected for an intensive two-year study with Karajan.

He served as conductor of the Berlin Symphony Orchestra, under Kurt Sanderling, from 1966 to 1973, was General Music Director of the Dresden Philharmonic from 1972 to 1977, and returned to the Berlin Symphony as General Music Director from 1977 to 1983.

#### THE KENNETH JEWELL CHORALE ERIC FREUDIGMAN, Music Director

The Kenneth Jewell Chorale, an ensemble of 40 professional singers, has served Detroit since 1962. It was founded by Dr. Kenneth Jewell, who led the group until 1976, and who serves as its director emeritus. Now under the leadership of Eric Freudigman, musical director since 1976, the Kenneth Jewell chorale has earned a place among this country's outstanding choral groups. Its repertoire embodies the great masterpieces of sacred

and secular choral music. Its programming embraces the stylistic spectrum, ranging from the Renaissance through 20th century music.

Eric Freudigman, Musical Director, is a distinguished choral conductor, musicologist and jazz musician, and a charter member of the Kenneth Jewell Chorale. In his association with it, he has been a featured tenor soloist and associate conductor before his appointment as Musical Director in 1976.

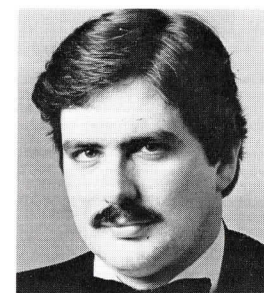


Kathleen Segar

Mezzo-soprano KATHLEEN SEGAR has been called one of the best of an exciting new generation of operatic talent. Since her debut with the Michigan Opera Theatre in 1981, she has performed there in many roles, most recently as Smeaton in Donizetti's *Anna Bolena* opposite Dame Joan Sutherland. In recent seasons she toured throughout Michigan and appeared with the Lansing and Dayton Operas in the roles of

Suzuki, Cherubino and Siebel.

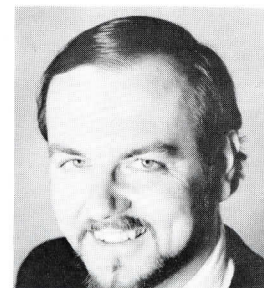
Miss Segar has performed with the Toledo, Springfield (Mass.) and Grand Rapids Symphonies, as well as with orchestras throughout her home state of Michigan. She made her Detroit Symphony debut under Antal Dorati in 1979, and since then has appeared in Bach's Cantata No. 29, Beethoven's Ninth Symphony, and Debussy's *Le martyre de Saint Sebastien*.



Cornelius Sullivan

Young, dramatic tenor CORNELIUS SULLIVAN has a career highlighted with numerous awards, prestigious debuts and premieres. In November, 1983, he won the important Lauritz Melchior Foundation Award for Heldentenors.

Mr. Sullivan made his professional American operatic debut as Don Jose in *Carmen* with the Palm Beach Opera and his New York debut as Alvarado in Roger Sessions's *Montezuma* with the American Opera Center.



David Kline

Bass-Baritone DAVID KLINE is renowned for his appearances with leading American opera companies and orchestras in a variety of repertoire, but he is especially acclaimed for his portrayals of the great *buffo* roles, such as Dr. Bartolo, Dulcamara, Don Pasquale, Leporello and Don Alfonso.

Mr. Kline began his professional operatic career at the Lake George Opera Festival, and since then, has appeared with the Hawaii Opera Theater, Indianapolis Opera, Virginia Opera Association, Fort Worth Opera, Dallas Opera, Arizona Opera and Michigan Opera Theater, among others.



**PROGRAM NOTES by Leonard Burkat**  
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**SYMPHONY NO. 9, IN D MINOR, OP. 125**

.....Ludwig van Beethoven  
(Born December 17, 1770, in Bonn; died March 26, 1827, in Vienna)

Beethoven's Ninth Symphony is one of the greatest works in the history of European music, perhaps in the history of all music and of all the arts, yet it is only one in a series of unmatched masterpieces that he wrote in his mature years, between 1816 and 1826: five piano sonatas, five string quartets, and a Solemn Mass. During the time just before these compositions began to appear, his output had been slim, for the works of his middle years had exhausted all the possibilities of the classical forms he had inherited from Haydn and Mozart. His music of the future was to require new subjects, new forms and new powers of creation.

Beethoven began to assemble materials for this last and longest of his symphonies as early as 1817, and he finally completed the score at the beginning of 1824. About two years earlier he had his pupil, Ferdinand Ries, inquire of the London Philharmonic Society how much it might pay him for his new Symphony. The Society responded seven months later with an offer of fifty pounds for the work, provided that the music be delivered in March, 1823, and that the Society have exclusive performance rights for a year and a half. Beethoven agreed and accepted payment but did not keep his part of the bargain. The Symphony was first performed in Vienna nearly a year before it was heard in London.

The circumstances surrounding the premiere are interesting. Beethoven was annoyed by the success of Rossini's music in Vienna and resolved that the new symphony have its first performance elsewhere. When a large group of professional and amateur musicians petitioned him to allow his own city of Vienna to hear his great new work first, he was touched and relented. An announcement was soon issued by his friends: "Grand musical Concert by Herr L. van Beethoven, which will take place tomorrow, May 7, 1824. . . The compositions to be performed are the latest works of Herr Ludwig van Beethoven. First: Grand overture [*The Consecration of the House*, Op. 124]. Second: Three grand hymns with solo and choral voices [*The Kyrie*, *Credo* and *Agnus Dei* from the *Missa Solemnis*, Op. 123]. Third: Grand symphony with solo and choral voices in the finale, on Schiller's *Ode to Joy* [*the Ninth Symphony*, Op. 125]. The solos will be sung by Mmes. Sontag and Unger, and Messrs. Haizinger and Seipelt. The direction of the orchestra is undertaken by Herr Schuppanzigh; the whole is under the direction of Kapellmeister Umlauf, and the Music Society has kindly consented to reinforce the chorus and orchestra. Her Ludwin van Beethoven will personally take part in the direction of the concert."



During the performance of the Ninth Symphony, Beethoven sat with a score among the performers and, at the beginning of each movement, signalled the tempo to the conductor, Michael Umlauf. It was a tremendous success. When the timpani beat out the rhythmic theme pattern at the beginning of the second movement, the applause almost overpowered the music that followed. At the triumphal conclusion of the Symphony, the audience stood up and cheered, waving hats and handkerchiefs in the air, but Beethoven knew nothing of this. He was seated facing the performers, with his back to the theater, and his complete deafness had prevented him from hearing either the music or the ovation. With tears in her eyes, Mme. Unger, the contralto soloist, took his arms and turned him toward the audience.

The opening of the Ninth Symphony, *Allegro ma non troppo, un poco maestoso*, is agitated, dramatic, often questioning in its mood. The second movement is the scherzo, the only one in all Beethoven's symphonies that precedes, rather than follows, the slow movement. The main section of the scherzo, *Molto vivace*, is based principally on an arresting rhythmic pattern that is driven home with most striking effect when it is heard as a solo on the timpani and then is treated as a five-voice fugue. The contrasting trio section of this movement is marked *Presto*. It recurs, twice, between repetitions of the section, then, in abbreviated form, brings the movement to a close. The third movement is a model of serenity. It presents two themes, a slow *Adagio molto e cantabile* and a moving *Andante moderato*, and then alternating variations on each theme.

In the fourth movement the Symphony reaches its climax. It is almost a separate composition, a cantata for solo vocal quartet, chorus and orchestra. When Beethoven planned the Symphony, he thought of ending it with a purely instrumental movement, for which he even made some sketches, but he used them later in the finale of his Quartet in A Minor, Op. 132. However, he had thought of setting Schiller's *Ode to Joy*, as a song, as early as 1792.

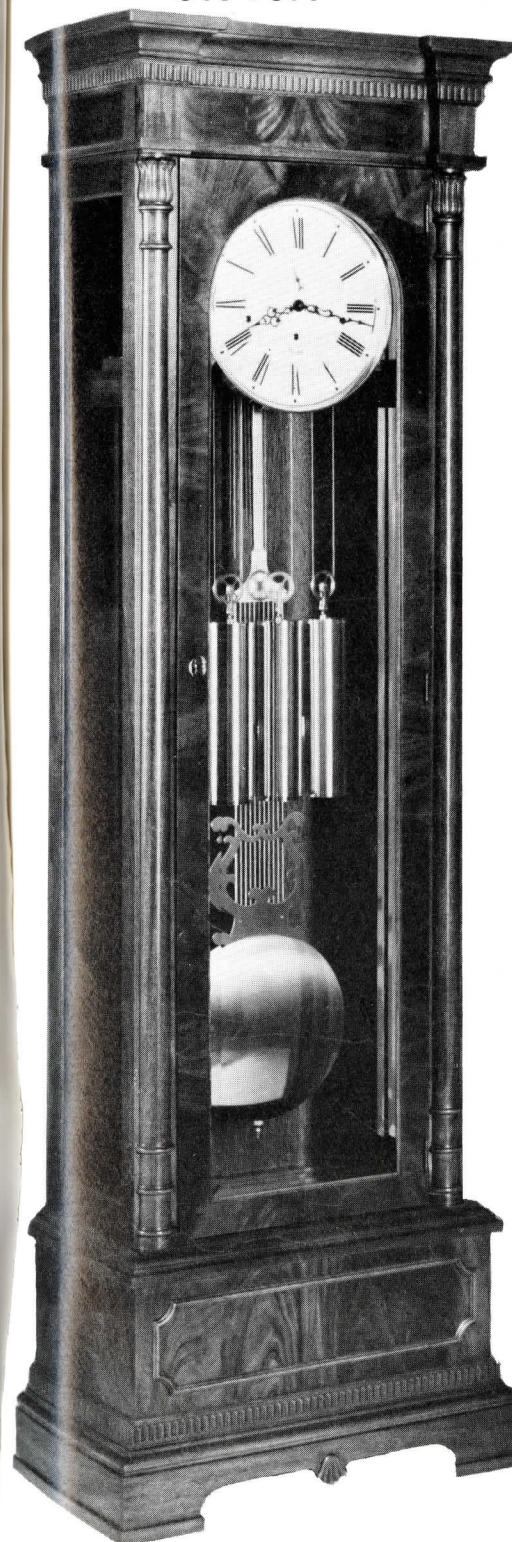
Beethoven did not set the entire Schiller poem to music, and he rearranged the text to suit his own musical and dramatic intentions. Schiller's *To Joy*, or *Ode to Joy* as it is usually known in English, is a poem of five twelve-line stanzas, each stanza having a twelve-line and an eight-line section. In the opening chorus, for example, Beethoven runs together the twelve-line sections of the first three stanzas. The text of the following tenor solo is the six-line section from the fourth stanza.

The movement opens with a troubled, frenzied outcry by the orchestra, followed by a recitative for cellos and double basses. Brief quotations from each of the three preceding movements are then played, interspersed with the music of the wild outcry and the recitative passage. The noble main theme of the movement is played by cellos and basses and is repeated several times, each time with more instruments added, until it issues majestically from the entire orchestra.

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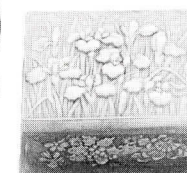
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920th Performance

**Friday, August 16, 8:00 p.m.**

The August 16 Performance is the 1985 John S. Judd Memorial Concert

### DANSES CONCERTANTES

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Composer: Igor Stavinsky

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Choreographer: Val Caniparoli

Composer: Bohuslav Martinu

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### IN THE NIGHT

Choreographer: Jerome Robbins

Composer: Frederic Francois Chopin

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Choreographer: George Balanchine

Composer: Johannes Brahms

921st and 922nd Performances

**Saturday, August 17, 2:00 p.m. & 8:00 p.m.**

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Composer: Gioacchino Rossini

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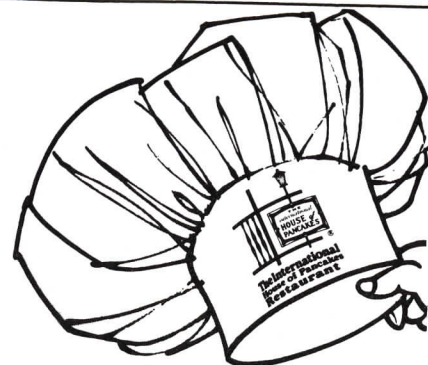
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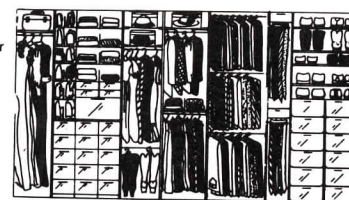
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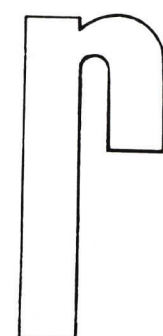
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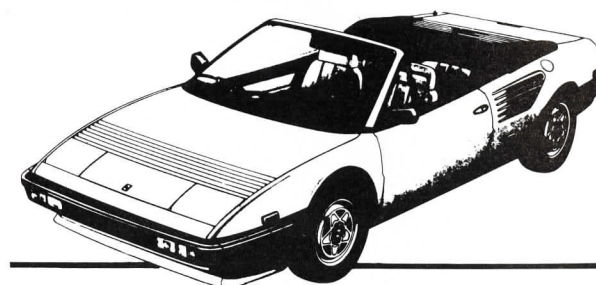


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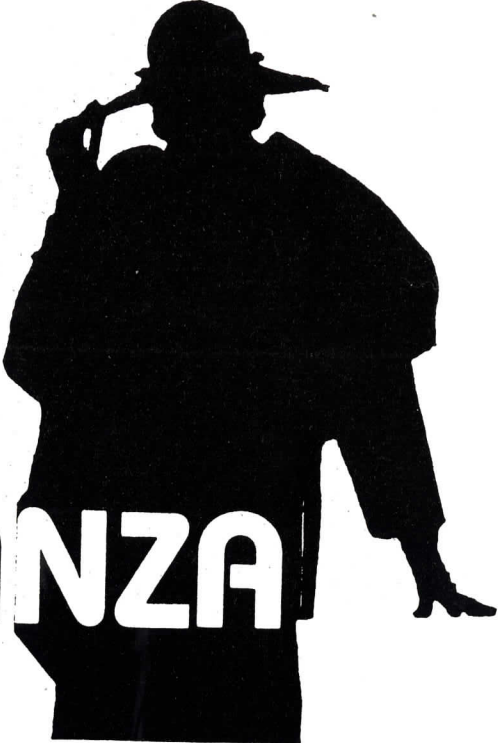
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**Tuesday, August 20 - Sunday, August 25**

The August 20 Performance is the 1985 Louis C. Goad Memorial Concert  
(Evening Performances 8:00 p.m.; Matinees Wed. & Sat. 2:00 p.m.)

## A CHORUS LINE

Produced by

**THEATRE MANAGEMENT INC.**

Original production conceived  
directed and choreographed by

**Michael Bennett**

Music by

**Marvin Hamlisch**

Book by

**James Kirkwood &  
Nicholas Dante**

Lyrics by

**Edward Kleban**

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Based on the original Direction & Choreography by

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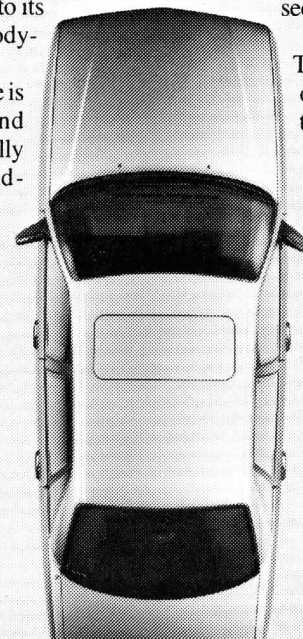
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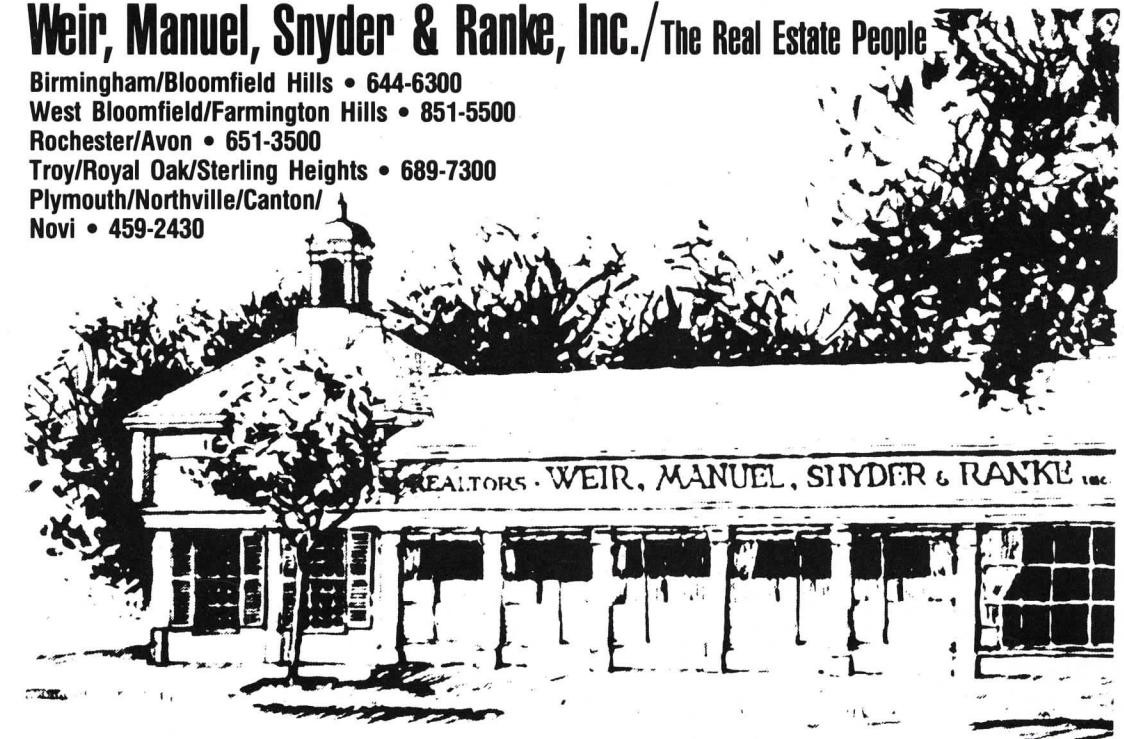
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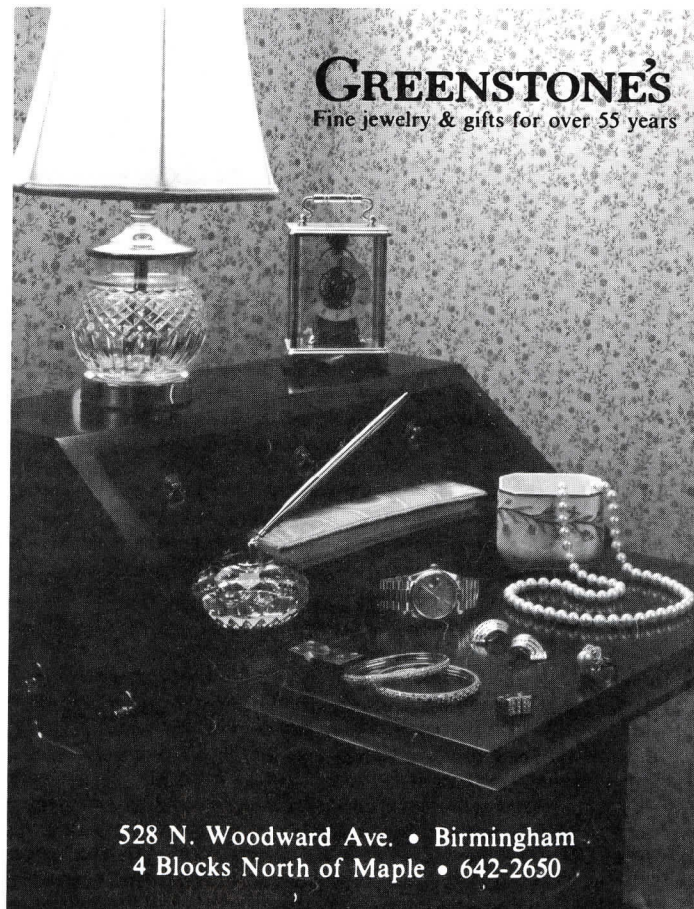
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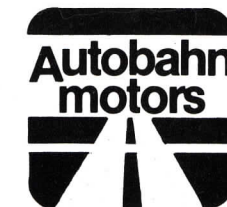
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The music in my heart I bore,  
Long after it was heard no more."  
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**Teenagers are in the high-risk group.** People between the ages of 16 and 24 represent only 20 percent of the licensed drivers of our country. But that same group is involved in 42 percent of all the alcohol-related fatal crashes. When you think about that, two tragic things are revealed:

First, not all teenagers killed in such accidents are themselves drunk at the time. Often they have had nothing to drink at all, but are passengers in cars driven by teenagers who have been drinking.

Second, teenagers are often on the roads late at night, especially on weekends, when most crashes involving alcohol occur. They are targets for cars driven by people who have had too much to drink.

**Some facts about alcohol** you might want to discuss with teenagers are often surprising to adults:

- One can of beer, as well as one four-ounce glass of table wine, and one 1.2-ounce drink of 80-proof liquor are all equally intoxicating. The risk is the same regardless of what you've been drinking.

- The legal definition of intoxication is based on "Blood Alcohol Concentration" or "BAC." If you have a BAC of .10 percent, you are legally drunk in most states. But for drivers or drinkers who are less experienced, a BAC of .05 percent, or sometimes lower, can be dangerous.

- Even relatively low levels of alcohol can reduce your tolerance to injury, increasing the danger in an accident.

**Arm your teenagers with the facts** and give them time to reflect on them.

If expected to show good judgment, teenagers are more likely to live up to it.

Please discuss the problem of drinking and driving with your teenagers now, and if you think this advertisement will help, ask them to read it.

And keep in mind, that the best way to teach young people—as they may tell you—is by example.

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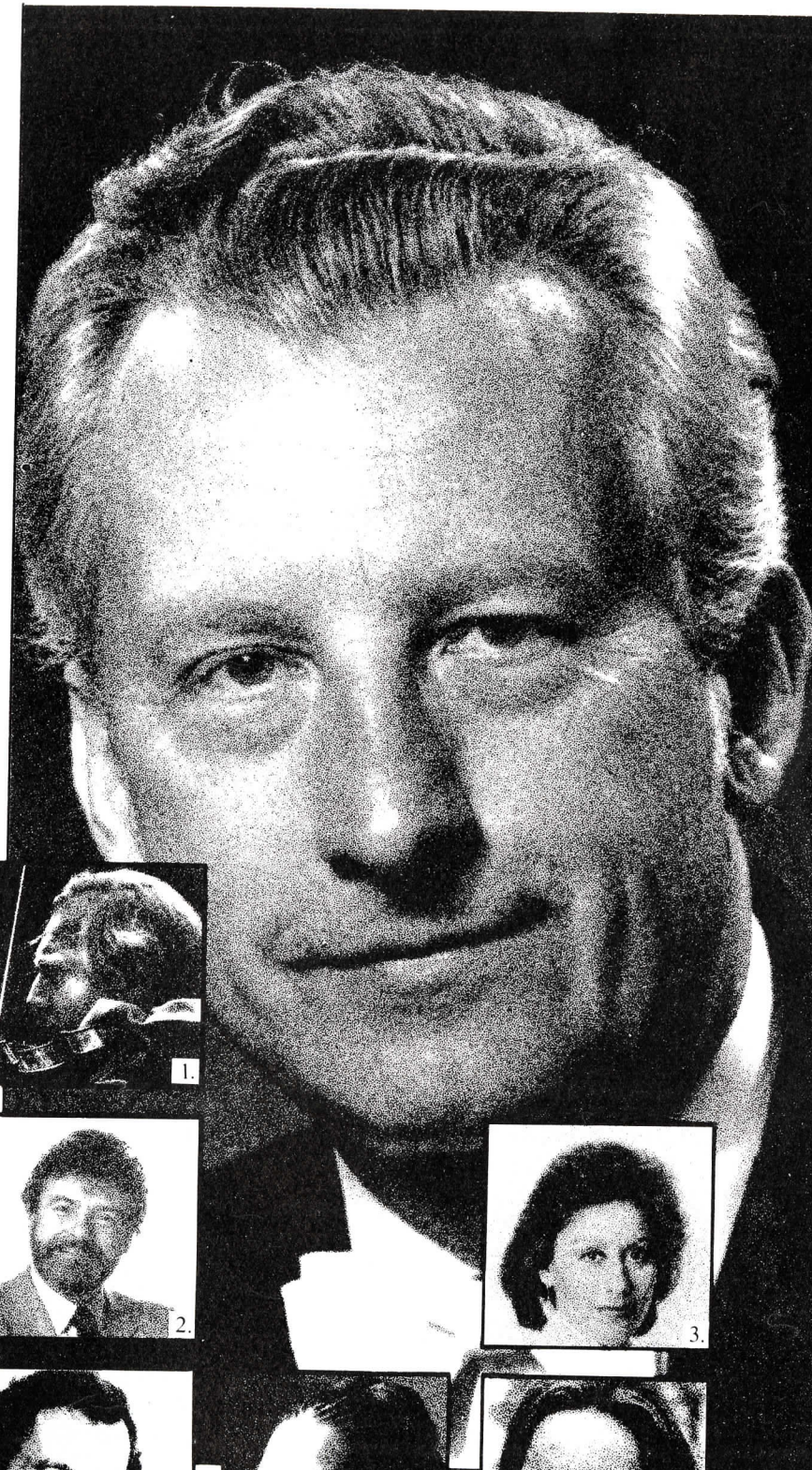
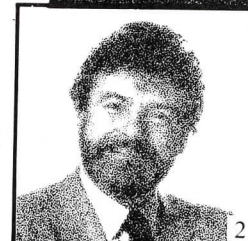


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We regret the omission of those names received too late for publication.



# While other agencies were making advertising, Kenyon & Eckhardt was making history.

The recovery of Chrysler, under Lee Iacocca, is one of the most significant achievements in the history of American business.

It helped reshape the relationship between government, management, labor and the American people.

And it helped reshape the relationship between an advertising agency and its client.

While other agencies were making advertising, K&E and Chrysler were making history.

**From the beginning it was hard to tell who was working for whom.**

When the Chrysler management debated whether the company should go to the government for loan guarantees, K&E was there.

We fought for a voice in the debates on whether Chrysler should live or die. We lived with tent sales to unload the sales bank. We put the K on the K-car.

We were part of the marketing group. The P.R. group. The product group. The sales group.

We were part of the company.

**We had to invent new ways of doing business or die.**

Consumers were running away from the showrooms. Things were bad and the economy made them worse.

The country was facing a deep recession. Inflation and interest rates were rising, and gas prices were going through the roof. The small car revolution had begun.

We knew it would take more than advertising to move 200,000 cars piled up against fences. We ran tent sales in stadiums, baseball fields—even at factories. "Get a car, get a check" became part of the language.

To fight soaring interest rates we launched an Interest Allowance Plan. And to bolster confidence, a 30-day money-back guarantee.

Together with Chrysler, we invented new ways of doing business. We sold cars and Chrysler stayed alive.

**The press buried Chrysler a thousand times. And a thousand times it had to be resurrected.**

"Why don't they just die with dignity?"

That was the overwhelming opinion of America's press.

K&E said, "You can die quietly, or die screaming. Scream. There's a chance someone will hear you."

Lee Iacocca agreed to a series of ads that made marketing history. They asked and answered some hard

questions beginning with "Would America be better off without Chrysler?"

We had to convince the Congress, the President, the banks, the business community and the people that Chrysler was worth saving. So we screamed.

And America heard.

**The K-car: The beginning of the long road back.**

The K-car was probably the most important introduction since the first automobile rolled off the assembly line.

The fate of a whole company hung in the balance.

The stage was set. The world was waiting. And Lee Iacocca introduced the American way to beat the pump. And America bought it.

**Lee Iacocca: An American hero was born.**

When Lee Iacocca pointed his finger at the camera and said, "If you can find a better car, buy it," he meant it. And America believed him.

He's made "Made in America mean something again." And he's proved that "In America hard work and commitment still count for something."

On August 12, 1983, Chrysler paid back the loan guarantees. Seven years early.

On February 14, 1985, Chrysler announced the biggest profit in its 60-year history and our "Thank You, America" campaign went on the air and into the press.

History was made again and K&E was part of it. But the reasons for this remarkable turnaround go well beyond the advertising and marketing programs. To the management, the workers, the dealers and to the man himself. He did what he said he'd do. And it paid off. He had a plan... a reason for being. To be the best.

And we shared it.

**We learned to break the rules and made history!**

One thing we learned: the rules don't count. We broke the rules with our agency-client relationship, our marketing and P.R. efforts, our advertising. It worked. Because K&E people made it work. Men and women who gave their nights and weekends to meet the challenge. It's not the rules that are important but the problems. And the solutions.

K&E played a unique role in the Chrysler turnaround. We didn't just make advertising.

We made history.

Kenyon & Eckhardt, Inc. Offices in New York, Detroit, Los Angeles, Boston and major cities around the world.  
A Lorimar Company

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



# ACQUIRED TASTE.

Everybody knows that the Western Wheel Company has shown excellent taste in aluminum wheel making for several decades. But not everybody knows that the Kelsey-Hayes Company had the good taste to acquire Western Wheel on June 1, 1984.

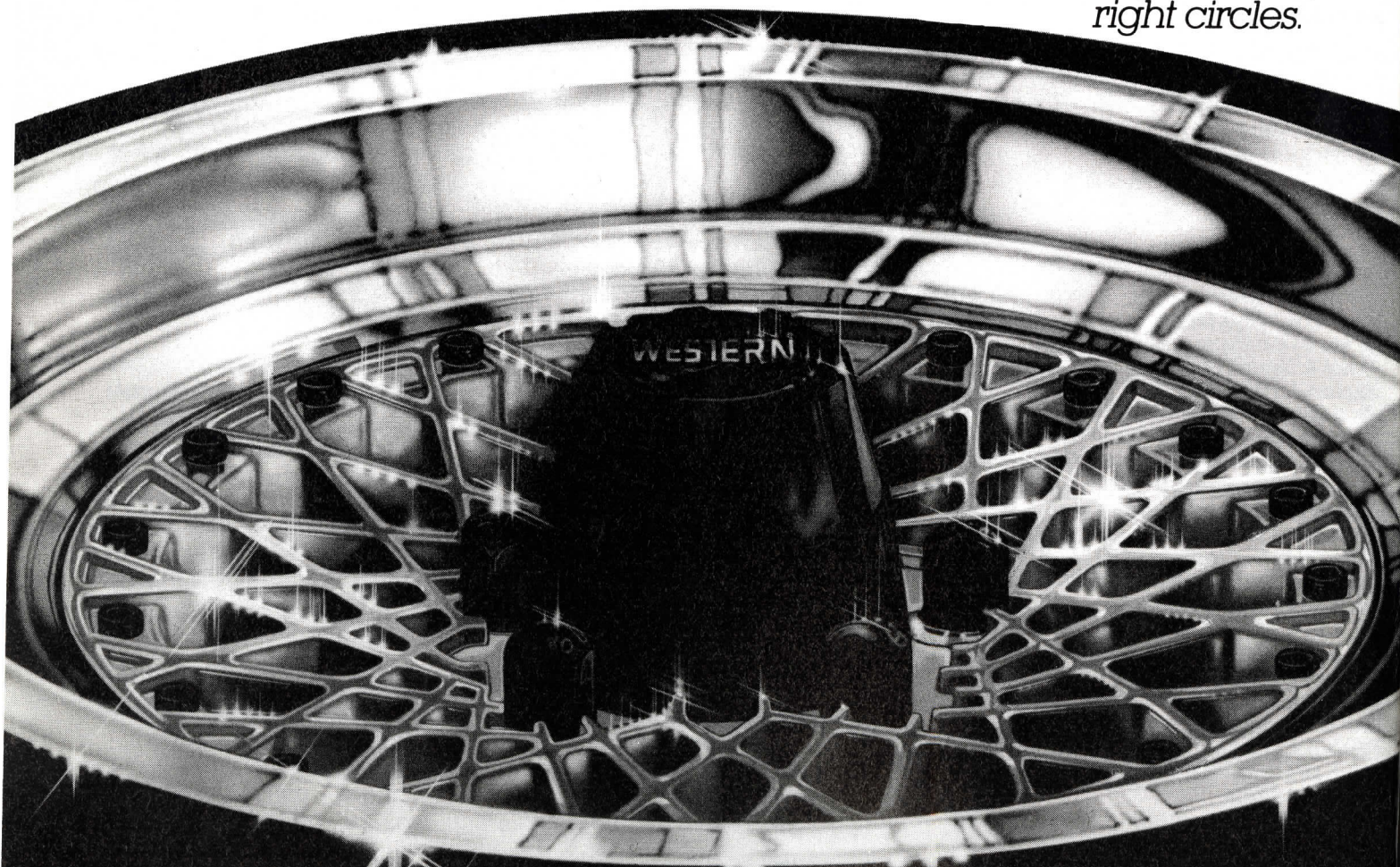
As our wholly owned subsidiary, Western Wheel brings phenomenal product strength and production facilities to our total manufacture of styled aluminum wheels: their plant in La Mirada, California, provides extensive gravity-feed casting facilities. They are complemented by various low-pressure and die-cast production facilities of the Kelsey-Hayes Company and its affiliates in such diverse

locations as Michigan, Mexico and France. The entire operation makes us the world's leading manufacturer of styled aluminum wheels for OEMs.

To arrange contact with the most capable, most qualified sources for styled aluminum wheels, write: Kelsey-Hayes Company, 38481 Huron River Drive, Romulus, MI 48174. The Kelsey-Hayes Company is a subsidiary of the Fruehauf Corporation.

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right circles.*



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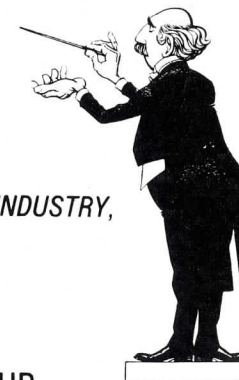
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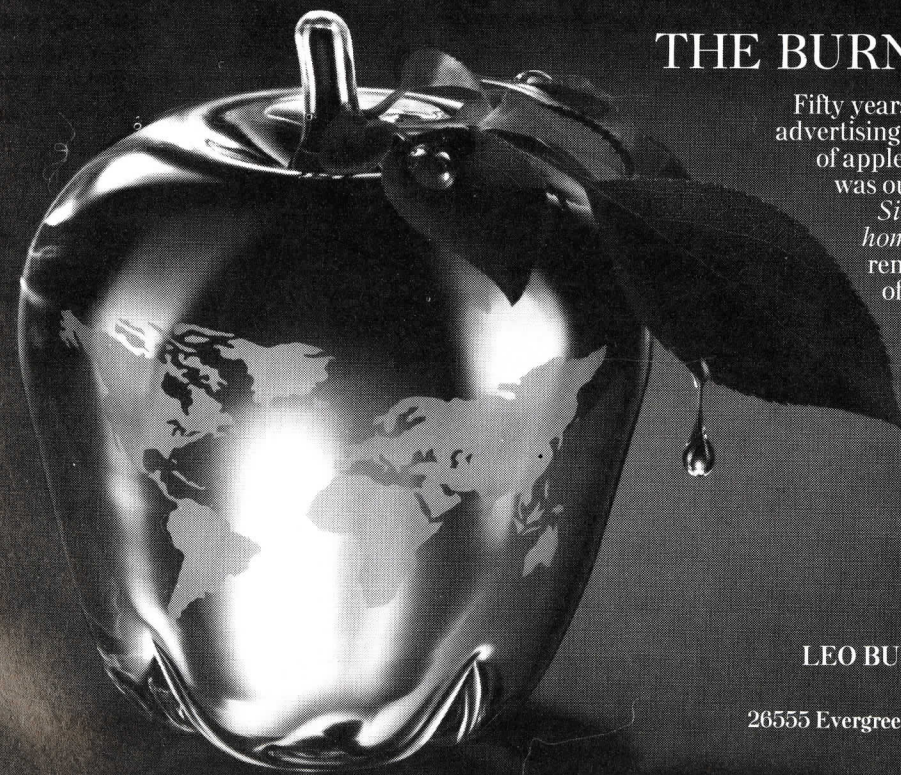
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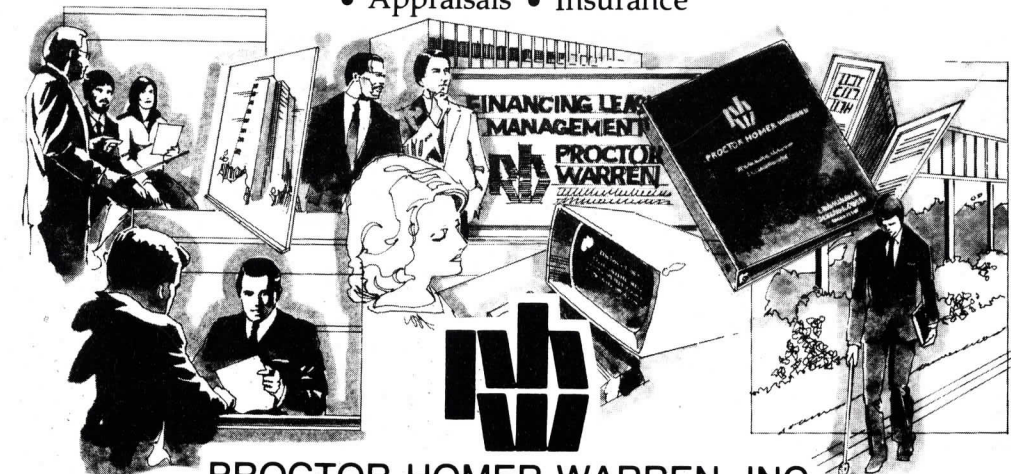
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**CHAMBER MUSIC SOCIETY  
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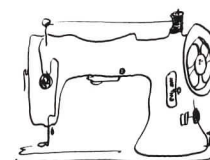
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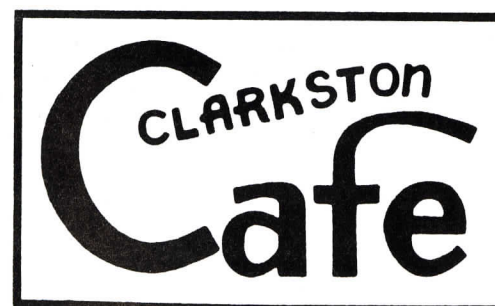
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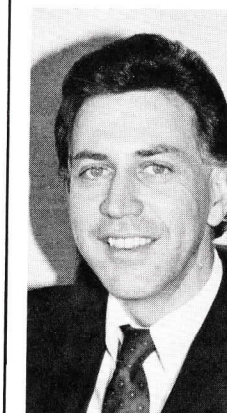
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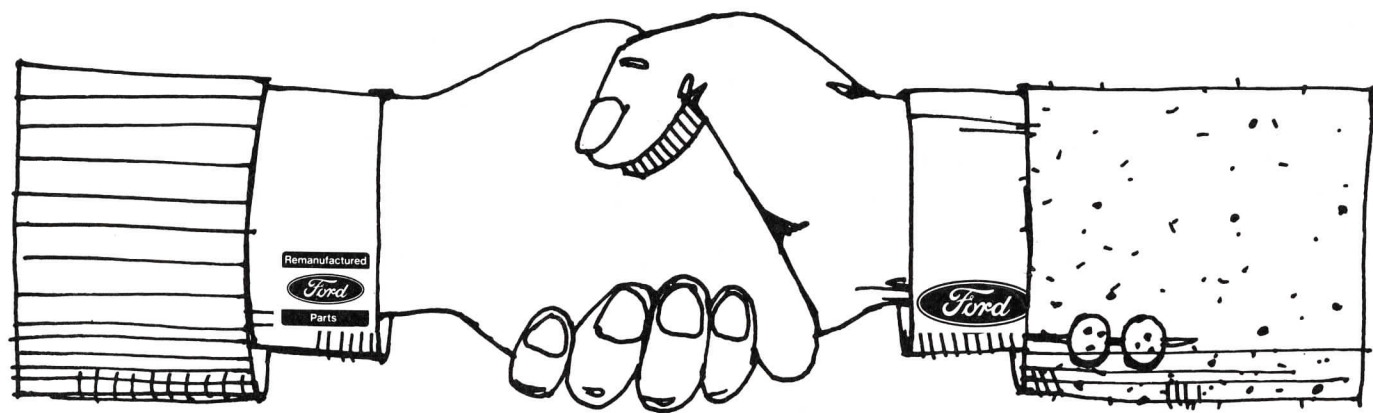
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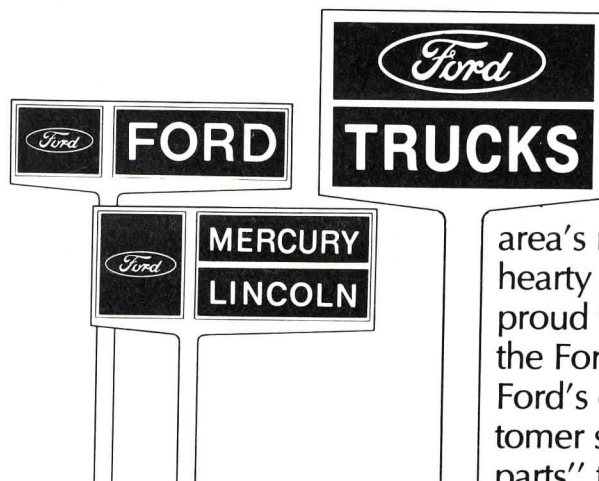
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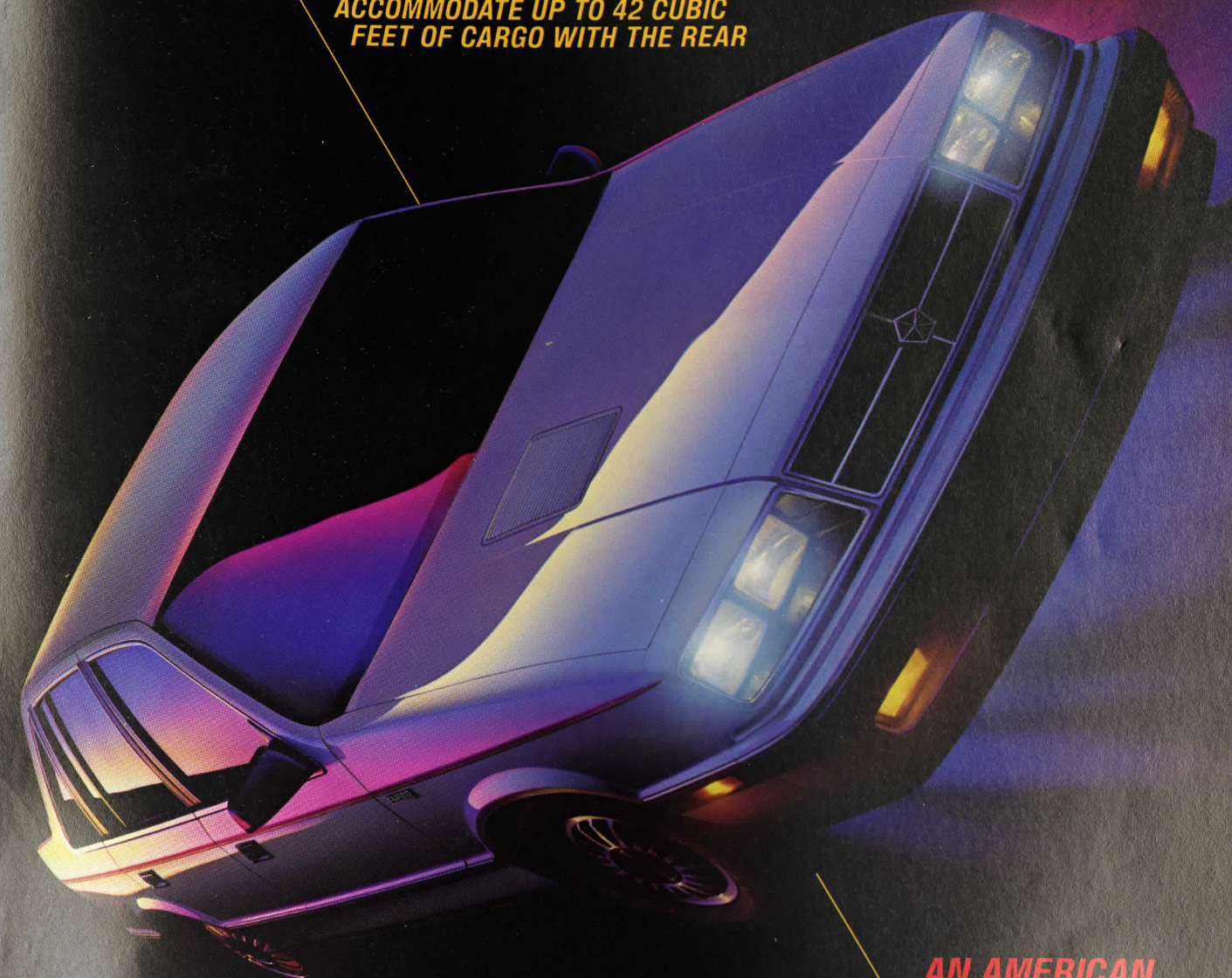
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