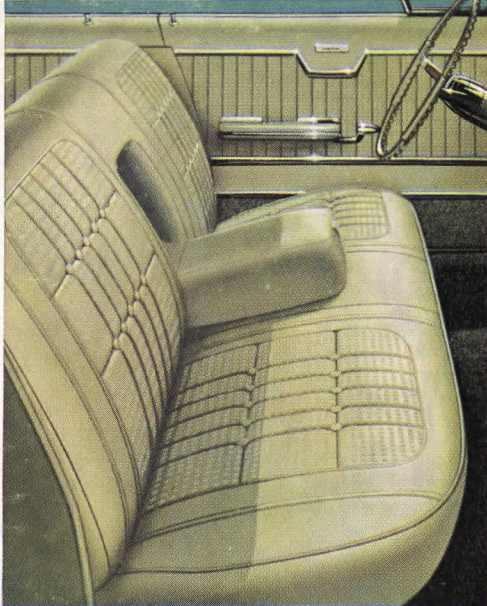




**For a car to look like this
and have Pontiac's kind of performance
is almost sinful.**

When Pontiac ladles out luxury, it overflows. Take the 4-Door Bonneville Brougham. Inside: center fold-down armrests, front and rear, rich Pontchartrain cloth upholstery and soft, soft carpeting. Outside: sleek, flowing body lines topped by a smart padded Cordova vinyl roof cover, a touch of elegance that's well worth the little extra it costs. Performance? Pow! There's a 325-hp V-8 you can team with new Turbo Hydra-Matic. Does it all seem wickedly extravagant? Check the price at your Pontiac dealer's and get a surprise.



Pontiac Motor Division • General Motors Corporation

THE QUICK 1965 WIDE-TRACKS

'65

OAKLAND UNIVERSITY • ROCHESTER, MICHIGAN • JULY 8-AUGUST 14

MEADOWBROOK



MUSIC & FESTIVAL

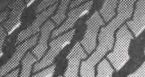
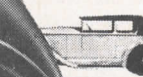
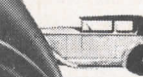
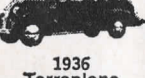
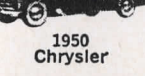
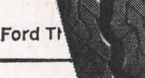
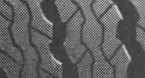
Now a Chevrolet even more luxurious than the Impala . . .

THE CAPRICE CUSTOM SEDAN BY CHEVROLET. If it cost six thousand dollars, it would come as no surprise. But this is a Chevrolet with the look of hand-rubbed walnut on every door; with upholstery that shimmers like satin; with palatial-thick carpeting; with a noticeably quieter, smoother ride; with every intention of making other cars near its price look dowdy by comparison. An Impala luxury option, now at your Chevrolet dealer's.

Chevrolet Division of General Motors, Detroit, Michigan

Caprice
CHEVROLET



 1915 Buick	 1916 Oldsmobile	 1918 Buick	 1919 Buick	 1920 Chevrolet	 1921 Case
 1922 Mercer	 1923 Stearns	 1924 Buick	 1927 Jordan	 1928 Kissel	 1929 Auburn
 1929 Auburn	 1930 Buick	 1931 Buick	 1932 Buick	 1933 Buick	 1935 Cadillac
 1936 Terraplane	 1937 Buick	 1938 Buick	 1939 Buick	 1940 Buick	 1942 Lincoln
 1943 Nash	 1944 Buick	 1945 Buick	 1946 Buick	 1947 Buick	 1949 Pontiac
 1950 Chrysler	 1951 Buick	 1952 Buick	 1953 Buick	 1954 Buick	 1956 Dodge
 1957 DeSoto	 Ford Th	 1958 Buick	 1959 Buick	 1960 Buick	 1964 Chevrolet



This year, as in every year
since 1915, it has been true . . .

**MORE PEOPLE RIDE ON GOODYEAR
TIRES THAN ON ANY OTHER KIND**

GO GOODYEAR

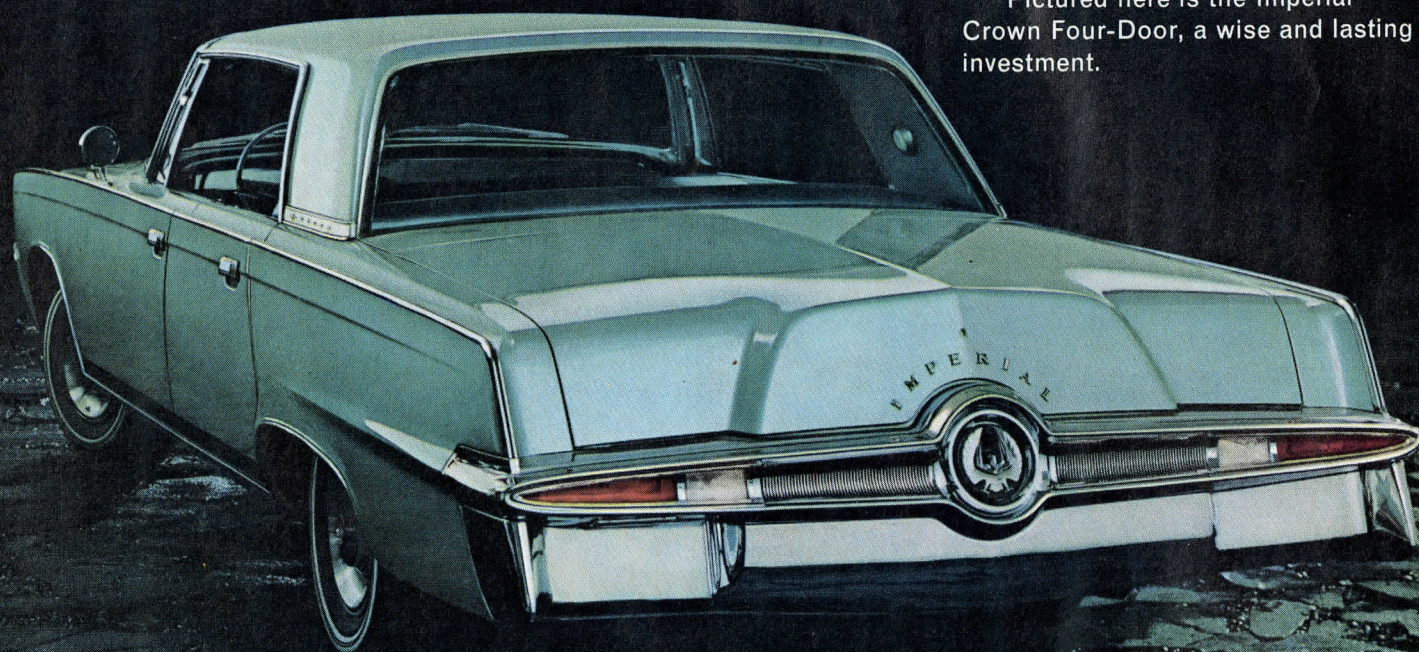
Consider the reasons so many veteran luxury car owners are finding Imperial exactly to their taste:

The Incomparable Imperial, Vintage 1965, is a brilliant road car. It is also one of the most spacious automobiles built here or abroad.

It is the quietest car manufactured in America, if not the world. This is but one indication of its superior engineering.

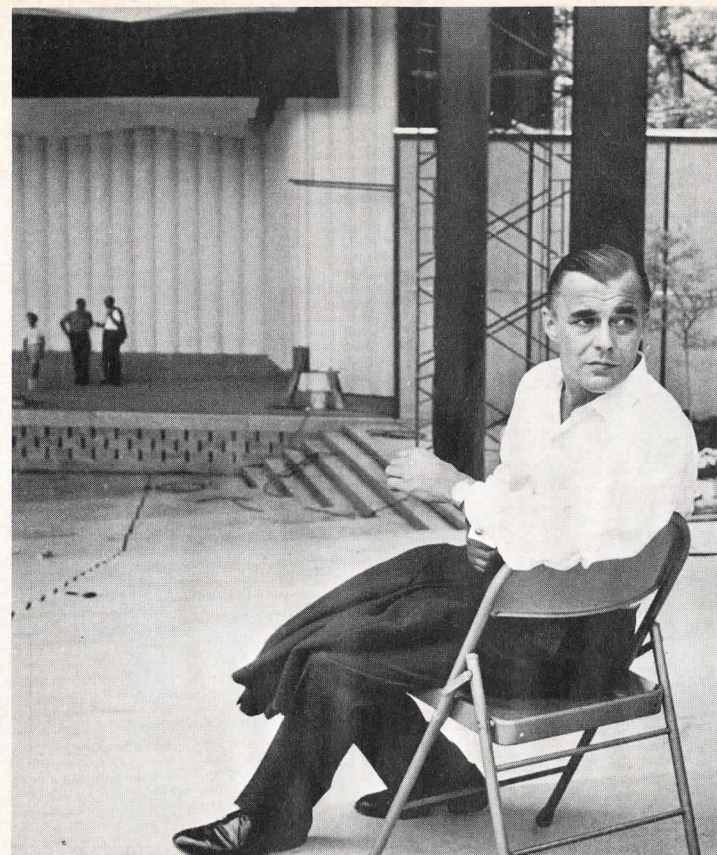
Its equipage is extravagant, even to a master gauge which monitors the other gauges.

Pictured here is the Imperial Crown Four-Door, a wise and lasting investment.



In the quiet expression of good taste, Imperial has no equal

THE INCOMPARABLE IMPERIAL



PROGRAM NOTES

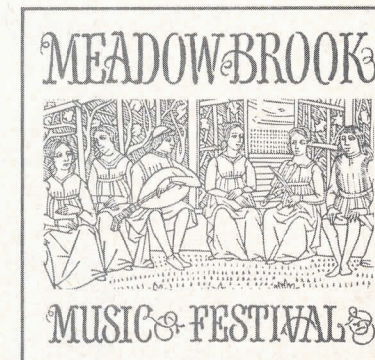
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1965 MEADOW BROOK MUSIC FESTIVAL



featuring the
**DETROIT
SYMPHONY
ORCHESTRA**
conducted by
SIXTEN EHRLING

JAMES D. HICKS
Manager of Meadow Brook Music Festival

MARY JUNE MATTHEWS
Coordinator of Women's Activities

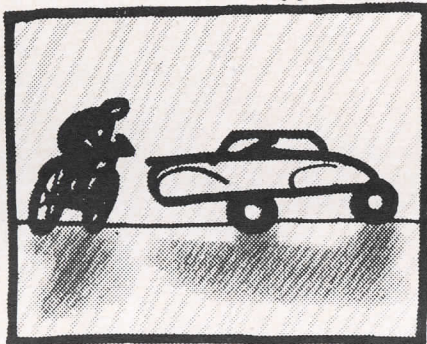
The rain tire.™

If it's sure-footed on a wet road,
imagine the control
you'll have on a dry road.

You never know when it's going to rain.

You never know when a friendly road is going to turn into something wet and slick and treacherous.

That's the whole idea behind the rain tire. You're ready for it whenever and wherever it happens.

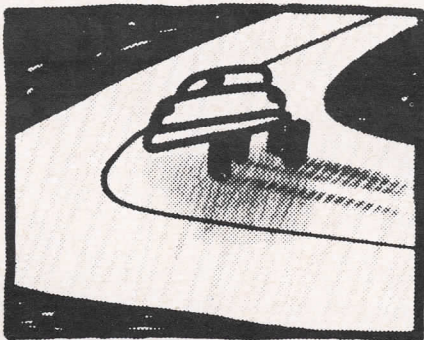


**On a wet, slippery road
30% shorter stops.**

With a set of rain tires on your car, you'll be able to stop 30% shorter on a rain-slicked road than you could when your car was brand new.

(That's how much difference there is, on a wet road, between the rain tire and the tires that originally came with the '64, '63 or '62 cars. If you own a '61 or earlier car, the improvement will be even more dramatic.)

On a wet *curve*, you'll hold the road 50% better than you could when your car was brand new.



**On a wet curve,
50% more skid resistance.**

And when you *accelerate* on a wet road, you'll have 20% better traction than you had when your car was brand new.

Figures can't tell you, though, what it *feels* like to drive on rain tires.

Your car will handle in the rain like it never handled before. Surer of itself. More responsive. Making contact with a good, solid hunk of road that each rain tire has squeezed dry.

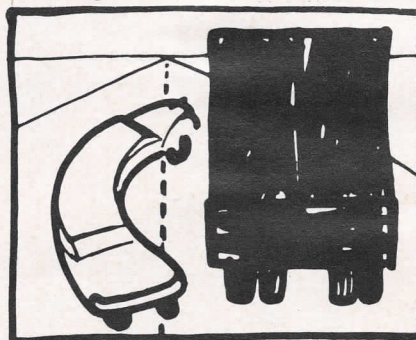
But what's it like when the sun comes out?

We knew you'd ask that.

And we're glad you did. Because

you'll have even better control in passing or in cornering than you had when your car was brand new. On a *dry* road.

Other side benefits: Less wander when you drive down a straight road at 70 or 80. Practically no "trolley tracking" when you ride in and out of an expansion strip on the highway. About 10% longer wearing than our 1964 first-line tire.

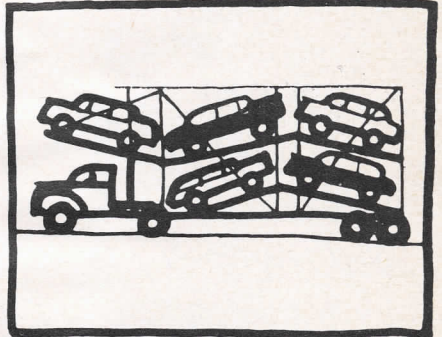


**On a dry road:
surer control when you
pass or corner.**

If this tire sounds just too good to be true, and you expect to have to pay the price in a rough or noisy ride (or in money), you're wrong.

It comes as Original Equipment on some of the most prestigious 1965 cars. Which means that it *has* to be quiet and smooth-riding, be-

cause there's nobody with a more sensitive bottom than the test drivers who evaluate the new models in Detroit.



**The ride:
So quiet and smooth,
it's original equipment
on many '65s.**

The price of the rain tire is as reassuring as the tire itself: about the same price as any other leading maker's first-line tire.

The official name of the rain tire is the "U.S. Royal Laredo." None genuine without.

So don't give the dealer a hard time if the tire he brings out says Laredo.

Give him a hard time if it *doesn't*.

U.S. Royal Tire Division
UNIROYAL
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one hundred and three rooms



poolside cocktail terrace

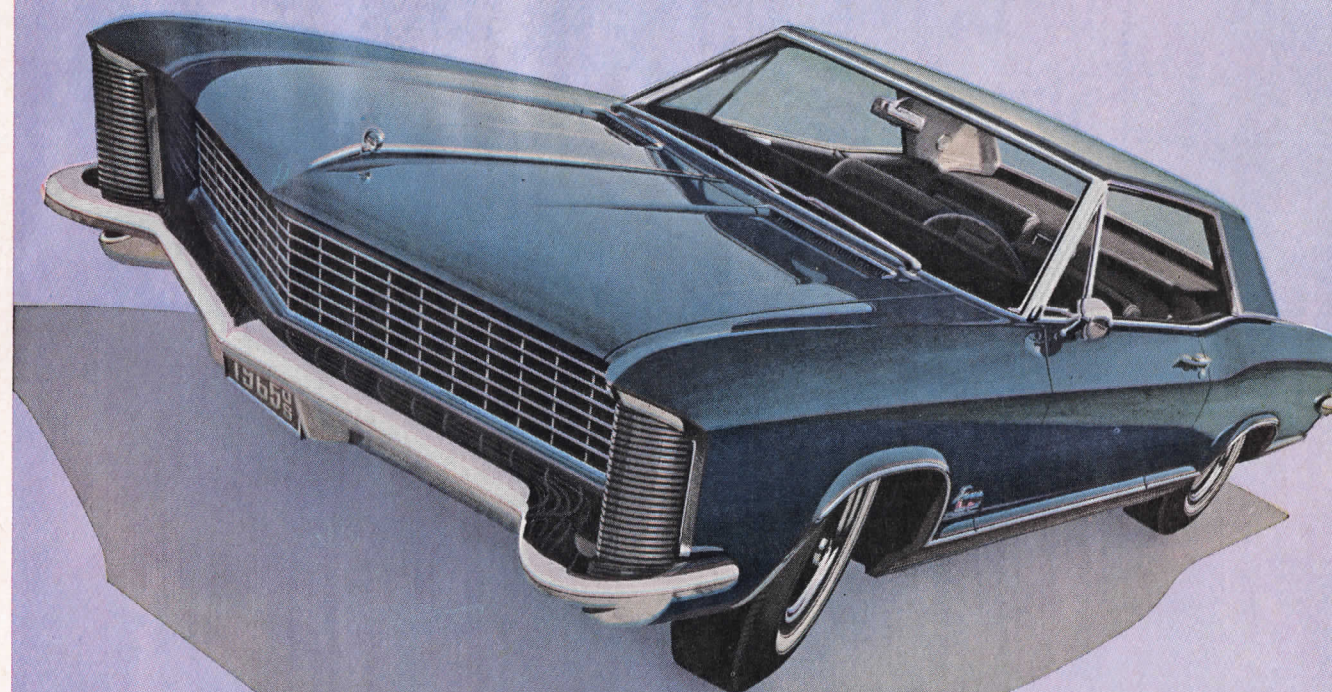
the new
luxurious
Kingsley
Inn
Hotel
is open



Woodward at Long Lake Rd.
Bloomfield Hills

MI 4-1400

The Riviera with muscles on its muscles.
New Riviera Gran Sport.



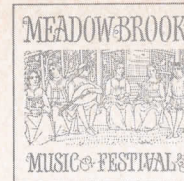
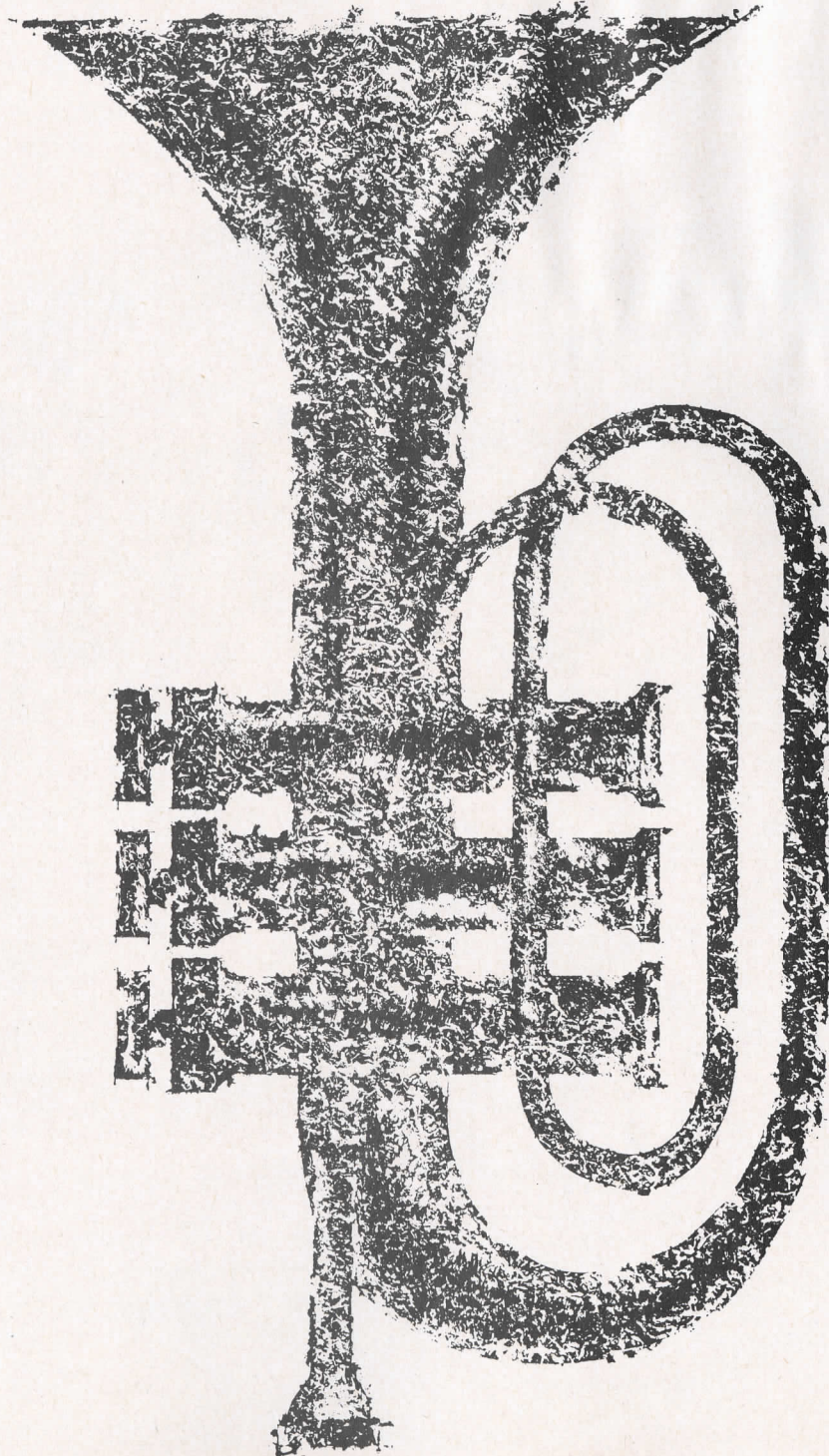
There has always been a vast body of admirers who wouldn't change a hair on the normal Riviera's chest for the world. But we have discovered, lurking in the wings, a cluster of hotbloods who secretly have been yearning for a little more heat. Thus, the Riviera Gran Sport. It packs a 425-cubic inch, 360-hp, V-8 with 465 lb-ft of torque. (Numbers were never lovelier.) And we went behind the firewall, too. A limited-slip differential. Power-assisted brakes and steering. And you can specify the heavy-duty set of springs, shocks and stabilizer bar. What happens when you put everything together is the most exciting automobile to travel any road. Wouldn't you really rather have a Buick?

One of the new Gran Sports from Buick

THE SOUND OF PROGRESS

Youngstown salutes Detroit for this exciting summer of music. Our two cities long have joined commercial hands...now during your festival our steel town wishes the motor city fair weather, responsive audiences and thrilling performances. Your festival is a symbol of artistic progress, an outgrowth of your continuing contribution to the American scene. May each note of each concert signal on-going progress in your great city.

Youngstown Steel
THE YOUNGSTOWN SHEET AND TUBE COMPANY



SECOND SEASON . . . SPECTACULAR PROGRESS

more concerts . . . more guest artists . . . a new music school

Meadow Brook, a bold new venture in the performing arts, scored a brilliant success in its first season last year . . . and now moves forward with an ambitious, expanding program for 1965 under the general chairmanship of Mr. and Mrs. Rinehart S. Bright.

Last summer, the new Music Festival won the praise of critics from Chicago to New York. They liked the quality of its music, the remarkable acoustics of its outdoor shell which requires no microphones or amplification, the beauty of its setting. Sell-out crowds, totaling nearly 50,000 concert-goers, flocked to the wooded

amphitheater on Oakland University's scenic campus.

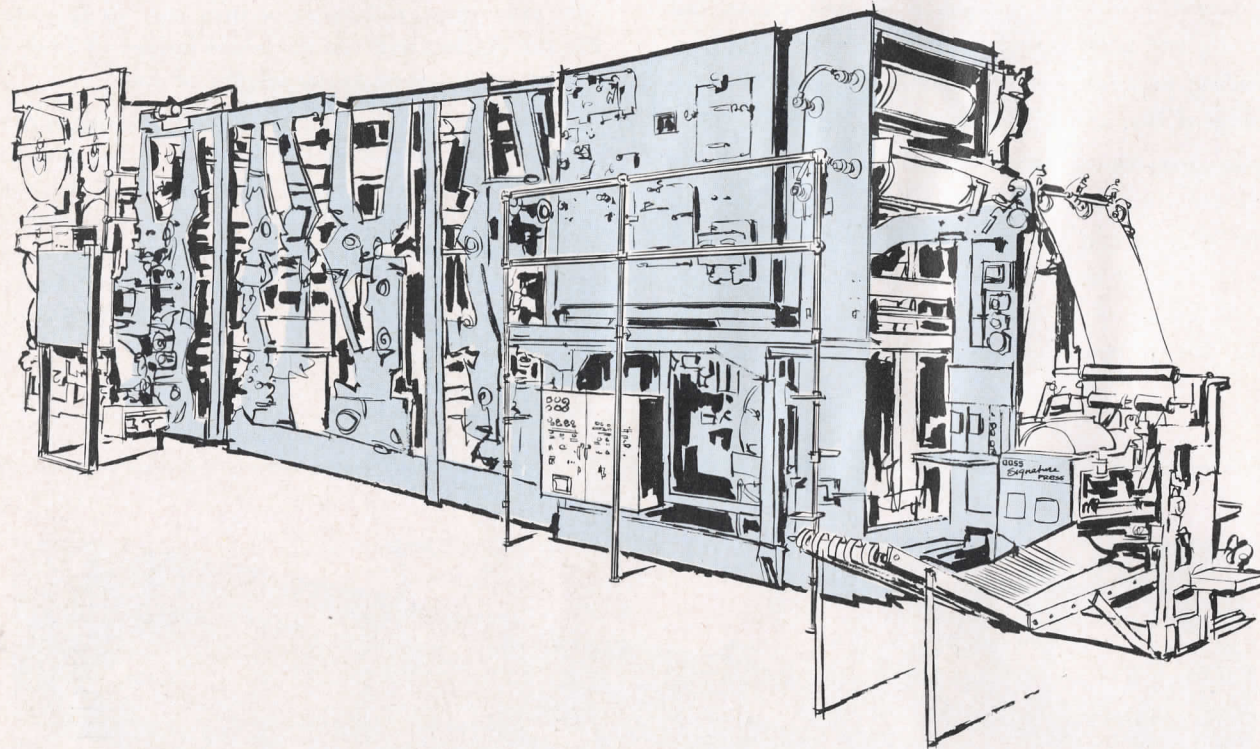
This year, there will be more than ever to be praised. For the Festival will last six weeks instead of four, will feature twelve guest artists instead of four.

In addition to the Festival, Meadow Brook this year will expand into a unique, new program of music education. It will introduce a School of Music in which the capacities of the Detroit Symphony Orchestra will be teamed with the faculty of Oakland University to offer a novel study experience, carrying college credits. Details of this new Meadow Brook Music School can be found on page 54 and 55.



HOWARD C. BALDWIN MEMORIAL PAVILION, designed by O'Dell, Hewlett & Luckenbach Associates, provides 2,138 sheltered seats, with room for an equal number of people on the grass in the natural amphitheater around it. The fiberglass structure on the stage—the LULA C. WILSON MEMORIAL CONCERT SHELL—incorporates a flexible ceiling that can be adjusted to balance the sound. It was designed by Christopher Jaffe, noted acoustical expert.

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Priced from \$2361 to \$3193.*

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Plymouths ever. Six to choose from.

In the intermediate class, nobody out-
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to carry a lot in compact spaces.

See them at your Plymouth Dealer's.

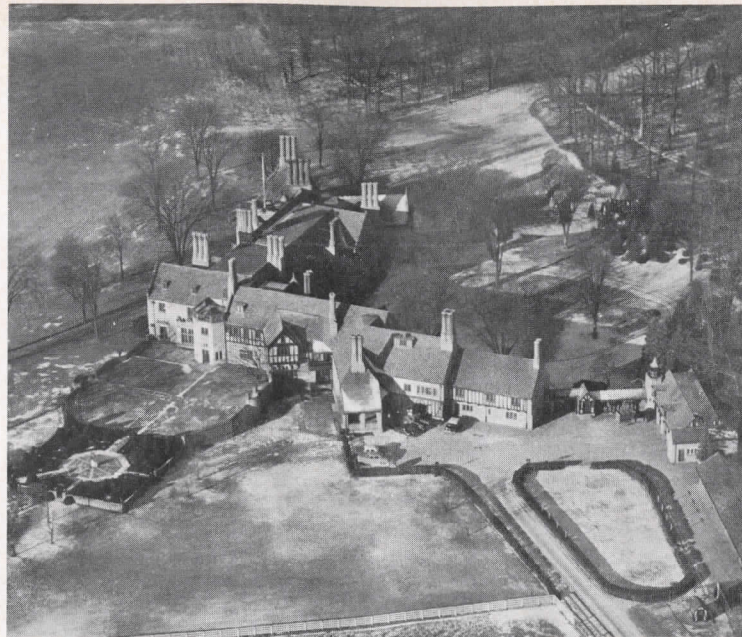
*Prices based on Manufacturer's Suggested Retail Prices for lowest-priced Valiant "100" 6-cylinder 4-dr. wagon, and lowest-priced Fury III 9-pass. wagon, exclusive of destination charges, state and local taxes, if any, whitewall tires, luggage rack and other optional equipment.

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MOTORS CORPORATION

THE ROARING '65s
FURY
BELVEDERE
VALIANT
BARRACUDA
Plymouth



Mrs. Alfred G. Wilson



Meadow Brook Hall, the Wilson home, is currently opened only for special events.

FAR-REACHING PLANS... AND FAR-SIGHTED PLANNERS

At ground-breaking ceremonies, Mrs. Howard C. Baldwin turns first spade of earth, watched by the William H. Baldwins. Chancellor D. B. Varner at rear.



Meadow Brook represents one of the most ambitious cultural projects ever attempted. Its aim is to bring the fine music of the Detroit Symphony Orchestra within range of all in Southern Michigan . . . to form the nucleus of a fine arts center at Oakland University . . . and to make this area a mecca for outstanding music students. Besides making great strides toward these goals, Meadow Brook has also already become nationally known as a beautiful setting for beautiful music.

Meadow Brook was originally the name of the Alfred G. Wilson estate, donated to provide the site for Oakland University and the performing arts center. Mrs. Alfred G. Wilson is Honorary Chairman of the Meadow Brook Music Festival.

First steps for the Festival were taken under the vigorous leadership of Mr. and Mrs. Semon E. Knudsen, General Chairmen. On February 7, 1964, the Knudsens joined with Mr. Robert B. Semple, President of the Detroit Symphony Board of Directors, in publicly announcing the Festival plans. Just three weeks later, ground was broken for the Howard C. Baldwin Memorial Pavilion that was to house the concerts.

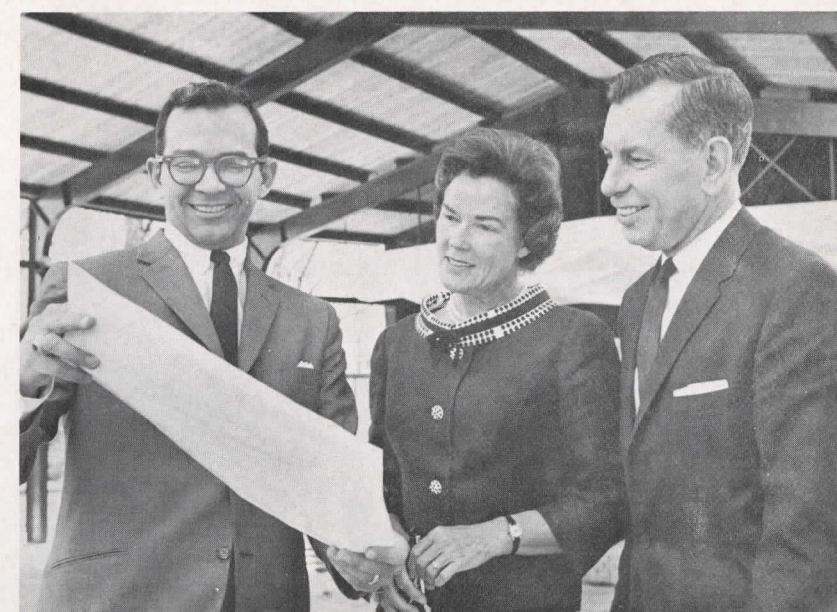


The S. E. Knudsens with Mr. and Mrs. Robert B. Semple when Festival and Orchestra plans were announced to the press on February 7, 1964.

Mr. and Mrs. Rinehart S. Bright, 1965 General Chairmen, stand in receiving line with the Knudsens at this year's Festival kick-off dinner and reception at Meadow Brook Hall. They are greeting Mr. and Mrs. Arthur Summerfield, Jr. of Flint, two of the many committee members who attended this event.

In its second year new horizons have opened for the Festival under the direction of Mr. and Mrs. Rinehart S. Bright. Some of the enthusiastic citizens of this area whom the Brights have enlisted to help them this year include the following committee chairmen: Mr. and Mrs. James O. Wright, Finance; Mr. and Mrs. C. Allen Harlan, Buildings and Grounds; Mr. and Mrs. Charles F. Adams, Promotion; Mr. and Mrs. Ben D. Mills, Mr. and Mrs. E. Curtis Matthews, Mr. and Mrs. Walter F. Skinner, Mr. and Mrs. Richard C. Van Dusen as General Area Co-Chairmen. In addition, the many members of the Advisory Council, Executive Committee, General Festival Committee and District Chairmen, listed on page . . . , have all contributed greatly to the continued success of Meadow Brook.

Mr. Dale Winnie, Michigan Week Chairman for Oakland County presents Mr. and Mrs. Bright with a special Cultural Achievement of the Year Award "for the most significant project of the area."



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OAKLAND UNIVERSITY • ROCHESTER, MICHIGAN

Delightful Gifts of Distinction
gathered from the far corners of the world---
moderately priced...



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REGULAR SCHOOL
YEAR
BEGINNING
SEPTEMBER 13, 1965

Monday - Friday
11:00 A.M. - 4:00 P.M.
Lower Level
Oakland Center
On The Campus

All proceeds of Scholar Shop
go to Oakland University
Scholarship Fund.

ON FESTIVAL
GROUNDS
JULY 8 - August 14

Wednesdays
12 - 4:00 P.M.
Thursday, Friday &
Saturday
6:30 - 11:30 P.M.
Shop not open during performance

*Avoid possible traffic jam following the Concert — stop
and browse in THE SCHOLAR SHOP prior to departure.*

Are smaller cars getting more expensive, or does a Chrysler cost less these days?

If you've shopped around lately, you know there is very little real price difference between big cars and some of the fancied-up smaller ones.

For example, the Chrysler shown below with power steering, power brakes, automatic transmission, V-8 engine, radio, heater, bucket seats and whitewalls is priced just a few dollars a month more than the most popular smaller cars, comparably equipped.

And remember, we're talking about a full-sized Chrysler, not a kid-brother edition. We don't make them. Why don't you move up to Chrysler? It's never been easier.



Tune in Bob Hope and The Chrysler Theatre, NBC-TV, Fridays.



Newport 2-Door Hardtop

BODY BY FISHER



Treat yourself royally

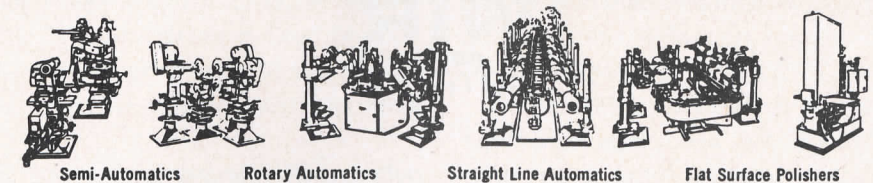
We have a very simple philosophy at Fisher Body. "The customer is king." And you'll see it reflected in the 1965 cars from General Motors. Here are the finest bodies we have ever built—in our more than 50 years as America's body specialists. If you want a car built with extra strength, extra care, extra value—look for the coachmark of quality. So much of the buy is in the body. And Body by Fisher makes it a better buy. Chevrolet, Pontiac, Oldsmobile, Buick, Cadillac.



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Come as you are

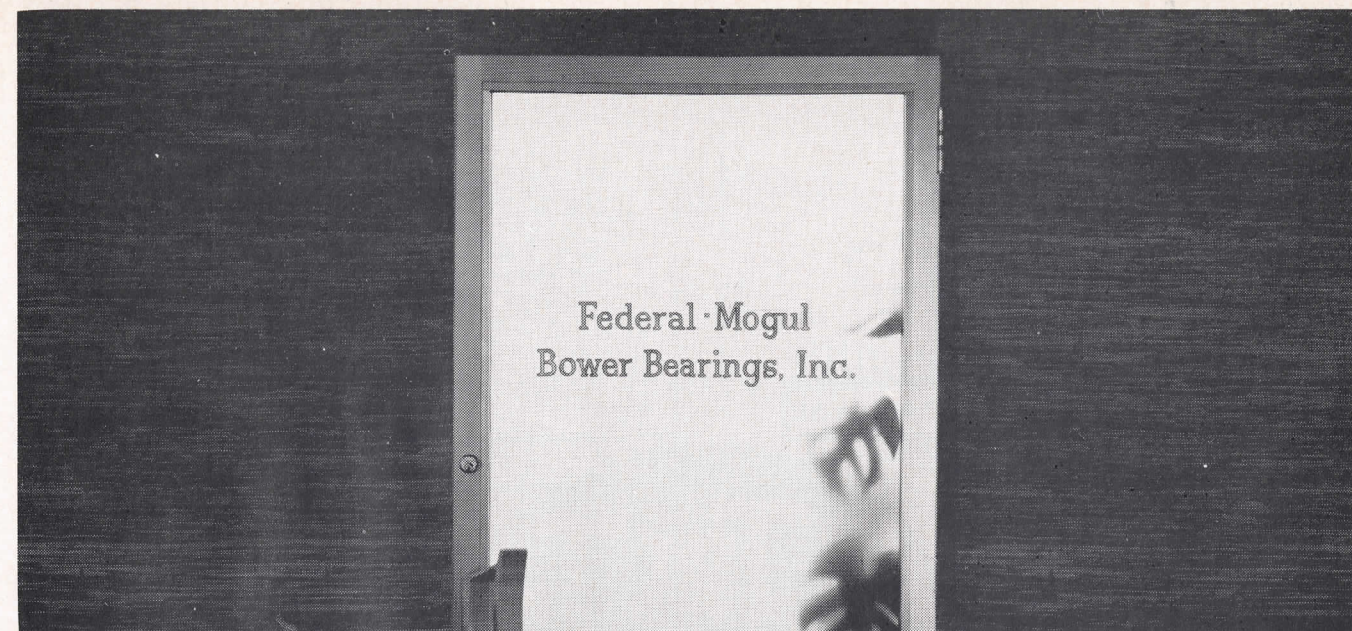
Whenever you want to attend a concert or fine arts program in something less than formal attire, why, just go ahead. With WJR.

There's *Adventures in Good Music* with Karl Haas each weekday morning. (That's the program that won WJR the coveted Peabody Award.) *Scope* on

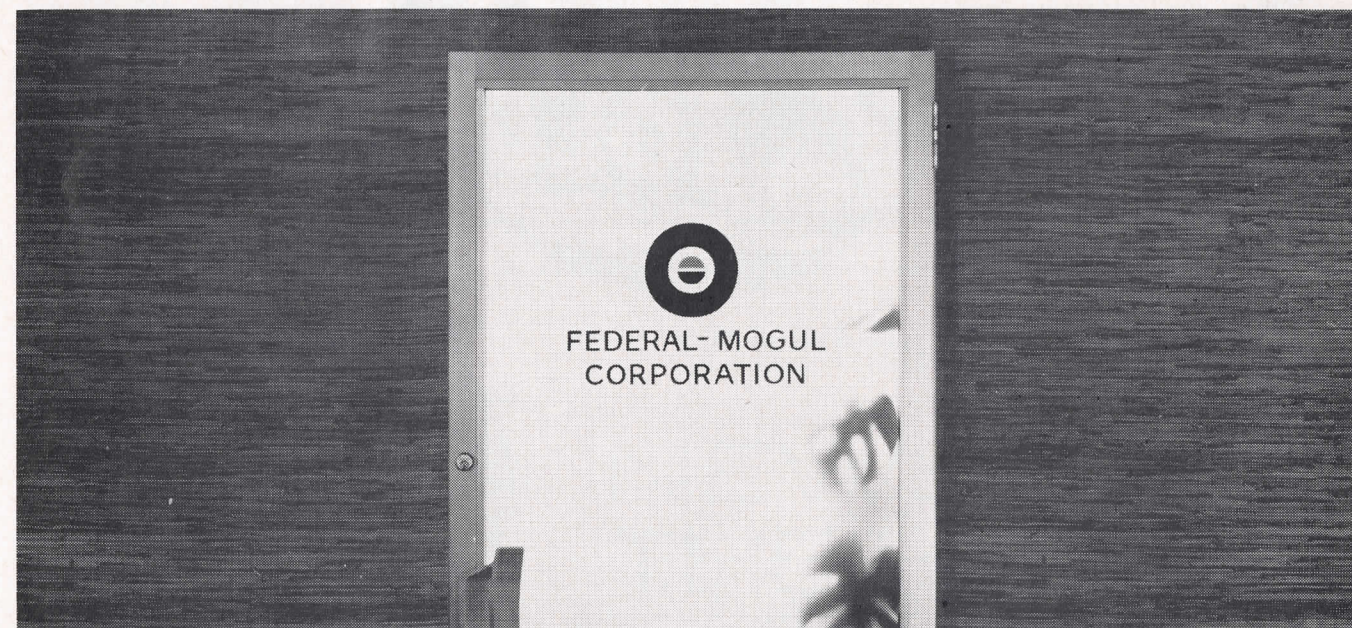
Sundays, and the popular *Evening Concert* and *Kaleidoscope* nightly. Besides these WJR originations, there's the Metropolitan Opera on Saturday afternoons all fall and winter long—exclusively on WJR in this area.

For best seats in the house, dial 760. Concerts are free.

WJR
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DETROIT



We had a big meeting last Monday.



This is how things came out.

It may not look it, but changing our name from Federal-Mogul-Bower Bearings, Inc. to Federal-Mogul Corporation took quite a bit of discussing and planning by all hands . . . Bower Roller Bearing Division, Federal-Mogul Division, BCA Division, National Seal Division, Arrowhead Products Division and Federal-Mogul Service Division, plus our new Haller Division and our International operations.

But progress inevitably means change. And, within Federal-Mogul Corporation, change has led us to our

present array of new and improved products which includes tapered and cylindrical roller bearings, sleeve bearings and bushings, ball bearings, oil seals, O-rings, spherical metal powders, metal powder parts, space suits, aerospace ducting systems plus service products for all segments of industry.

So remember our new name and symbol. It isn't likely to change again. But our products surely will . . . to keep pace with industrial progress. Federal-Mogul Corporation, Detroit, Michigan.

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Why do we put this slogan
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Let Mozart, Picasso or Dickens tell you.

We think the whole business of creating things boils down to finding the truth. Then telling it well. Or composing it well or painting it well or writing it well. Next time you receive a letter from us, look down at the lower left hand corner. Those three words have inspired a lot of good advertising.

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Best Wishes From Everyone
On

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Chet Huntley



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Nancy Dickerson



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Goingspaces

**A bold new look
in wagons.**

**Custom 880: paneled family room
on wheels.**

**These interiors are the vinyl word,
luxury that lasts.**

**And Dodge has
gone to great lengths to please:
217 inches overall,**

**96.9 cubic feet of cargo space,
383 cubic inches of V8 punch.**

**There's room to take the kids to camp,
or the camp to the kids.**

**So let's face facts—
if you want a wagon,
your number's up,
and it's 880.**

'65 Dodge Wagons

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THE VICTORIANS

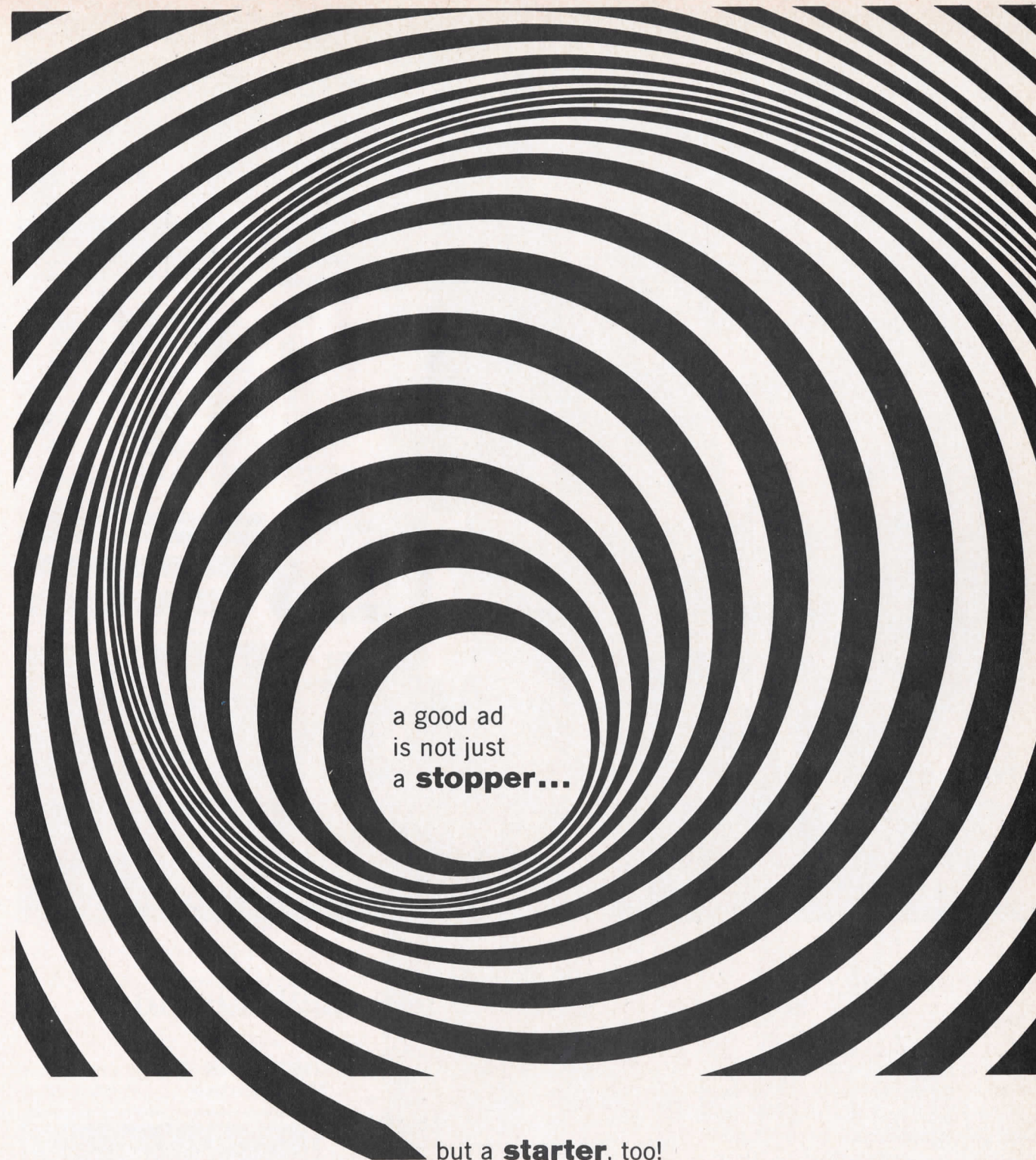
O the gondolets, the mandolins,
 the twangling of the lutes,
 The girls all dressed in crinoline
 among the flowers and fruits—

The flowers all symbolical,
 the lily and the rose,
 And how the sherry blossoms
 on the end of grandma's nose.

The maiden sighs and turns away;
 the maiden she relents,
 Attracted by the glitter
 of a pile of five per cents.

They danced beneath the arbors,
 they strolled upon the grass,
 O never aware, O never aware
 of what would come to pass.

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The 1965 lightweight, diesel-powered GMC Tractor on the right, can haul over 25 tons payload and it can do 60 to 65 miles per-hour with ease.

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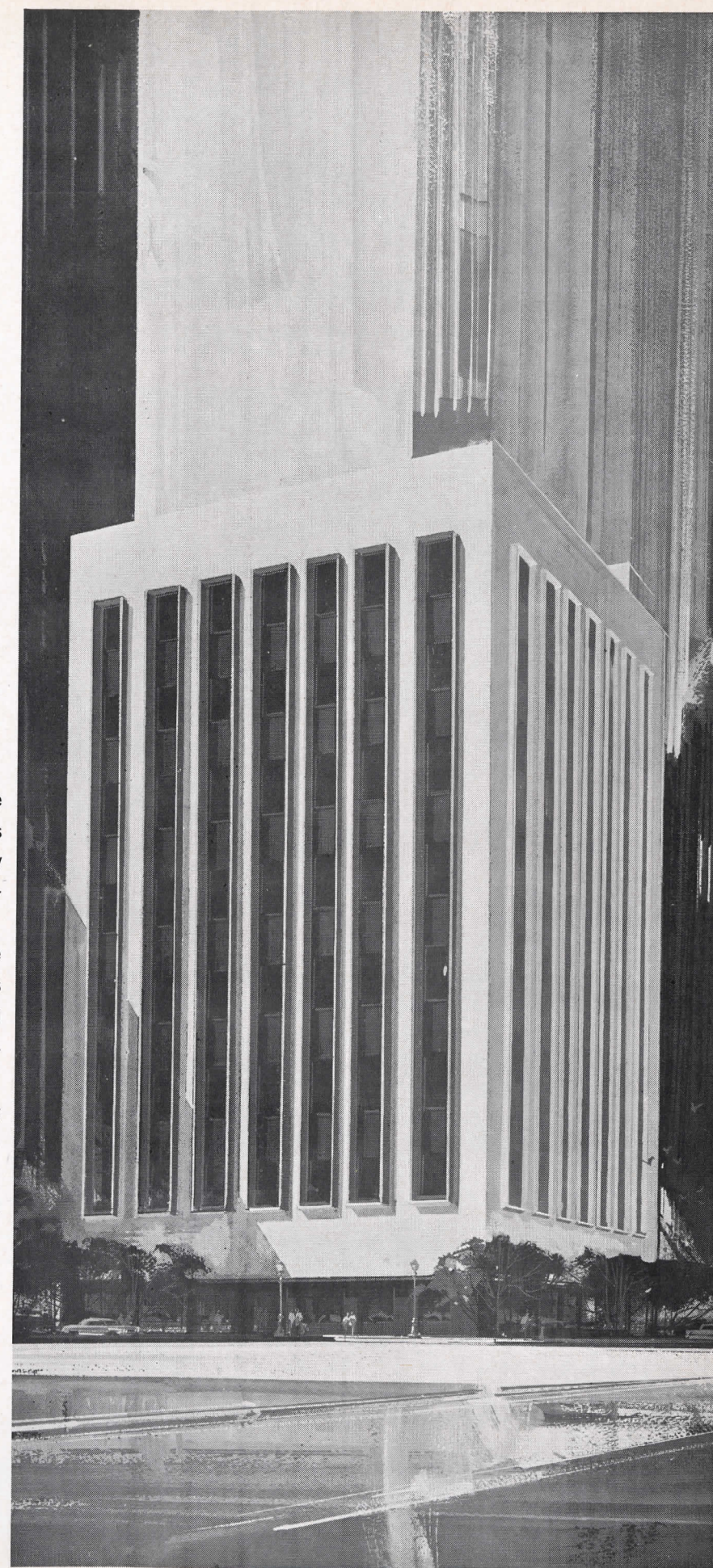
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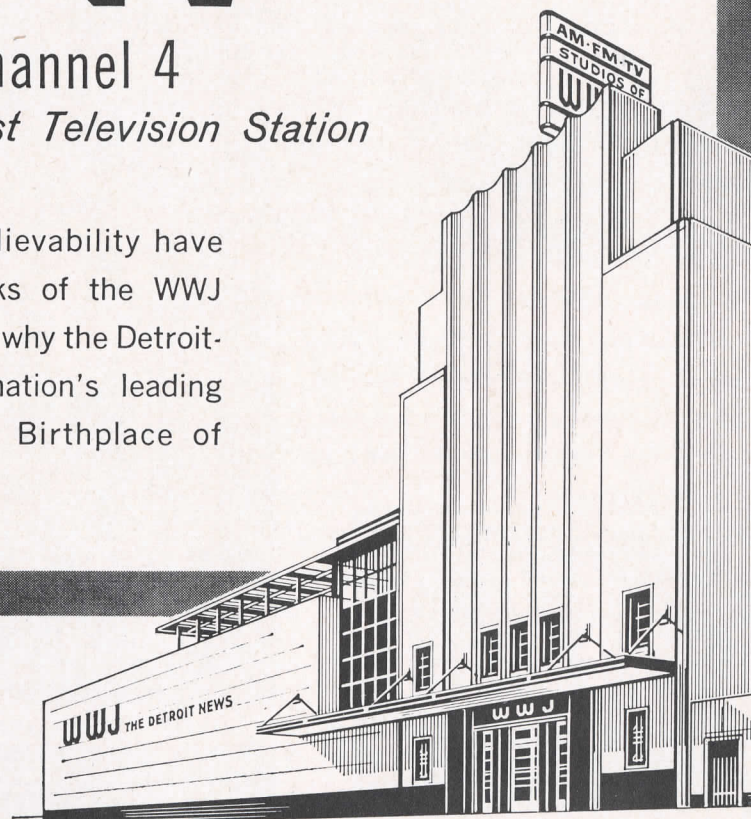


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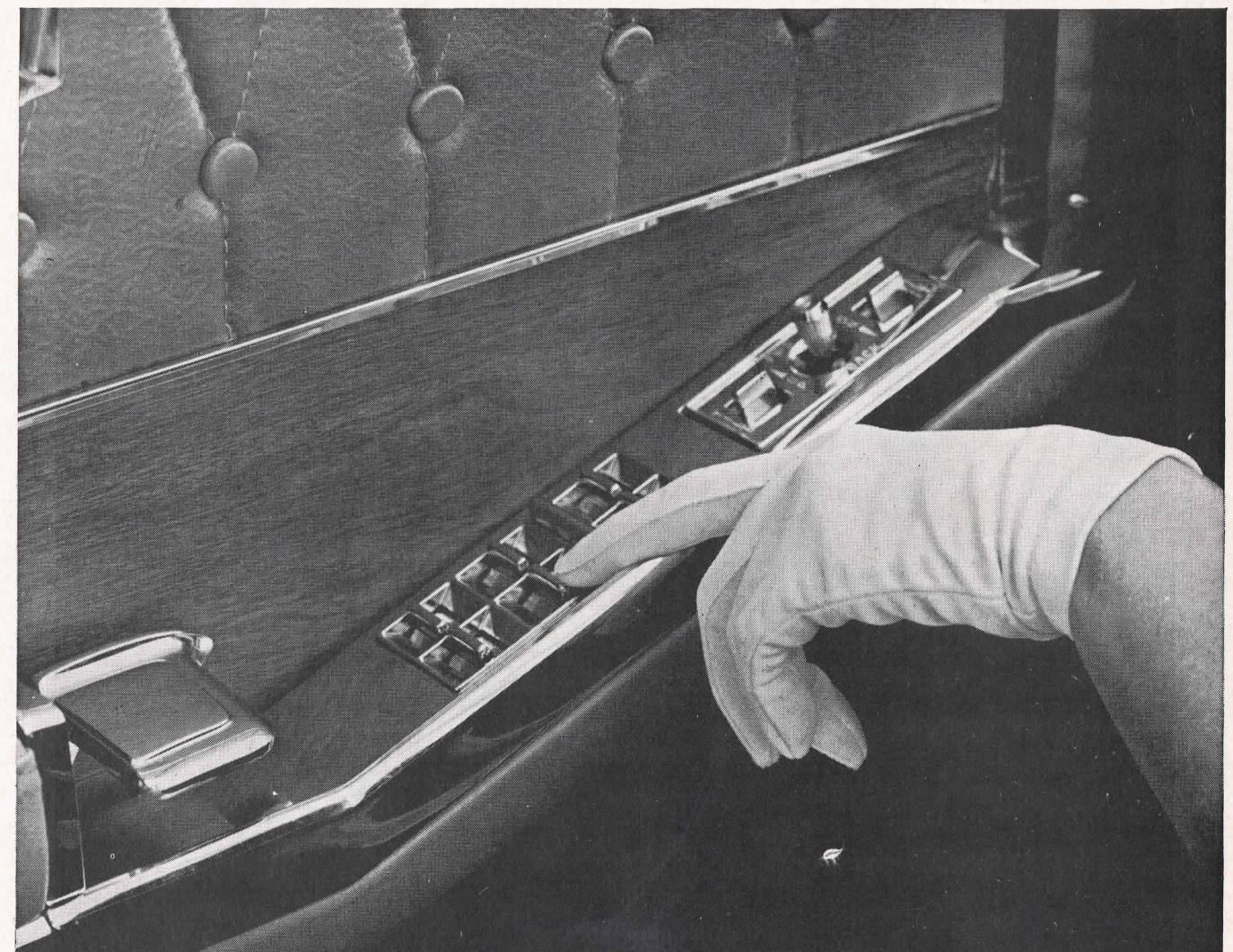
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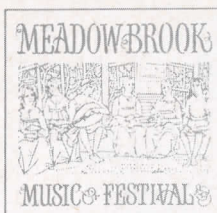
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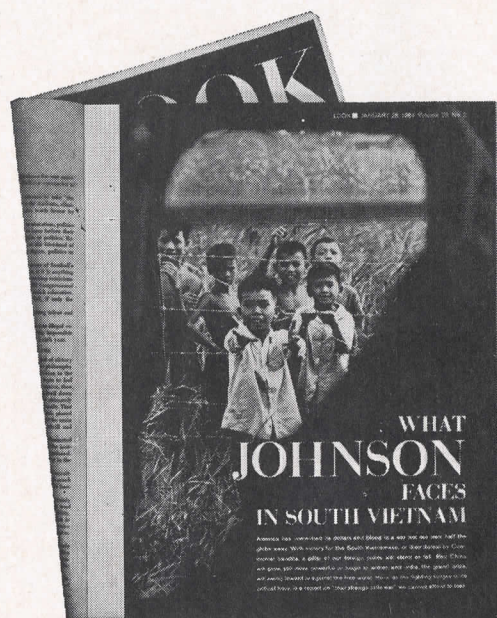
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It ran in LOOK.

Sigma Delta Chi is America's oldest and largest journalistic society. Each year, it presents two highly-coveted magazine awards. This year, LOOK won them *both*—a "distinguished public service" award for its 1964 coverage of civil rights, a "distinguished reporting" citation for Senior Editor Sam Castan's "vivid and chilling" story on Vietnam (above).

Significantly, of the 20 magazine

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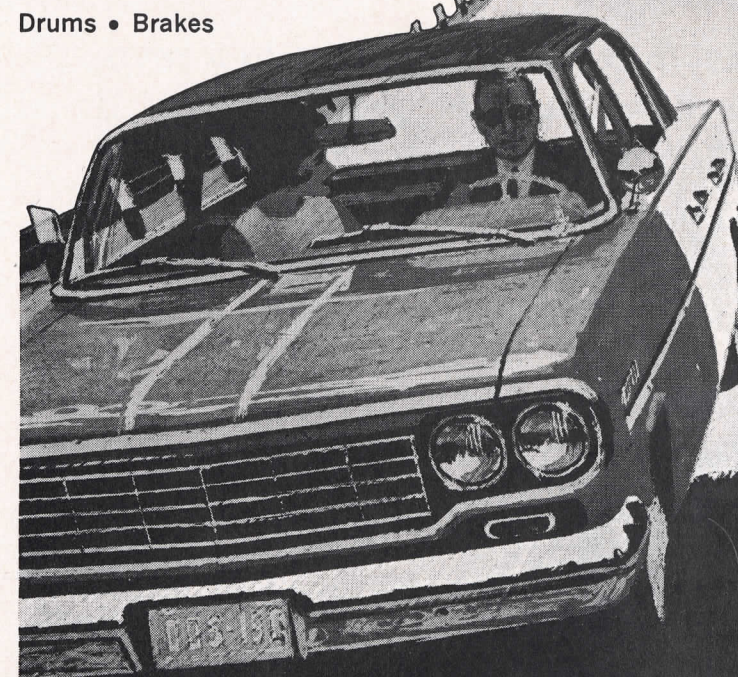
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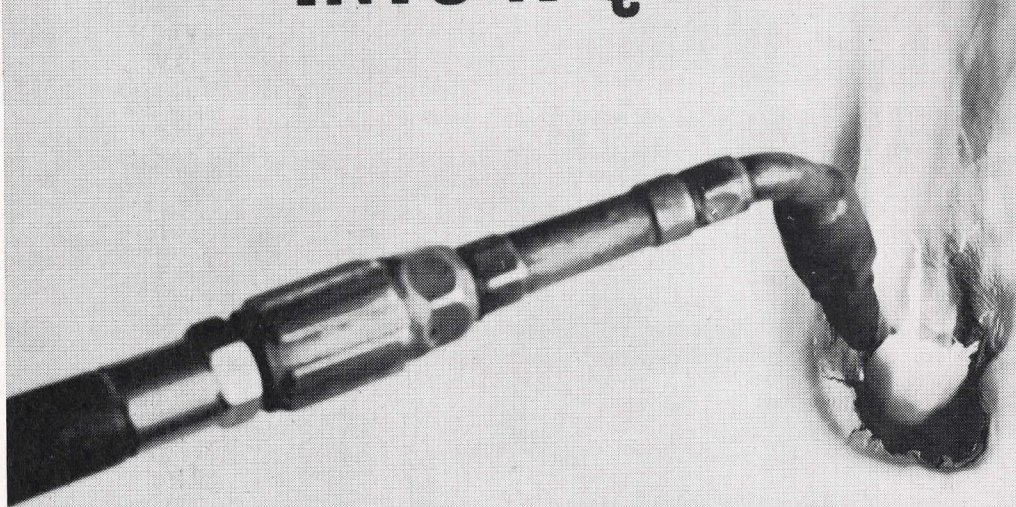
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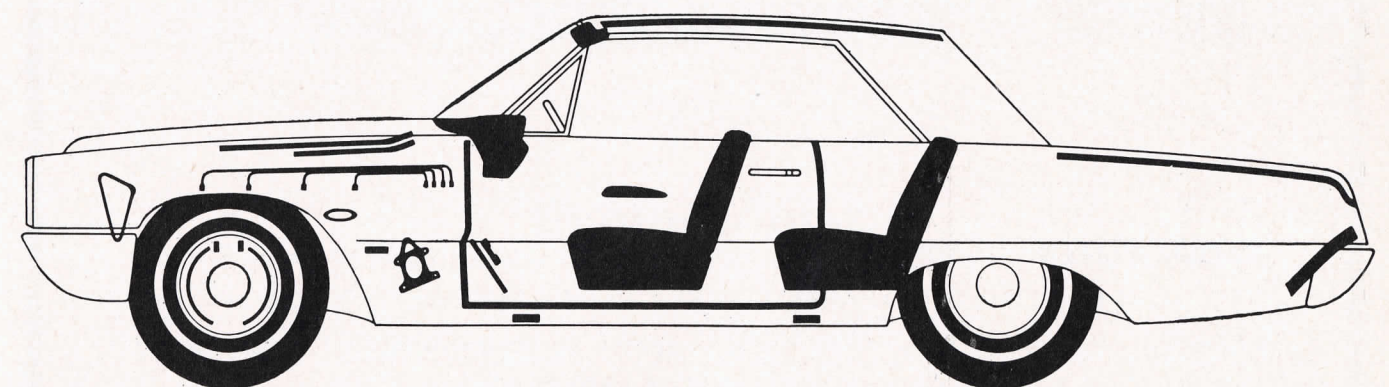
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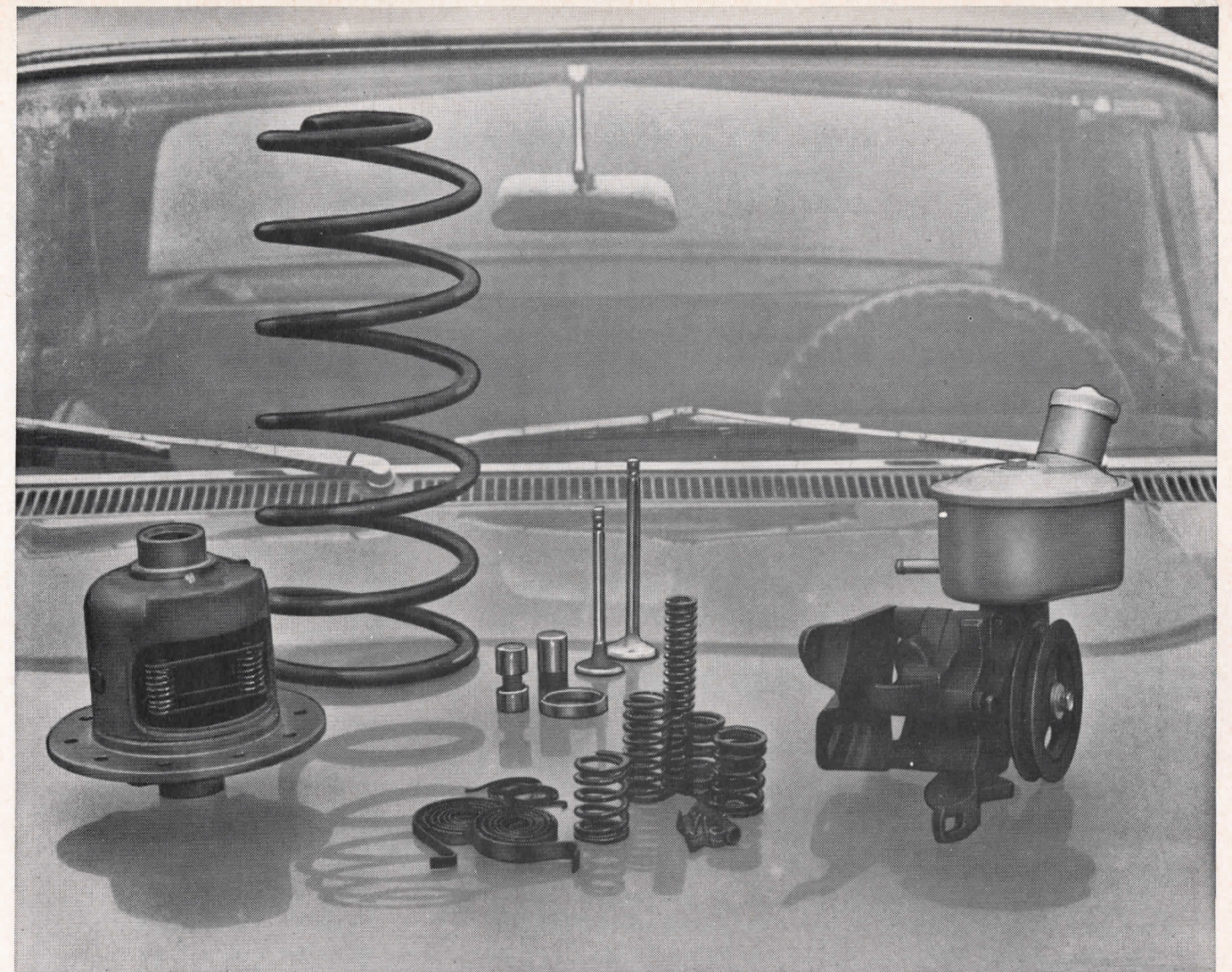
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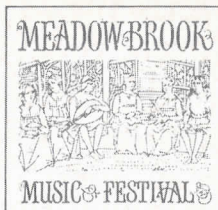
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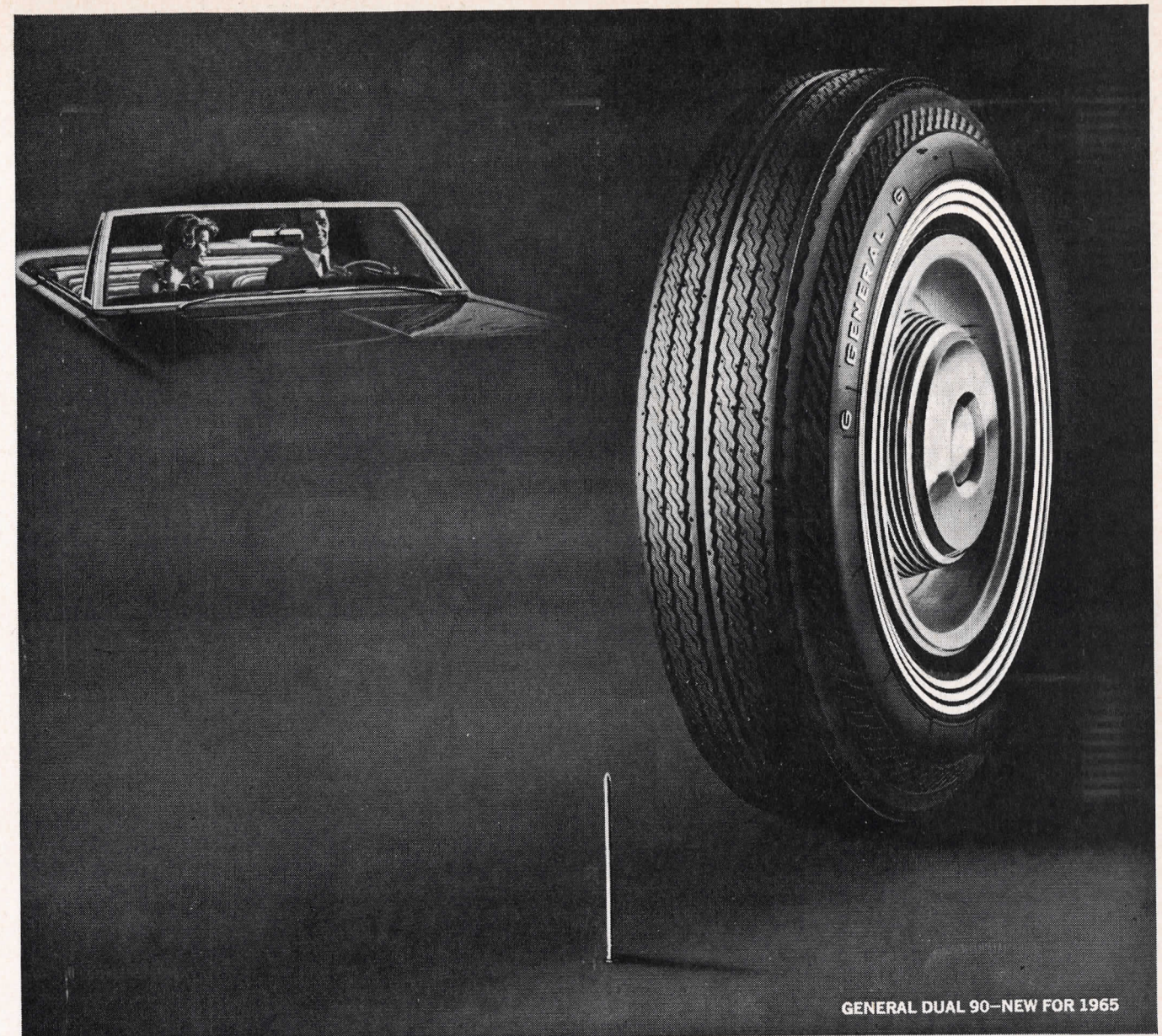
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Top Row: Pres. Harry Truman, Sen. Eugene McCarthy, Sen. Barry Goldwater, Sen. Everett Dirksen; 2nd Row: Rev. Martin Luther King, Secy. Robert McNamara, Sen. Abraham Ribicoff, Vice Pres. Richard Nixon; 3rd Row: Sen. J. William Fulbright, Jackie Robinson, Rep. John Lindsay, Mrs. Lyndon Johnson, Pres. Lyndon Johnson.

Last year, our advertisement wished Meadow Brook the success of Salzburg's Music Festival, the charm of Scotland's Edinburgh Festival, the popularity of Bayreuth's Wagner Festival, the color of England's Glyndebourne Festival, the lure of Prades' Casals Festival, the fame of Copenhagen's Royal Danish Festival, the magic of Helsinki's Sibelius Festival, the delight of Bordeaux's Musical May, and the excellence of Ansbach's Bach Week.



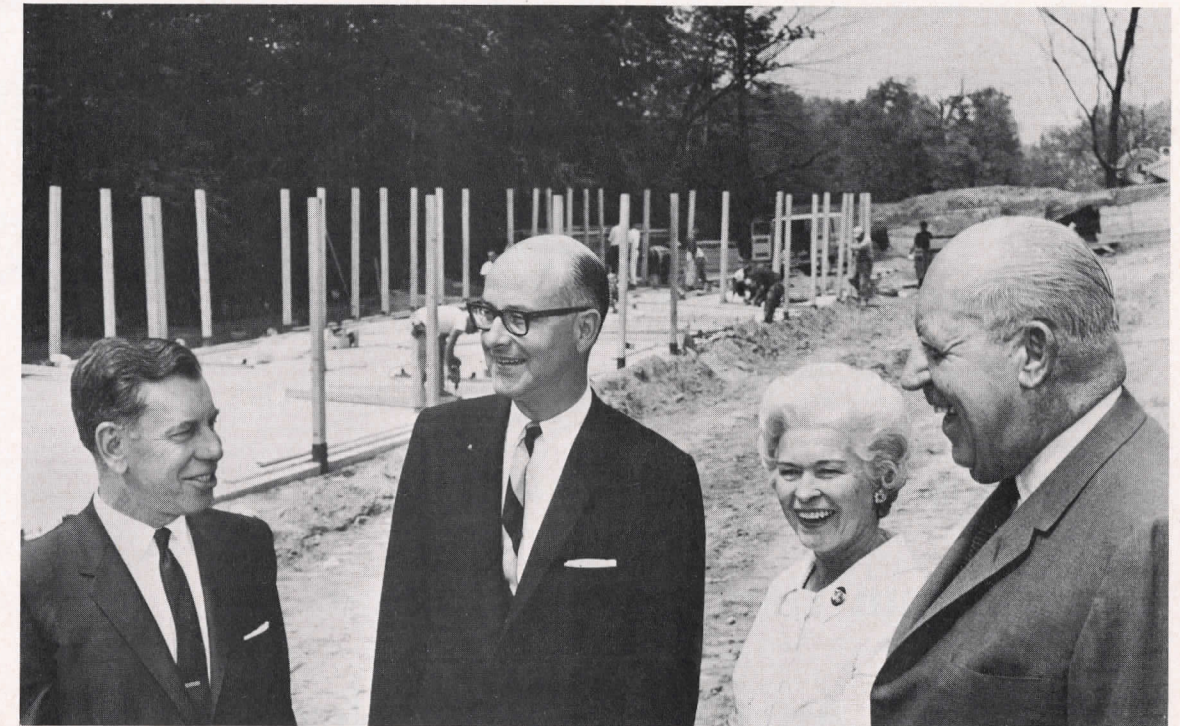
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Our picture shows one of the Festival's 1964 audiences—part of the 50,000 who attended last year's Meadow Brook concerts. Royal Oak Tribune Photo.

MAJOR ADDITIONS TO MEADOW BROOK



Left to right above—Rinehart S. Bright, General Chairman for Oakland University's Meadow Brook Music Festival, D. B. Varner Chancellor of Oakland University and Mr. & Mrs. George T. Trumbull on site of Trumbull Terrace.

Below—James O. Wright, Festival finance committee chairman, tries out one of new seats for Pavilion and William H. Baldwin, Kresge Foundation board member looks on.



The lovely new structure nestling in the trees just north of the Pavilion was made possible by a handsome gift of nearly \$100,000 from two of the area's most respected citizens, Mr. and Mrs. George T. Trumbull. The building, a complement to the beauty of the Pavilion and its surroundings, houses dining facilities, the Scholarship Committee's "Scholar Shop," rest rooms, offices and first aid services. It is the design of O'Dell, Hewlett and Luckenbach Associates of Birmingham who also designed the Pavilion. The Festival Committee has named the beautiful structure "Trumbull Terrace."

Festival concert-goers will be "sitting pretty" this summer as a result of a \$50,000 Kresge Foundation grant to purchase permanent seats for the Pavilion. This is the second major gift to the Festival from the Foundation. Last year it voted \$76,000 toward building the Pavilion, the grant given in memory of Howard C. Baldwin, noted community leader and Kresge Foundation board member, after whom the Pavilion is named.

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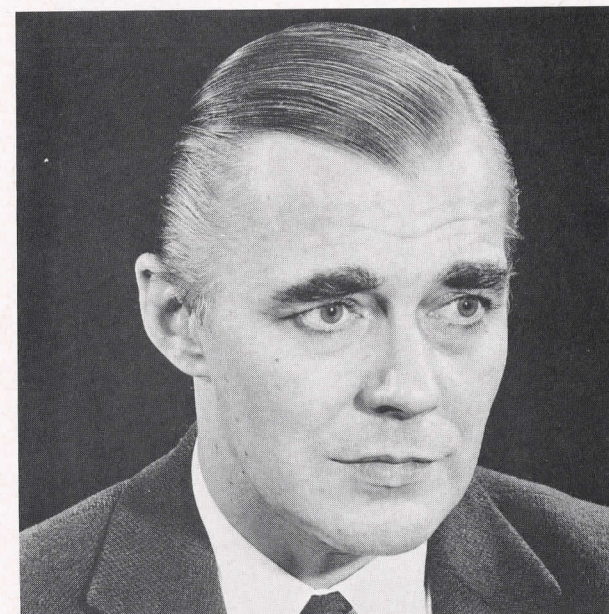


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For detailed information, write to JAMES D. HICKS, MANAGER of Meadow Brook Music School of Oakland University, Rochester, Michigan

First Summer Sessions: Orchestral: —July 6 through Aug. 14
Choral—July 6 through July 31



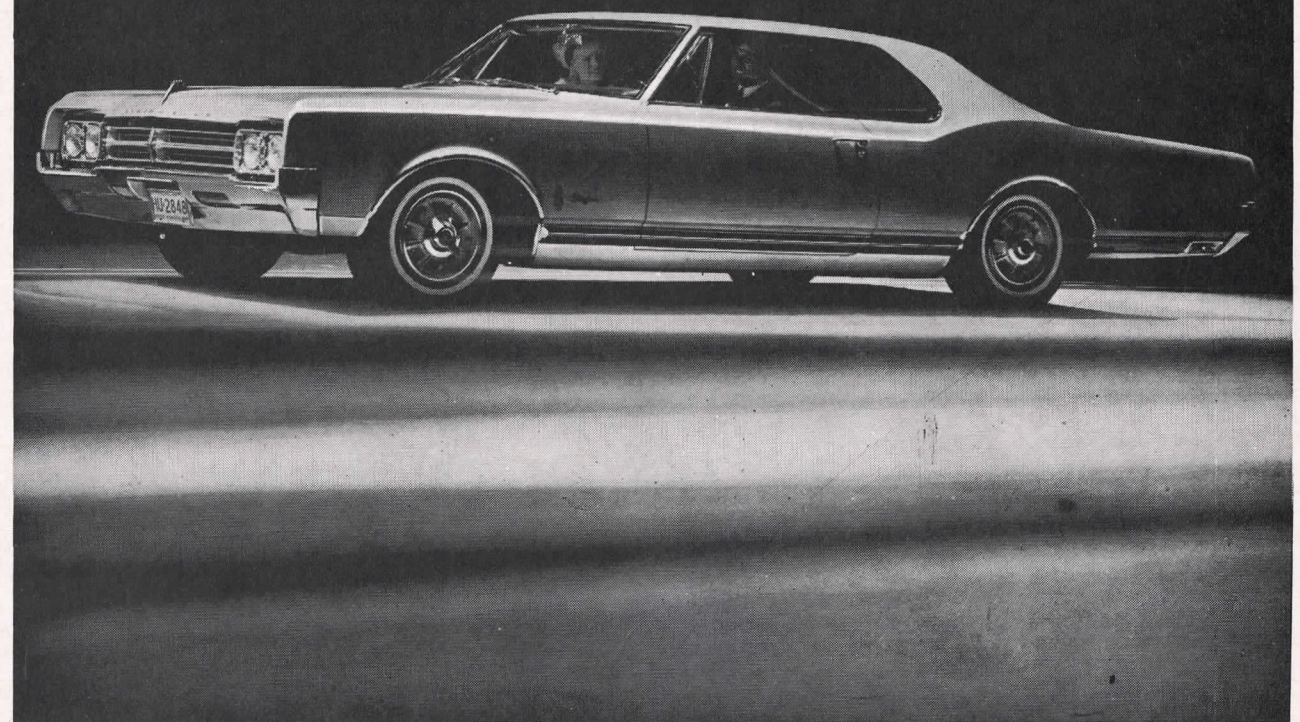
James D. Hicks, Manager (left) Meadow Brook Festival and Music School. D. B. Varner, Chancellor (right) Oakland University.

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As it embarks on the second fifty years of its illustrious history, under the baton of Sixten Ehrling, the Detroit Symphony Orchestra has entered what has been called its Second Golden Era. Harriett Johnson of the *New York Post* stated in a review of the Orchestra's 1964 appearance in Carnegie Hall, "... the years (1918-35) when Ossip Gabrilowitsch was its leader have been called its 'golden age'—under Ehrling it looks as if the gold were back, maybe even brighter." Harold C. Schonberg of *The New York Times* wrote after the same concert, "The Detroit Symphony Orchestra is by now one of the country's superior musical organizations, ready to compete in any company."

The Orchestra each season presents over 150 concerts, including 40 regular subscription concerts and a number of special concerts in its home, the Henry and Edsel Ford Auditorium. A series of eight Young People's Concerts and a number of school concerts are presented annually, both at Ford Auditorium and in schools of the metropolitan Detroit area. Free concerts are presented each summer at the Michigan State Fair Grounds and on Belle Isle.

The Orchestra also continues to win honors for itself through its extensive tours of the nation. Its recordings on the Mercury Classics label have won international acclaim, two receiving the coveted Grand Prix du Disque Award of France.

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Ralph Shiller
Beatriz Budinsky
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Emilio Llinas
John Crispin
Felix Resnick

Arthur Bachmann
William Graham
William Horvath
Russell Hall
Jacob Becker
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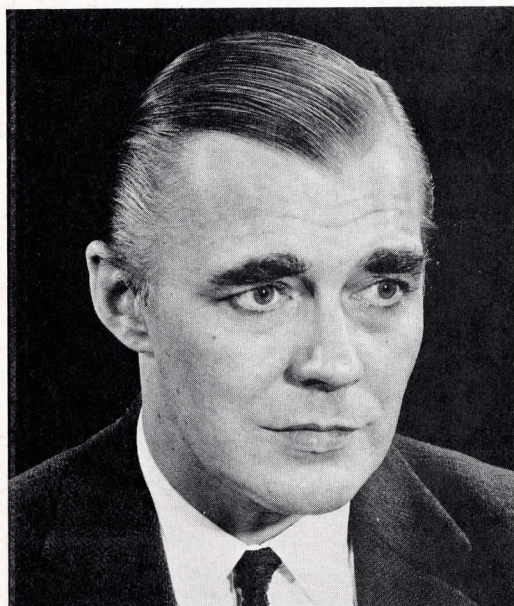
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From the moment Sixten Ehrling strides out from the wings to take command of his Orchestra, there is something distinctly Scandanavian about his bearing, demeanor, and conducting. But the music he makes is international. The excitement of the maestro's performances with The Detroit Symphony Orchestra has captured audiences and critics here and abroad since he came permanently to Detroit from Sweden in December of 1963. Ehrling's tremendous physical vitality is immediately apparent. He has been called persuasive, precise, authoritative, dramatic and inspired. Henry S. Humphreys, critic for *The Cincinnati Enquirer*, wrote "Ehrling hurls Thunderbolts . . . Detroit is fortunate in bringing him from Stockholm to the Motor Capital. A master musician whose influence on American music is certain to be profound."

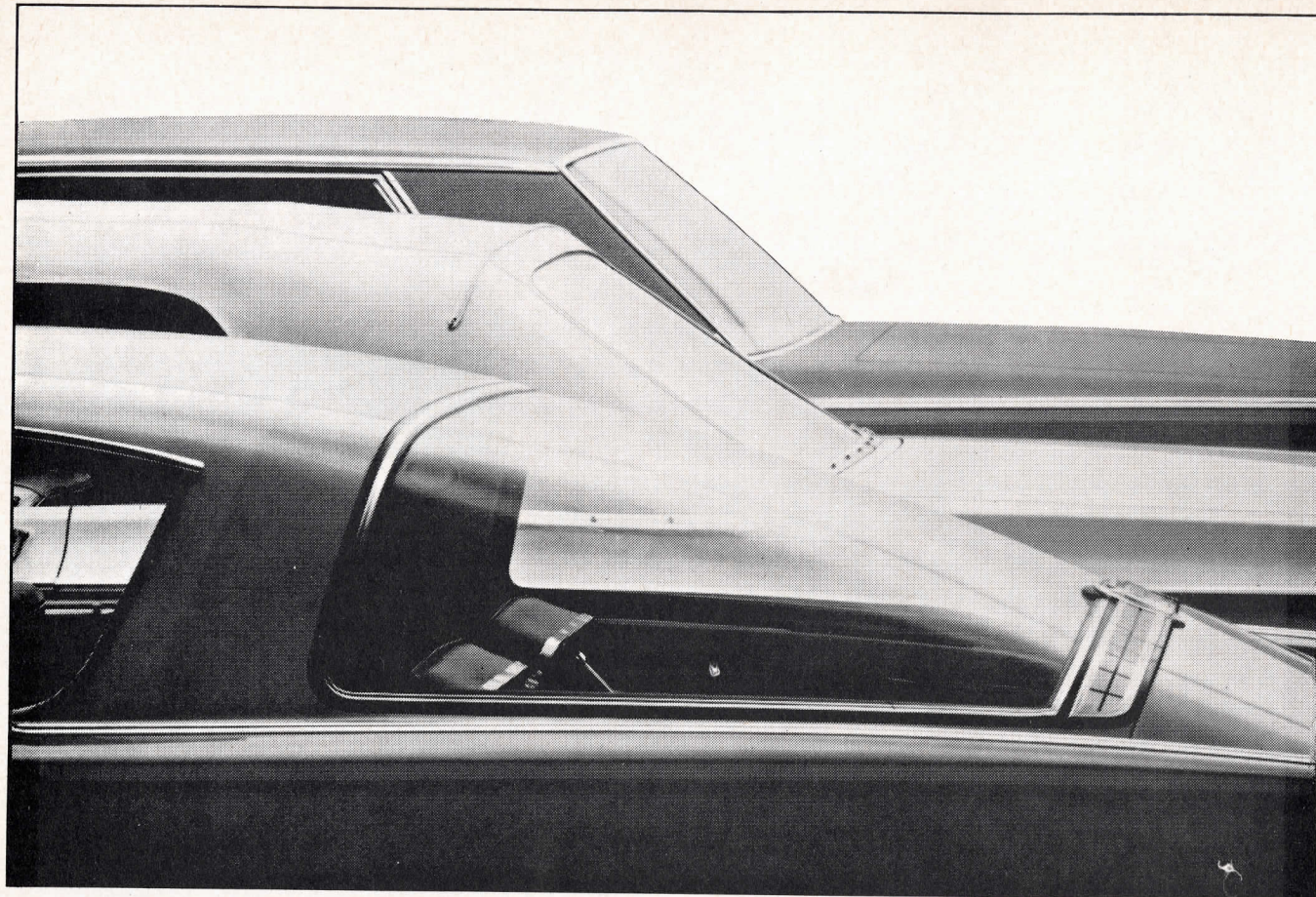
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Isaac Stern, violinist

BEETHOVEN—Overture, "Leonore" No. 3

MOZART, Symphony in E flat major, No. 39 (K. 543)

Adagio; allegro.

Andante.

Minuetto; trio.

Finale: Allegro.

INTERMISSION

DVOŘÁK, Concerto for Violin and Orchestra in A minor, Op. 53

Allegro ma non troppo.

Adagio ma non troppo.

Finale: Allegro giocoso, ma non troppo.

RAVEL, "Daphnis et Chloé": Suite No. 2 from the Ballet

Daybreak.

Pantomime.

General Dance.

DETROIT SYMPHONY ORCHESTRA

Sixten Ehrling, Conductor

PROGRAM NOTES

by

Students in Dr. David Di Chiera's

Music History Class

Revised and Edited

by

Dr. Di Chiera

LEONORE-OVERTURE NO. 3 LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

"The whole business of opera is the most distressing thing in the world," said Beethoven, after finishing a revision of his first and only opera, *Fidelio*. Beethoven's distress over opera is evident in that he wrote for *Fidelio*, in the space of nine years, four overtures.

Beethoven commenced to work intensively on his only opera soon after his magnificent *Symphony No. 3*, the *Eroica*, had been completed and performed in 1803. First presented in November, 1805, shortly after the occupation of Vienna by French forces, and for an audience largely composed of the French military, the original version of the three-act opera, *Leonore*, was introduced by the overture we have come to know as *Leonore No. 2*, and was a resounding failure. Revised and compressed into two acts, and with a new overture—the masterly *Leonore No. 3*, which completely overshadowed the first act—it met with no better success in March of 1806. In 1807 he wrote yet another overture, which is confusingly known as *Leonore No. 1*. It was not until 1814, after nine years of self-torment, that Beethoven fully realized the extent of his opera libretto's defects. Under the aegis of a more knowledgeable craftsman, the work was once more revised and rewritten, with Beethoven supplying a thoroughly new and more suitable overture (the *Fidelio Over-*

ture) which has remained as the permanent operatic prelude. Retitled *Fidelio* and performed in May, 1814, the work was met by a measure of success at last.

The story takes place in a Spanish prison near Seville. The nobleman Florestan is a prisoner of the despotic warden, Pizzaro, whose crimes Florestan had threatened to reveal to the Minister, Don Fernando. Although Pizzaro has said that Florestan is dead, Leonore, Florestan's wife, disguises herself as a young man named Fidelio. She gains entrance to the prison and having won the trust of Rocco the Jailer, is allowed to remain. Pizzaro soon orders Florestan's death upon receiving news of a visit by the Minister. Rocco refuses to obey Pizzaro's orders, so Pizzaro commands Fidelio and Rocco to dig Florestan's grave. Just as Pizzaro is ready to execute Florestan, Leonore reveals herself and points a pistol at Pizzaro. There is a brief pause during which a trumpet fanfare is heard announcing the arrival of the Minister, Don Fernando. Learning of Pizzaro's crimes, Don Fernando condemns Pizzaro to his own prison and reinstates Florestan to freedom and position, with Florestan and Leonore living happily ever after.

The overture opens with a slow introduction in which is heard the theme of Florestan's aria *In des Lebens Frühlingstagen*, where he sings of the dungeon's darkness and dreams of the outside world. The main body of the overture, an allegro 2/2 in C major, begins pianissimo with the first theme in the violins and violas. Gradually a fortissimo by the whole orchestra is reached and the theme is developed, ending with an abrupt modulation to B minor. Then the second theme in E major appears and is concluded by a short fantasia ending with the trumpet call off stage. The call is sounded twice, each time answered by Florestan's and Leonore's theme of thanksgiving. Before the Coda, Beethoven inserts a short symphonic recapitulation in G major using the first theme of the allegro. Then at a livelier tempo he introduces Florestan's theme in C major, leading into a jubilant coda.

Serwind Netzler

SYMPHONY NO. 39 IN E FLAT MAJOR, K. 543 WOLFGANG AMADEUS MOZART

Born Salzburg, 1756; died Vienna, 1792.

I. Adagio; Allegro

II. Andante

III. Minuetto; Trio

IV. Finale: Allegro

When Wolfgang Amadeus Mozart died in desolate poverty at the age of thirty-five, his inconspicuous release from a debt-ridden life was scarcely noticed by contemporary Vienna, and his pauper's grave was left unmarked. The recognition and acclaim he received during his lifetime was a paradox of disproportion to his creative talents, and the overwhelming troubles which plagued his domestic affairs were enough to stifle any imaginative breath. But the fact remains that a multitude of disappointments failed to hamper either his indomitable spirits or his creativity, and so he left behind a truly prodigious number of musical treasures which serve as perpetual memorials to his genius.

The works composed in the last years of his tragically brief life epitomized the finest concepts of the age of classical music.

His innate instincts for symmetrical proportions as well as for spontaneous melody, for "sophisticated grace" coupled with "profound emotion", and "dramatic fire" balanced against "tender humor" all combined to create music whose architectural structure formed the basis for a "classical style, built from a variety of regional elements and types of expression."

Although they have been classified as ranking among the world's richest musical treasures, not much is known about the background of Mozart's last three symphonies. Whether or not they were commissioned or written to commemorate some occasion or other, whether the composer ever heard them in performance, or indeed if they were ever performed during his lifetime, are all matters of historical conjecture. It is a staggering fact, however, that all three symphonies were written within a period of six weeks.

As D. J. Grout says in his *History of Western Music*, "To say that the E flat symphony is one of tender cheerfulness and grace, the G minor of melting sadness and inexorable fatalism, or the *Jupiter* the expression of victory, strength, and wisdom—to use these or any similar phrases is only to demonstrate the impossibility of translating the language of music into the language of words. The three works must be viewed as a summation of Mozart's musical being and of the musical world of the late eighteenth century."

Marion G. Vann

VIOLIN CONCERTO IN A MINOR, OP. 53 ANTONIN DVORAK

Born Nelahozeves, Bohemia, 1841; died Prague, 1904.

Dvořák has been likened to Schubert as a musician "of the people", in that their melodic inspiration derived from everyday scenes and emotions. Although he was an ardent Bohemian nationalist and, with Smetana, shares the distinction of founding the school of national Czech music, most of his compositions are structured in traditional Classic forms. Effective instrumentation heightens all his colorful folk rhythms and melodies, and he utilized these resources fully in his absolute, non-programmatic music as well. The Violin Concerto, while never as popular with American audiences as his masterful Cello Concerto, nevertheless contains many fine examples of Dvorak's gift for lyrical melody. First written in the summer of 1879 after trips abroad had reinforced the composer's European successes, the Concerto underwent two major revisions under the aegis of the famous virtuoso, Joseph Joachim. It is an odd fact that despite his involvement in its creation and although the work bears a dedication in his honor, Joachim never performed it. Its first public performance took place in Prague on October 14, 1883, with Ondricek as soloist.

The first movement, *Allegro ma non troppo* (A minor, 4/4) is not in the traditional concerto style. Its brevity encompasses a combination of certain features of sonata form with those of rondo form. There is no exposition as such, but instead the main theme is in two parts. The movement begins with a rhythmically well-defined orchestral statement of the first part, and after only four measures the solo instrument continues with the rather meditative second element, at a slower tempo. A succinct development section concludes with an energetic unison passage, after which a new theme—cantabile—is introduced by the orchestra. A return to the original heraldic first theme is followed by a solo variation on a second-theme fragment. After some motivic enlargement, the solo violin announces another new theme, very folksy in quality, in the key of C major. It is succeeded by an informal development of the principal theme, which grows to a climax. There is no recapitulation section; instead, the movement calmly flows into the broadly lyric *Adagio ma non troppo* (F Major, 3/8). The solo instrument initiates a statement which includes both facets of the thematic material with which this movement is primarily concerned. An increase in tempo is accompanied by the agitated rhythm of a contrasting minor motive in the horns. Strings in the dominant key introduce a new melody while the solo violin trills above it, and then follows a dialogue between soloist and orchestra in which the solo instrument repeats the melody, digresses and returns to develop it broadly amid modulations through the keys of A flat, F, and A Majors. The Adagio concludes with quiet allusions to both parts of the principal theme.

The Finale, *Allegro giocoso, ma non troppo* (A Major, 3/8) is a delightful stylization of Czech folk-dance written in a freely arranged rondo. The gay main subject is in three-part song form and dominates the movement. Each new presentation of it introduces different instrumental combinations. The opening and closing are comprised of a syncopated "furiant" rhythm notated in the brilliant higher violin registers, while the middle section is in straight triple time. After a broad statement of these ideas the winds swerve to F Major where they embark on a new, humorously orchestrated motif of

typical "furiant" character, and from this a strong rhythmic variant of the main theme's middle section is developed. A syncopated subsidiary theme bows to another in jig-like rhythm which punctuates their continuous interplay with vigorous accents in the minor mode. An enlargement of the minor element leads to a return of the whole main theme. In the middle of this movement there occurs a song section which features the solo violin in a *Dumka-Andante*. It is developed from a delightfully simple folk melody and provides a contrast in mood, in key (D minor), and in its duplemeter rhythms. After a reiteration of the principal first section and a short citation of the middle *Dumka* theme, (this time in major), the Concerto swells to its fierce and fiery conclusion.

Marion G. Vann

DAPHNIS ET CHLOE, SUITE NO. 2 . . MAURICE RAVEL

Born Ciboure, France, 1875; died Montfort-l'Amaury, 1937.

Although he espoused many of the Impressionistic devices and techniques of his contemporary, Debussy, Ravel adapted these to his own unique style of composition. His music often follows a formal outline which is firmly based on Classical structures, and while his harmonies are usually quite pictorial, they are also schematically functional. His sharply defined contrasts of rhythmic and tonal color, and the clearly delineated melodic lines which characterize his works are all enhanced by the brilliant orchestral frames in which they are set. Ravel's enormous contribution to twentieth-century orchestration parallels that of Hector Berlioz in the nineteenth century, and his consummate mastery of instrumentation served to indicate exciting new directions for all subsequent orchestral writing.

Of the two *Daphnis et Chloé* suites synthesized from the earlier ballet score, the 1919 version is most often performed. The original ballet was commissioned by Serge Diaghilev for his Ballet Russe and premiered on June 8, 1912, in Paris, with Pierre Monteux conducting. The leading roles, choreographed by Fokine, were danced by Nijinsky and Karsavina, with the famed Italian ballet-master Cecchetti in a subsidiary characterization. The classic Daphnis and Chloé legend concerns the parting and reuniting of the lovers. Ravel's suite is composed of three sections which follow one another without pause.

Out of the initial atmospheric color effects which set the mood for *Daybreak* (*Lever du jour*) a fragmentary introductory motif can be discerned in the bassoons. It leads to the principal thematic statement by the clarinets,—one which is reinforced and restated by the strings in a gradually swelling tutti. After some expansion, the bassoon episode reappears, followed by a distinctive rhythmic figure in an oboe solo. A final passage for full orchestra serves as transition to the *Pantomime*. This section is dominated by an alternately dreamy and dynamic pastoral melody for solo flute. A virtuoso flute passage in accelerated tempo precedes the main lyrical theme restatement by full orchestra. A brief, throbbing violin solo forms the bridge to another tutti episode, and then begins the *Danse Generale* with its vibrant coloration and suggestive, pulsating rhythms. The Bacchanalian effect of the closing section is punctuated by fragments of melody and continuous sensual waves of orchestral crescendoes which culminate in a rousing climax.

Ravel has drawn the program in notes contained throughout the score of this suite.

Daybreak. No sound but the murmur of rivulets fed by the dew that trickles from the rocks. Daphnis lies stretched before the grotto of the nymphs. Little by little the day dawns. The songs of birds are heard. Afar off a shepherd leads his flock. Another shepherd crosses the back of the stage. Herdsmen enter, seeking Daphnis and Chloé. They find Daphnis and awaken him. In anguish he looks about for Chloé. She at last appears encircled by shepherdesses. The two rush into each other's arms.

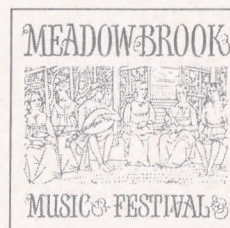
Pantomime. Daphnis and Chloé mime the story of Pan and Syrinx. Chloé impersonates the nymph wandering over the meadows. Daphnis as Pan appears and declares his love for her. The nymph repulses him, the god becomes more insistent. She disappears among the reeds. In desperation he plucks some stalks, fashions a flute, and on it plays a melancholy tune.

General Dance. The dance grows more and more animated. In mad whirlings Chloé falls into the arms of Daphnis. Before the altar of the nymphs he swears his fidelity. Young girls enter; they are dressed as Bacchantes and shake their tambourines. Daphnis and Chloé embrace tenderly. A group of young men comes on the stage. Joyous tumult. A general dance."

Marion G. Vann

Isaac Stern

Violinist



Something akin to mass hypnotism occurs during Isaac Stern's rapt performances. Since his Carnegie Hall debut on January 12, 1943, this great violinist has been casting spells over millions of music lovers the world around.

Equally at home in Baroque, Classical, Romantic and Modern works, Stern's technique and the rich tone of his 250-year-old Guarnerius make him one of the most sought after artists of our time.

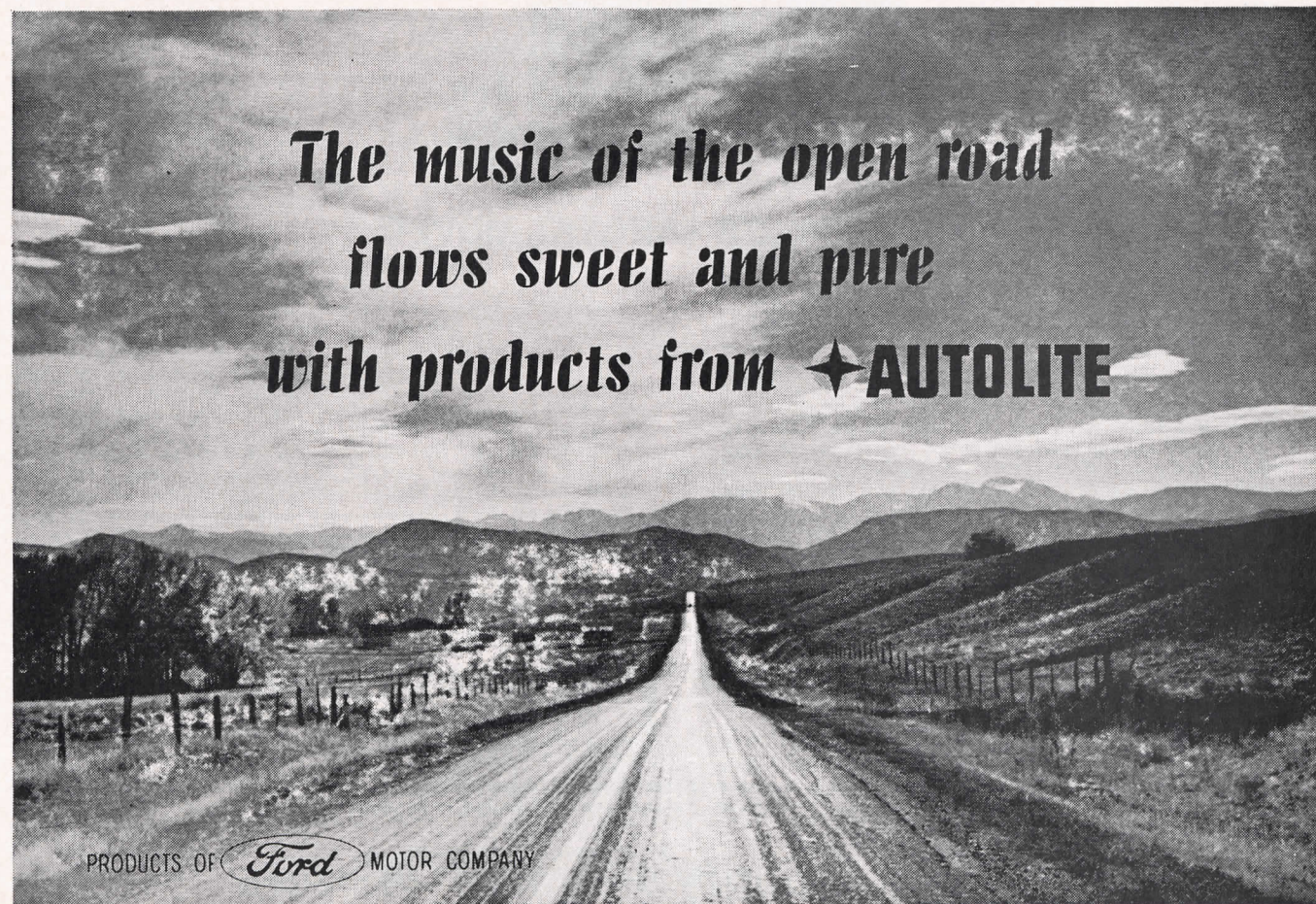
The great artist was born in Russia in 1920. His parents brought him to San Francisco when he was less than a year old. At six, he began studying piano, switching to violin two years later. At ten he began studying with teachers from the San Francisco Conservatory of Music and made his local debut five years later playing the Bach Double Violin Concerto with his major teacher, Naoum Blinder.

In addition to his concert activity, Stern's contributions to music have been significant and taken many roads. It was he who sparked the movement several years ago to save Carnegie Hall, doomed to destruction in the interests of "progress." As the London *Times* said recently, "He belongs to that great company of virtuosi around whose names legends have grown in the course of history."



Soloist July 8-9-10, 1965

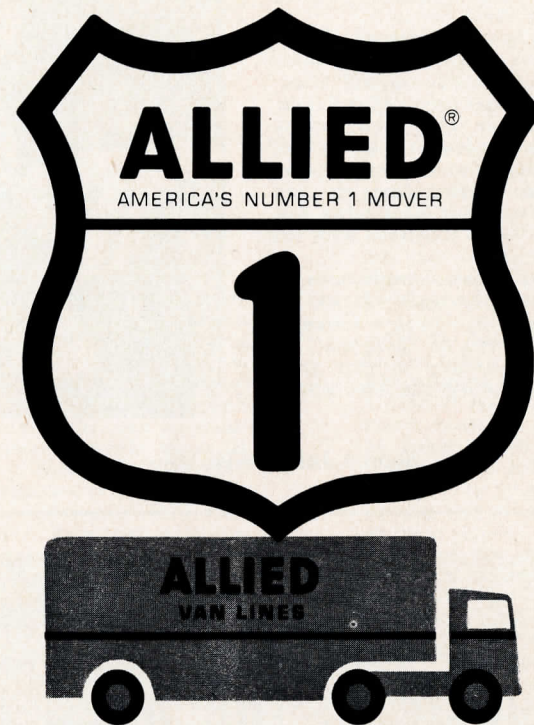
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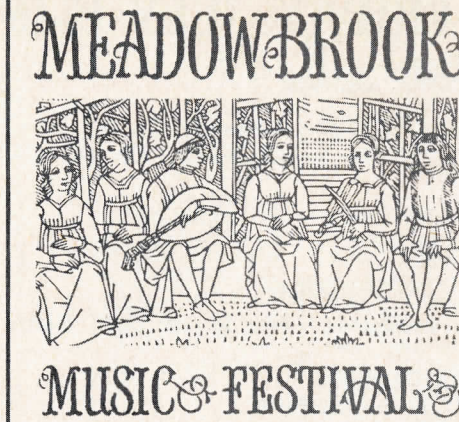


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SATURDAY, JULY 10

Isaac Stern, violinist

TCHAIKOVSKY, Symphony in B minor, No. 6 ("Pathétique"), Op. 74
Adagio: Allegro non troppo.
Allegro con grazia.
Allegro molto vivace.
Finale: Adagio lamentoso.

INTERMISSION

BRAHMS, Concerto for Violin and Orchestra in D major, Op. 77
Allegro ma non troppo.
Adagio
Allegro giocoso, ma non troppo vivace.

SYMPHONY NO. 6 ("PATHETIQUE") OP. 74 PETER ILYITCH TCHAIKOVSKY

Born Votkinsk, Russia, 1840; died St. Petersburg, 1893.

Tchaikovsky's *Sixth Symphony* was first performed on October 28, 1893, in St. Petersburg. According to the composer's brother, Modest, the performance "fell rather flat", and the critics were not impressed. The title "pathétique," was added by the composer himself. Modest relates the incident as follows:

The morning after the concert I found my brother sitting at the breakfast table with the score of the symphony before him. He had agreed to send the score to his publisher that very day, but could not decide upon a title. He did not care to designate it merely by a number, and he had abandoned his original intention of entitling it *A Program Symphony*. "What would *Program Symphony* mean," he said, "if I will not give the program?" I suggested *Tragic Symphony* as an appropriate title, but that did not please him. I left the room while he was still undecided. Suddenly *Pathetic* occurred to me, and I went back to the room and suggested it. I remember, as though it were yesterday, how he exclaimed: "Bravo, Modi, splendid! *Pathetic!*" And then and there he added to the score, in my presence, the title that will always remain.

Eight days after this conversation, the composer died of cholera. The suddenness of his death and the pessimistic nature of his final symphony caused a rumor to spread that he had committed suicide. The *Symphonie Pathétique* achieved tremendous fame and popularity almost immediately.

Tchaikovsky wrote to his friend Davidoff, to whom he dedicated the *Sixth Symphony*, "I certainly regard it as quite the best—and especially the most sincere—of all my works. I love it as I never loved any one of my musical offspring before." He also confided to his nephew that he frequently shed tears while composing the symphony in his mind.

The four movements have been described as suggesting "the bitter griefs of life, an attempt to overcome them by forced and unreal gaiety, a vigorous and manly struggle against despair, and, finally, surrender and death." The second movement is unusual in that it is in 5/4 rhythm. "It is a waltz that is not a waltz—for it lacks a rhythmic member; it limps and falters. A smooth and gracious melody not untouched by accents of pathos that seem to grow directly from its efforts to be gay." The final movement is also unusual and original, for it was against symphonic tradition to end a symphony *adagio lamentoso*.

Vernon Blackburn commented that "it is in Tchaikovsky's music that you must find him; and there is probably no more tragic musical life than that of Tchaikovsky. His scores teem

VIOLIN CONCERTO IN D MAJOR OP. NO. 77 JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

with vitality . . . yet he always strayed, in the end, to that darkness, that gloom and that despair which found its last utterance in his *Sixth Symphony*."

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your beloved Portschach, with its lake from whose waves there rise D major symphonies and violin concertos, beautiful as any foam-born goddess". This lovely retreat in Carinthia where the composer spent the summers of 1877, 78, and 79 was the place where he created the two great works which his friends linked together because of their idyllic character—the *Second Symphony* and the *Violin Concerto*.

Brahms was not a violinist, so he asked for and received Joachim's advice during the writing of the concerto. Originally the concerto was in four movements with a scherzo which was later abandoned. At the same time, a thorough revision was made of the *Adagio* section. The concerto was performed for the first time by Joachim at a Gewandhaus concert in Leipzig, on January 1, 1879.

The first movement follows the tradition of the classic concerto by beginning with an extensive orchestral exposition. The violin is introduced after almost a hundred measures for the orchestra alone. Brahms did not write out the cadenza at the end of this movement. Joachim wrote his own, and since then about twenty cadenzas have been published by leading violinists.

The *Adagio* (F Major, 2/4) is scored for woodwinds and horns alone, with the melody in the oboe. Brahms referred to this section as his "feeble adagio," but "few movements in violin-concerto literature equal its sustained nobility of expression and its spacious simplicity of design." The violin enters with an ornate treatment of the theme and continues into the middle section which is in F sharp minor. This section, now in a more dramatic mood, still uses material from the first section. The main theme returns to the oboe while the violin plays some octave figures and finally fades quietly away.

The final movement (D major, 2/4) is in a rondo form. The main theme is in the spirit of a Hungarian folk dance, and the movement is brilliant and gay. Hans von Bulow called the Brahms concerto a "concerto against the violin". For years the concerto was avoided by many violinists who preferred a more superficial show-piece. The work has emerged, however, as one of the few truly great violin concertos—a perfect synthesis of musical structure and melodic beauty.

Serwind Netzler

Members of the Junior Women's Association for the Detroit Symphony Orchestra and their husbands are serving as ushers for the Festival concerts. Co-chairmen of the ushering committee are Dr. and Mrs. Pierce Smith and Mr. and Mrs. Robert S. Raisch.

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY - FRIDAY, JULY 15-16

Phyllis Curtin, soprano

SIBLIUS, "Pohjola's Daughter," A Symphonic Fantasy, Op. 49
NIELSEN, Symphony No. 2, "The Four Temperaments," Op. 16
Allegro collerico.
Allegro comodo e flemmatico.
Andante malincolico.
Allegro sanguinco.

INTERMISSION

VILLA-LOBOS, "Bachianas Brasileiras," No. 5, for Eight Cellos and Soprano
HONEGGER, Two Pieces for Orchestra
"Summer Pastorale," Symphonic Poem
Prelude for "The Tempest" of Shakespeare
PUCCINI, Vissi d'arte, from Act II, "Tosca"
Mi chiamano Mimi, from Act I, "La Boheme"
Un bel di, from Act II, "Madame Butterfly"

POHJOLA'S DAUGHTER JEAN SIBELIUS

Born Tavastehus, Finland, 1865; died near Helsinki, 1957.

The story upon which *Pohjola's Daughter* is based comes from the Finnish epic poem, the *Kalevala*. Elias Loenrot compiled the poem in the 19th century from materials derived from Finnish poetry and mythology. The inspiration for *Pohjola's Daughter* came from canto VIII of the *Kalevala*. The paraphrase which is attached to the score tells the story of Vainamoinen, the old magician, who, while on his homeward journey, encounters the Maid of Pohjola (the North Country). She is seated on a rainbow at her spinning wheel. Overwhelmed by her beauty, he asks her to come down and join him. She agrees to do so only if he can use his magic to make a boat for her out of the splinters of her spindle. He fails to find the magic formula, so she remains on her rainbow and Vainamoinen jumps back into his sleigh and resumes his homeward journey.

Sibelius calls forth a wide range of pictures associated with the story, but the music is quite intelligible even without understanding exactly what is being depicted. In fact, there has been some disagreement on this matter. One writer sees Vainamoinen's sleigh in the opening sixteenth-note figure in the cello, while another sees the spinning wheel. In any case, the rich orchestral coloring of the work is probably the most elaborate by the Finnish composer. In *Pohjola's Daughter* we find some of the most beautiful sounds and motives Sibelius ever created.

Rick Hartsoe

SYMPHONY NO. 2, THE FOUR TEMPERAMENTS, OP. 16 CARL AUGUST NIELSEN

Born Norre-Lyndelse, 1865; died Copenhagen, 1931.

Nielsen was antagonistic to "programme" music, and it should be noted that the title of his *Symphony No. 2, The Four Temperaments*, indicates human characteristics and not a story. In his book of essays called *Living Music*, he wrote: "The programme or title must in itself contain a germ of feeling or movement, but never a crude description of concrete events."

Perhaps the most useful interpretation of the second symphony is Nielsen's own program notes which he wrote in the last year of his life. They give a delightfully picturesque account of the music's origin, expressed in the simple unaffected language for which he was famous. This translation is by Harald Knudsen.

"The notion for the symphony came to me years ago in a village pub in Zealand. In the saloon where I was having some beer with my wife and some friends, there hung a most comical picture. It was in four parts, which showed the temperaments with the titles: *The Choleric*, *The Phlegmatic*, *The Melancholic*, and *The Sanguine*. The choleric man was on horseback; he had a long sword in his hand, with which he slashed wildly at the empty air, his eyes were nearly rolling out of his head, his hair flew madly round his face; it was so full of fury and devilish hate that involuntarily I burst into laughter. The other three pictures were in the same style and my friends and I were highly amused at their naivety and their exaggerated expressions and comical gravity. But how

oddly things turn out! I, who had laughed loudly and derisively at these pictures, found my thoughts constantly returning to them, and one fine day it was clear to me that these simple paintings contained a core of goodness and—even—a musical possibility into the bargain.

The Symphony is dated November 22, 1902, and it was first performed in Copenhagen on December 1, 1902, with Carl Nielsen conducting.

Serwind Netzler

BACHIANAS BRASILEIRAS NO. 5 HEITOR VILLA-LOBOS

Born Rio de Janeiro, 1887; died Rio de Janeiro, 1959.

Villa-Lobos received little formal training in music and brought to all his creative efforts a unique and singularly unorthodox approach. The two main forms into which his principal compositions have been structured are of his own creation. The "Choros" form is representative of a street serenade, and in it popular Brazilian melodies and rhythmic idioms are prominent, as well as modalities of both Brazilian and native Indian folk music. The "Bachianas Brasileiras" form comprises a suite of several sections in which Villa-Lobos blends Brazilian folk elements (both national and native) with Bach's contrapuntal textures. While on tour in 1919, Artur Rubinstein was impressed by an unusual and exotic composition he heard performed during a motion picture show. He inquired about its author, and thus "discovered" Villa-Lobos for the outside world. Rubinstein used his influence to obtain a government stipend for the composer, who in 1923 used it to finance three years of study in Paris. (A Villa-Lobos Festival took place there in 1927!) All of his music abounds with syncopated and kinetic rhythms, vibrant harmonies and vivid instrumentations, and in many instances, serenely lyric melodies of great charm and beauty.

The *Bachianas Brasileiras No. 5* is a two-part suite whose second movement was composed six years after the first. The work is scored for soprano and eight cellos. The *Aria* (Cantilena), conceived in 1938, is in three-part song form and features an octave doubling of voice (singing an open vowel) with solo cello, accompanied by pizzicato support. The middle section resembles a Brazilian folk song.

Marion G. Vann

PASTORALE D'ETE ARTHUR HONEGGER

Born Le Havre, 1892; died Paris, 1955.

Arthur Honegger has become increasingly important as a representative of modern French music. As a youthful composer, around 1917, he became a member of "Les Six", a group of French composers who reacted to romantic and impressionistic music by turning to the realistic style of the dance hall and cabaret, to jazz, and other aspects of popular taste. However, Honegger was the first to break away from this group. "I do not follow the cult of the fair and the music hall but, on the contrary, that of chamber music and symphony in their most serious and most austere aspect." He attached much importance to questions of musical structure and to complex polyphony, with the result that much of his music is quite dissonant. In

Phyllis Curtin

Soprano



Beautiful, and with a matchless vocal technique, Phyllis Curtin is that musical rarity, a singing actress of the very first rank. As a singer, she has become one of the finest artists of our time, and as an actress, she could move without qualms from the opera stage to the Broadway theatre. Miss Curtin is equally a star at the Metropolitan Opera, the Teatro Colon of Buenos Aires, the Chicago Lyric Opera, at La Scala in Milan and the Vienna State Opera.

A native of Clarksburg, West Virginia, Miss Curtin is a graduate of Wellesley College where she majored in political science while studying music as a sideline. Her training has been accomplished completely in the United States, making her one of the few artists of our time who have reversed the usual made-in-Europe pattern of modern day careers.

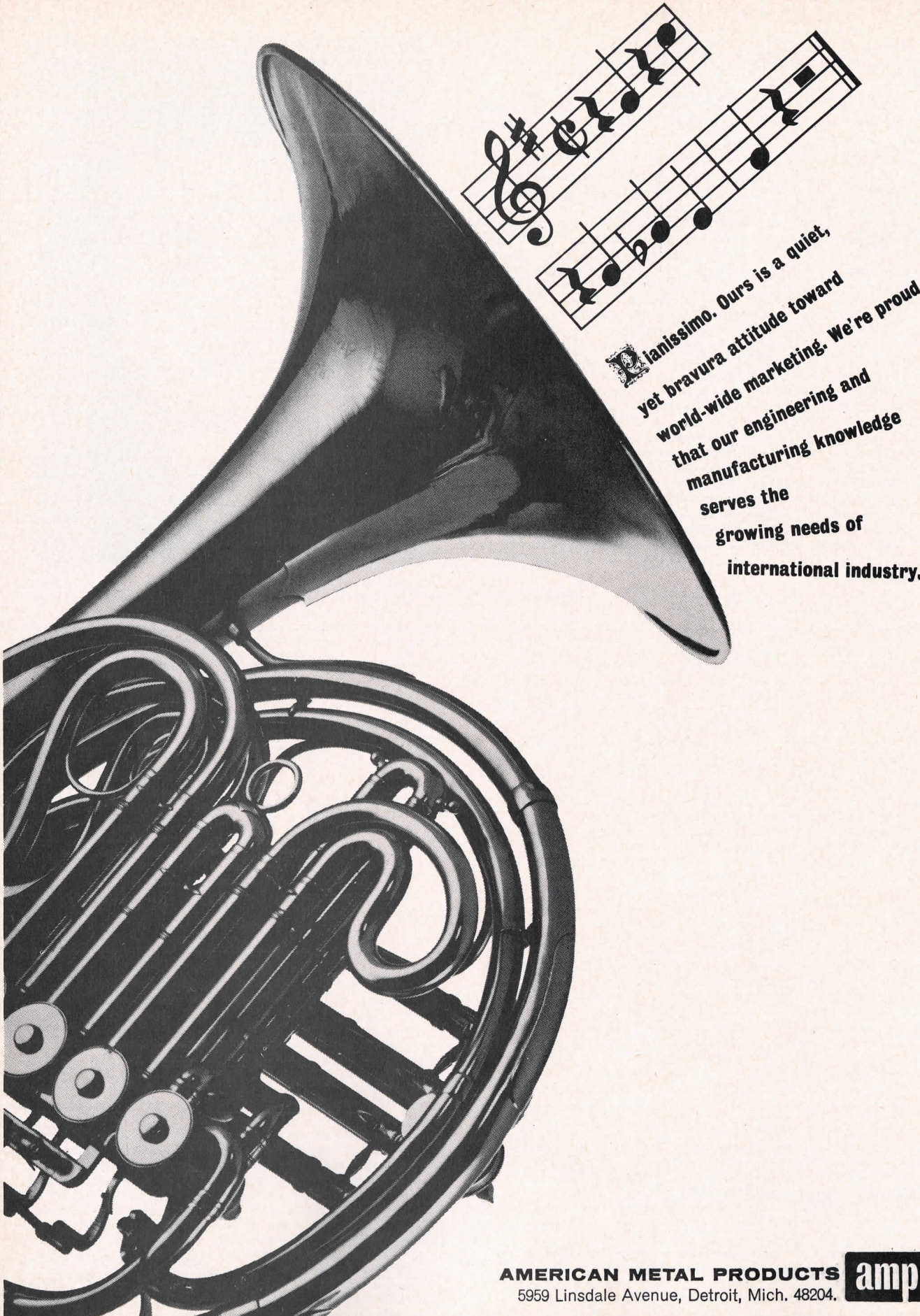
Her versatility spans the emotional and musical range from lyric to dramatic and coloratura in nearly 50 leading roles. As one magazine reporter observed, "Miss Curtin's repertory early was as unorthodox as her career—heavy on modern works, notably Floyd's *Wuthering Heights* and *Susanna*, both of which she introduced. Although she knows that 'no one pays much attention to the artist' in modern works, she continued to sing them because she believed that 'no opera house should be a musty museum'."



Soloist July 15-16-17, 1965

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his writings about his art, Honegger expressed a view that music is a thing of thought and feeling, conceived in the composer's mind and perceived in the listener's response. He condemned the intellectualism and limitations of twelve-tone music. Honegger was also pessimistic about the future of the arts, and claimed that the arts are dying, music being the first to begin its decline. Among the works which established his reputation are the oratorio *Le Roi David* (1921), and the symphonic poem, *Pacific 231* (1923).

Pastoral d'été, written in 1921, is a tone poem for small orchestra. The work is scored for flute, oboe, clarinet, bassoon, horn, and strings. *Pastoral d'été*, or *Summer Pastoral*, is a mood piece emphasizing several contrasting ideas. The first idea is presented by the violins and acts mostly as an accompanying motive. A legato theme in the horn reflecting the calmness of a summer pastoral scene is contrasted throughout the work with a light springy motive performed by woodwinds.

A second section, marked *Vivo e gaio*, introduces a merry theme in the clarinet. This second section is very contrapuntal and utilizes the main motives of the first section in a modified manner. The climax of the piece is reached as the motivic activity increases. The piece is concluded with the return of the first section, but now more heavily orchestrated.

Pat Groszek

PRELUDE POUR "LA TEMPÊTE" . ARTHUR HONEGGER

Born Le Havre, 1892; died Paris, 1955:

Honegger's *Prelude pour "la Tempête"*, written in 1923 for a large orchestra, is an attempt to capture the dramatic essence of Shakespeare's romantic comedy *The Tempest*. Like the *Pastorale*, the *Prelude* is in a rather relaxed three-part form. The piece opens dramatically with a storm as portrayed by trills in the winds, tremolos in the strings, and by a syncopated half-note rhythm played by various instruments. The storm subsides, and we hear the typical breathy motives of Honegger which remind us of the spirits in Shakespeare's play. The piece progresses very dramatically, but does not lack comic elements, usually achieved through Honegger's use of counterpoint.

Pat Groszek

THREE SOPRANO ARIAS GIACOMO PUCCINI

Born Lucca, 1858; died Brussels, 1924.

The richly abundant legacy of centuries of Italian opera provided the foundation for the masterworks of Verdi, and later for the young contemporary who inherited his status as Italy's most eminent operatic composer, Giacomo Puccini. Puccini's major operas, while dealing with less heroic and

more sentimental subjects than his predecessor's, are also tragedies but not in the classic sense of the term. His gifts for writing intensely emotional melodies of lyric tenderness (which extended even to recitatives), his consummate knowledge of vocal mechanics, and above all, his singular dramatic instinct have each served to ensure his position as one of the most popular composers of his genre.

Adapted from an 1848 book by Henri Murger entitled *Scenes de la Vie Bohème* to a libretto by Luigi Illica and Giuseppe Giacosa, *La Bohème* underwent three years of revision before the composer felt it was ready for performance. It was premiered on February 1, 1896, in Turin, with Toscanini conducting.

Mi chiamano Mimi is an excellent example of Puccini's unique ability to create subtle characterizations within motivic frameworks. Mimi's melody runs throughout the opera with slight but insightful variations which suggest different facets of her personality. It is initially sung in Act I immediately following Rodolfo's *Che gelida manina*; both arias serve as first introductions of the lovers to each other.

Tosca is Puccini's only effort in the pure "verismo" vein of Italian opera, and in it every possibility for orchestral exploitation of the play's menacing and violent themes is explored in dramatic detail.

Vissi d'arte is sung during the second act seduction scene, and embodies Tosca's plea for pity from the villainous Scarpia, who has proposed that she bargain her honor in exchange for the life of her lover, the political prisoner Cavaradossi.

Madama Butterfly was first performed at La Scala in Milan on February 17, 1904, where the scope of its negative reception prompted the angry composer to grab the score as he left the theatre, in order to remove all possibilities of further performances there. It is interesting to note that although he had always been unsure of the artistic merits of his previous works, Puccini's faith in *Butterfly* stemmed from his confidence that it was by far his best achievement. Puccini instituted some revisions and additions, and consolidated the long two-acts into a more acceptable three-act version. This time the experimental nature of its exotic Japanese setting and oriental themes, its altered harmonies and "piquant" suspension did not interfere with its immediate and overwhelming success. On February 11, 1907, it was produced at the Metropolitan with a now legendary cast that included Geraldine Farrar, Enrico Caruso, Antonio Scotti, and Louise Homer.

In *Un bel di*, one of the best-loved soprano arias in the entire literature, Cio-Cio-San sings of her conviction that her American husband, Pinkerton, will some day return.

Marion G. Vann

SATURDAY, JULY 17

Phyllis Curtin, soprano

HAYDN, Symphony in G major, No. 100 ("Military")

Adagio; allegro

Allegretto.

Menuetto.

Finale: presto.

MOZART, Motet, "Exultate, jubilate," for Soprano and Orchestra (K.165)

INTERMISSION

J. STRAUSS, Overture to "The Gypsy Baron"

J. STRAUSS, Monsieur Marquis, from Act II, "Die Fledermaus"

Czardas, from Act II, "Die Fledermaus."

STRAVINSKY, Suite from "L'Oiseau de feu" ("The Firebird")

Introduction and Dance of the Firebird.

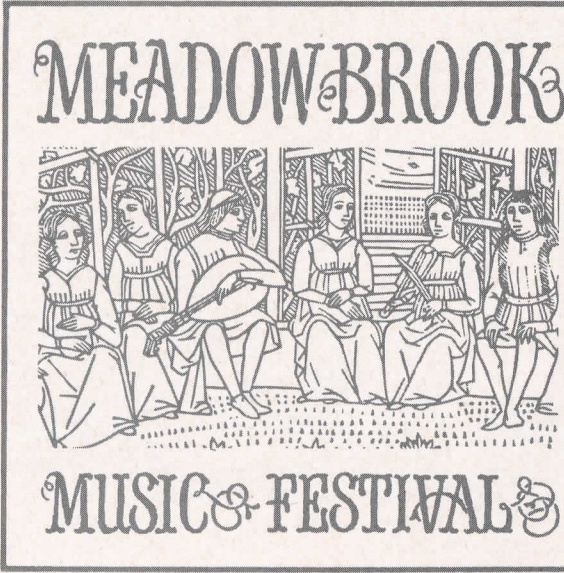
Adagio (Pas de deux).

Echerzo.

Rondo (Korovod).

Infernal Dance.

Lullaby and Final Hymn.



SYMPHONY NO. 100 "MILITARY"

. FRANZ JOSEPH HAYDN

Born Rohrau, Austria, 1732; died Vienna, 1809.

The *Symphony No. 100*, the "Military," is one of a series

of twelve symphonies which were composed in London and are sometimes known as the *London Symphonies*. They are also called the *Salomon symphonies*, in regard for the enterprising violinist and concert manager, Johann Salomon, who was responsible for Haydn's two stays in London between 1791 and

1795. These symphonies, the last that Haydn wrote, have been said to represent the summit of his symphonic achievement, revealing a composer whose skill, imagination, and artistry were at their peak. They have almost completely overshadowed the ninety-odd symphonies which preceded them.

Why are the *London* Symphonies so much greater than Haydn's earlier works of this genre? Part of the reason lies simply in the fact that they come in a later, more mature period, and Haydn had the wealth of the earlier symphonies upon which to draw. But this is not the main reason for the *London* Symphonies being what they are. The very title gives us a hint. They were written in London and for London. Until the end of 1790, Haydn had been Kappelmeister at the Esterházy Court and had written most of his music, symphonies as well as chamber music, for birthdays or receptions. Also, there was quite a difference in the orchestra at Esterházy and at London, no small factor in the writing of the symphonies. So if the earlier symphonies seem to be small, gay, graceful, refined, and delicate, the *London* Symphonies are grander in scale, with a more brilliant orchestration, a more daring concept of harmony, and intensified rhythmic drive, yet never losing Haydn's gift of humor. Even while under the patronage of the Court, if Haydn was to write music for anyone outside, (which he often did), he was always careful to acquaint himself with the musicians who would be available and what type of audience would hear the performance. This last factor is the key to the greatness of the *London* Symphonies. Londoners brought out the best in Haydn. They had hailed him as "the greatest composer in the world," and he was determined to live up to their expectations. In addition, his student and rival, Ignaz Pleyel, was giving a series of concerts at the same time as some of the symphonies were to be performed. Haydn acknowledged that "he wanted something novel and startling to set people talking about his concerts and take their minds off those of his pupil."

So it is that we hear the sudden *fortissimo* crash on a weak beat in the slow movement of *Symphony No. 94* (the *Surprise*), or the ticking accompaniment in the Andante of *No. 101* (the *Clock*), or the use of the "Turkish" or "military" instruments (triangle, cymbals, bass drum), as they were then called, in the Second Movement of *Symphony No. 100*, giving it the nickname *Military*.

Rick Hartsoe

EXULTATE JUBILATE, Motet for Soprano and Orchestra, (K.165) . . . WOLFGANG AMADEUS MOZART
Born Salzburg, 1756; died Vienna, 1792.

The seventeen year old Mozart arrived in Milan, Italy, in November of 1772 to finish work on his opera, *Lucio Silla*. Here he was inspired to compose a motet for one of his leading singers, a castrato by the name of Venanzio Rauzzini. The work was given its first performance January 17, 1773, in the Church of the Theatines, Milan. It was a tremendous success at first hearing and has been a favorite of coloratura sopranos ever since. The accompaniment consists of two oboes, two horns, strings and organ.

The Motet is really a miniature concerto for soprano in three movements, Allegro, Andante, and Allegro, with a short recitative preceding the middle movement. An exciting touch in the *Alleluiah* is the shifting of accent in the word from the third syllable to the first, and again to the second and then back again, giving it a unique and distinctive joy.

Allegro

Exult, rejoice,
O happy souls,
And with sweet music
Let the heavens resound,
Making answer with me to your song.

Recitative

The lovely day glows bright,
Now clouds and storms have fled,
And a sudden calm has risen for the just.
Everywhere dark night held sway before.
But now, at last, rise up and rejoice,
Ye who are not afeared.
And happy is the blessed dawn
With full hands make offerings of
garlands and lilies.

Aria (Andante)

And thou, O Crown of Virgins,
Grant us peace
And assuage the passions
That touch our hearts.

Allegro

Alleluiah!

Serwind Netzler

Two Arias from DIE FLEDERMAUS
"Monsieur Marquis"
"Czardas" JOHANN STRAUSS

Born Vienna, 1825; died Vienna, 1899.

Johann Strauss, Jr., is famous for his Viennese Waltzes. Sometimes referred to as "the Waltz King," Strauss was able to capture in his music the very essence and soul of Vienna. His two important light opera works, *Die Fledermaus* and *Der Zigeunerbaron*, were completely imbued with the spirit of the waltz.

Before 1872, when Strauss visited America, he had been very little interested in composing anything but waltzes. His friends had tried to persuade him to write an operetta, and the results, *Indigo* (1871) and *Der Karneval in Rom* (1871), were unsuccessful. Upon returning from Boston, where he had received a most glorious reception, he was filled with confidence and set about to compose *Die Fledermaus*. Vienna, however, had suffered an economic crisis in 1873, and was evidently not in the mood for this light and joyful farce. Consequently *Die Fledermaus* was not acclaimed upon its first performance in Vienna at the Theater-an-der-Wien on April 5, 1874. Shortly afterwards the operetta was heard in Berlin where it experienced a huge success. The opera consequently became popular in Vienna, and has retained a position of importance ever since.

Essentially the plot is one of mistaken identities and manipulations. In Act II Rosalinda and her maid, Adele, are attending a ball. Adele is disguised as an actress. Rosalinda's husband, Eisenstein, arrives disguised as a Marquis and thinks he recognizes the maid. Adele responds with the famous aria *Monsieur Marquis*—or *Laughing Song*—in which she chides him for not knowing a lady when he sees one. Later on, Rosalinda, disguised as a Hungarian Countess, sings of her love for her homeland in the equally famous *Czardas*.

DER ZIGEUNERBARON or
The Gypsy Baron JOHANN STRAUSS

Born Vienna, 1825; died Vienna 1899.

Der Zigeunerbaron or *The Gypsy Baron* was not written until twelve years later. It was first performed at the Theater-an-der-Wien in Vienna on October 24, 1885. This operetta caused Strauss much more pain than any of the others, and he spent two years of concentrated effort in writing the music. One of the main problems occurred because Strauss was trying to combine the Hungarian influence of the *Czardas*, so essential to the mood and story of the opera, with the Viennese Waltz.

The overture to *The Gypsy Baron* reflects the implicit Hungarian flavor, but does not deny the fact that it was composed by a "Waltz King." It begins with the music which accompanies the arrival of the gypsies in the first act. This idea permeates much of the overture. Next the violins play and the clarinet echos the tune sung by Saffi when Barinkay falls in love with her. In this first section, which contains more Hungarian flavor than Viennese, there is much contrapuntal activity between the winds. The oboe, with its gypsy flavor, is very important in the display of the various melodies.

The overture unfolds in symphonic fashion until a climax is reached with the *Treasure Waltz* from the operetta. Here the Viennese flavor takes over completely and practically dominates the conclusion of the overture except for minor interruptions of the gypsy music.

Pat Groszek

FIREBIRD SUITE IGOR STRAVINSKY
Born Oranienbaum, Russia, 1882.

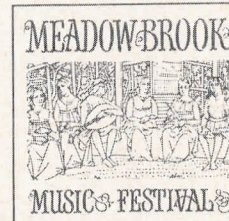
Igor Stravinsky, who at close to 83 years of age is still leading an actively creative life in California, was, in the exciting Paris of Debussy, Picasso, Delauney, Saint-Saens, Cocteau, Ravel and Diaghilev, a musical "enfant terrible." He regards the 1910 *Firebird* as his first full-fledged work. The two ballets which followed it, *Petrouchka* and *Le Sacre du Printemps*, together with *L'Oiseau de Feu*, comprise a triumverate of the composer's early primitive style, and were characterized by dissonant, polytonal harmonies, complex and flexible rhythms (often brutal in design), and austere melodies. The composer's stylistic metamorphosis has spanned this century to develop vitally significant contributions in all spheres of music. His later works in both neo-classic and atonal forms reflect the same ingenuity, intellect, and wit of his earlier efforts, and his powerful influence on every aspect of contemporary music has been compared to that of Wagner's between the years 1870 and 1910.

L'Oiseau de Feu was commissioned by Serge Diaghilev for the Ballet Russe and received its première production at the Paris Opéra on June 25, 1910, with Fokine, Madame Fokina, and Karsavina dancing the principal roles. It proved to be the season's triumph and was responsible for bringing Stravinsky to the attention of the musical world. In 1919 he re-orchestrated and revised the ballet score as a *Suite for Orchestra*.

(Continued on page 77)

Claudio Arrau

Pianist



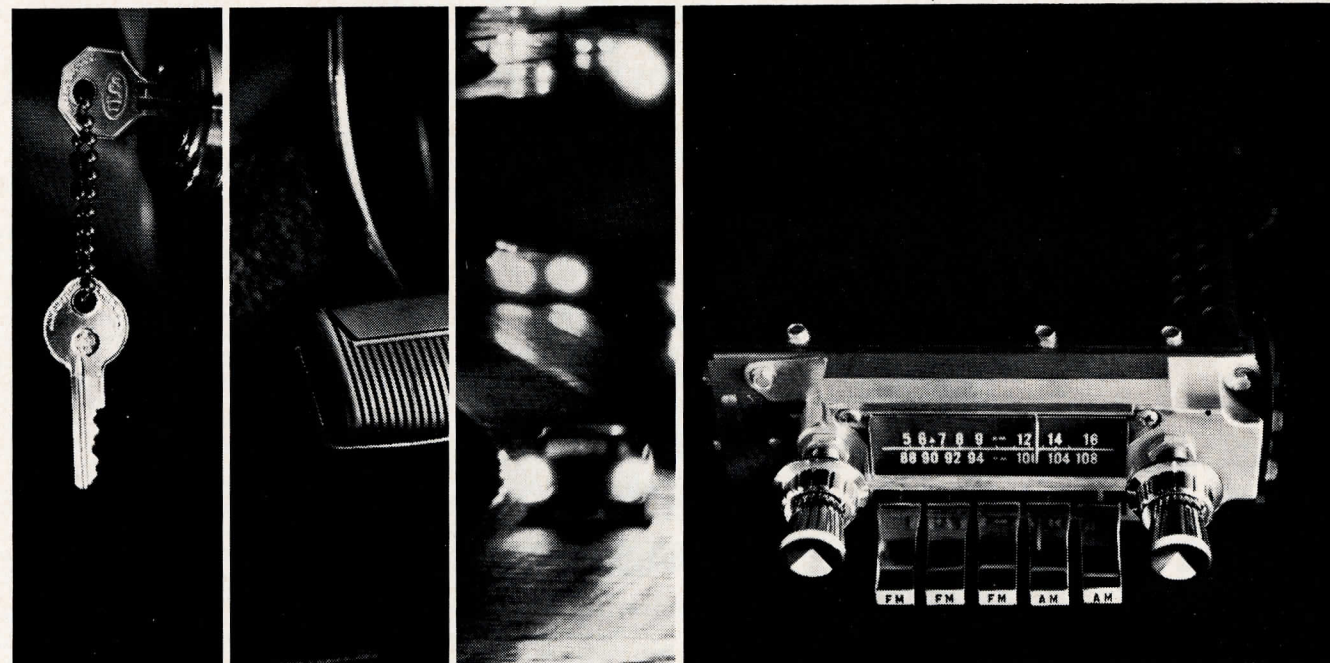
way to Berlin to continue his studies on a government subsidy. Today, Chile can take pride in that early investment for Arrau has brought fame to his country on every continent.

In Berlin, Arrau studied with Martin Krause, a pupil of Liszt's, until he was fifteen. He made his debut in this country at 20 with the Boston Symphony under Monteux. Returning to Europe, he won first prize in the 1927 International Geneva Concourse for Pianists. From that moment on his international career began in earnest, including two tours of the Soviet Union before he was 30.

He returned to the United States in 1941, giving a sensational Carnegie Hall recital in February which set the final crown on his international fame. He has made his home in New York since then, occupying a house in Douglas, L.I., and a summer home in Chester, Vermont, with his wife Ruth and his son, Christopher. His daughter Carmen and son Mario, both born in Berlin, are U.S. citizens and married to Americans. Arrau has never given up his Chilean diplomatic passport.



Soloist July 22-23-24, 1965



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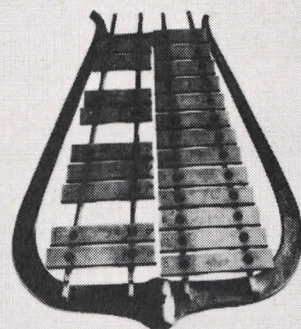
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the prominent dance melody to an accompaniment by the harp. The *Dance of Kastchei* enters and concludes with an overwhelming tutti chord which has an almost paralytic effect on the listener. Wild and galvanic energy dominates this section. The short *Berceuse* is both tender and lyrical in concept, and provides a notable release of tension as well as a contrast to the two movements on either side of it. The melody is first entrusted to solo bassoon and then to full orchestra. The *Finale* begins without interruption. It opens with a gentle horn solo accompanied by tremolo strings. The movement grows in intensity until a final vibrant string passage propels it to a majestic and jubilant conclusion.

Marion G. Vann

MEADOWBROOK



MUSIC FESTIVAL

THURSDAY - FRIDAY, JULY 22-23

Claudio Arrau, pianist

BACH, Suite No. 3, in D major

Overture.

Air.

Gavottes 1 and 2

Bourrée.

Gigue.

MENDELSSOHN, Symphony in A major, No. 4 ("Italian"), Op. 90

Allegro vivace.

Andante con moto.

Con moto moderato.

Saltarello, Presto.

INTERMISSION

BRAHMS, Concerto for Piano and Orchestra in D minor, No. 1, Op. 15

Maestoso.

Adagio.

Rondo: Allegro non troppo.

SUITE NO. 3 IN D MAJOR

for orchestra JOHANN SEBASTIAN BACH

Born Eisenach, 1685; died Leipzig, 1750.

The suite is one of the oldest of the forms which call for a multiplicity of movements. Its origin is supposed to have been in the towns of the middle ages, where a band would play a series of dances as a unit, the only relationship among the dances being that all were in the same key. The dances were often preceded by a prelude or overture.

By the eighteenth century, the so-called "Classical Suite" had emerged, still beginning with an overture, followed by a series of dances. The form of the individual dances was binary. The two sections are usually based on one single idea, and each section is repeated. One notable change which had occurred was that the dances were now arranged in an order in which contrast, sustained interest, and climax were given consideration. But there was no set number or sequence of movements, which allowed the composer wide variety in his writing.

Although all four of Bach's Orchestral Suites were written during his stay at Leipzig (1723-1750), the last two were probably written after 1729, the year in which Bach assumed the position of conductor of the *Collegium* which Telemann had founded around the turn of the century. These two suites add trumpets and timpani, and are festive in spirit.

The first movement of the Suite is patterned after the French overture of Lully—an opening slow section, a middle section which is fast, and a return to the first in a somewhat abbreviated form. Here, in Bach's *Overture*, the opening *Grave* is followed by a fugal *Vivace*. The *Grave* returns after the development of the fugue, but is not an exact repetition.

It is the second movement, *Air*, which is mostly responsible for the popularity of this Suite. August Wilimj transposed it to the key of C, which allows the entire *Air* to be played on the G string of the violin. The sustained mood of the movement is retained, whether played as a solo or in its original setting.

The third movement consists of two Gavottes, a dance of old French origin. It was a gay peasant dance which eventually found its way into the French court, its lively pace becoming more restrained. In this Suite, the two Gavottes are played, with repeats, then the first is played again, *da capo*, with no

repeats. This form may very well have been a foreshadow of the Minuetto and Trio of the third movement of the Classical Symphony.

The Bouree which follows is similar to the Gavotte. When the French Bouree was introduced into the courts by Catherine de Medici in 1565, it was a careless, skipping dance. This one of Bach's is quite gay and sprightly.

The final dance, a Gigue, is still livelier and more rollicking—the gayest of all the dances, as is fitting for the end of a suite. There is relentless movement toward the cadences throughout. The Gigue had not always been included in the earlier suites, but by this time it had become established as the last movement. Perhaps its English or Irish origin had something to do with its slow acceptance. In any case, it brings the Suite to a rousing, bouncing end.

Rick Hartsoe

SYMPHONY NO. 4 IN A MAJOR ("ITALIAN"),

OP. 90 FELIX MENDELSSOHN-BARTHOLDY

Born Hamburg, 1809; died Leipzig, 1847.

Jacob Ludwig Felix Mendelssohn-Bartholdy was a child prodigy of enormous and versatile talent. At nine years of age he made his first piano recital appearance and at eleven began composing. He achieved great distinction as a conductor; he had made his first appearance as both pianist and conductor in London in 1829 at twenty years of age and from then on kept up a busy schedule of concert appearances throughout Europe. In 1835, he was appointed conductor of the Gewandhaus Orchestra in Leipzig. His fame and talent as conductor, his education in music and history, and his composing drew others and made Leipzig the center of the musical life of Germany.

The *Italian Symphony* was begun during a stay in Italy (1830-1831). He wrote to his family during that winter: "The *Italian Symphony* is getting on well: it is becoming the merriest piece I have yet composed." The symphony was not completed until 1833 after he had left Italy, and it was performed by the London Philharmonic Society in that year under his direction. It was well-received, but Mendelssohn, having had trouble in composing the slow movement and always self-critical, never really felt it was finished to his satisfaction. It was revised

twice, and the final version was performed on November 1, 1849, after his death, by the Gewandhaus Orchestra under the direction of Julius Rietz. The symphony was published in 1851 as the 4th Symphony, even though the 3rd or *Scotch* was completed later in 1842.

Though this symphony has a geographic subtitle, it is not programmatic. It merely reflects his impressions of that stay in Italy and as such is a romantic scene painting. In general, these impressions are of the gay, bright side of Italian life.

Mendelssohn sought to preserve the pure classical forms in an age overcome by romantic excess and individuality. His style is refined and contains a lyric grace and delicate expressive quality. The classical qualities of balance and proportion, elegance and calm serenity were his goals in composition.

Linda Young

PIANO CONCERTO NO. 1 IN D MINOR,
OP. 15 JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

Maestoso

Adagio

Rondo. Allegro non troppo

In listening to the first movement of this Piano Concerto, it is evident that Brahms carried on where Beethoven left off in mood, thematic content and handling. Brahms, the conservative, was opposed to the radical romanticism found in the styles of Liszt and Wagner. In the battle led by the critic Hanslick against Wagner, Brahms was held up as the only great composer of the century, in that he continued in the great classical style of Beethoven. Indeed, looking up to Beethoven is no doubt the reason Brahms so long remained with his shorter piano pieces and songs, for to compete or attempt to

achieve the mastery of Beethoven must have appeared an enormous task.

This concerto, when first begun in 1854, was planned as a symphony. This was twenty years before he actually completed his first symphony. However, because he had had little experience in orchestral writing and perhaps because of his apprehension of the responsibility in upholding the tradition, he abandoned his original plan and adapted the work for two pianos. Later, persuaded that the work did not have a medium suitable to the dignity and worth of the music, he turned the music into a concerto for piano and orchestra. The first and second movements of the sonata became the first two movements of the concerto, and the third sonata movement eventually became a part of Brahms' *German Requiem*. For the concerto, he composed a new *Finale*.

The concerto was first performed in Hanover, January 22, 1859, with Brahms as soloist and Joachim, a close friend and eminent violinist, as conductor. It was very badly received. In Seaman and Taylor's book, *Great Orchestral Music*, some reasons are suggested for its initial ill reception.

"There were three distinctive new features in the Concerto, which may account for the dismay of the first public audience. All technical display of the soloist as an end in itself is suppressed, as the themes and passages, embellishments, etc., develop organically out of the whole. Second, an equal footing is maintained by both soloist and orchestra. Instead of being spotlighted, the soloist is a member of the orchestra, with no subordination of one to the other. And last, the concerto approximates a symphony in the breadth, seriousness and beauty of its content and its lack of triviality."

Linda Young

SATURDAY, JULY 24

Claudio Arrau, pianist

MARTINU, Double Concerto for Two String Orchestras, Piano and Timpani
Poco allegro.

Largo.

Allegro.

Mischa Kottler, pianist

MILHAUD, "Suite française"

"Normandie": Animé.

"Bretagne": Lent.

"Île-de-France": Vif.

"Alsace-Lorraine": Lent.

"Provence": Animé.

INTERMISSION

CHOPIN, Concerto for Piano and Orchestra in F minor, No. 2, Op. 21
Maestoso.

Larghetto.

Allegro vivace.

R. STRAUSS, Rondo, "Till Eulenspiegel's Merry Pranks," Op. 28

MEADOWBROOK



MUSIC FESTIVAL

DOUBLE CONCERTO FOR TWO STRING ORCHESTRAS,
PIANO AND TIMPANI . . . BOHUSLAV MARTINU

Born Policki, Bohemia, 1890.

Bohuslav Martinu revealed his musical talent early and was sent to the Prague Music Conservatory by the townspeople. He played with the Czech Philharmonic Orchestra after graduation and, in 1923, went to Paris to study; when the Nazis seized Paris during World War II, he and his wife escaped to southern France where he has remained.

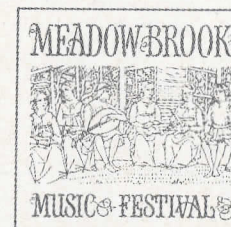
The Second World War had an important effect upon Martinu's composition of the *Double Concerto* which was begun in 1938. Even though Martinu had escaped to Southern France, he was forced to move several times, and finally settled in an isolated village where the *Concerto* was composed. Martinu's own words best reveal his attitudes towards his country during this time, and their relationship to the *Double Concerto*.

"The clouds were quickly gathering and becoming steadily more threatening. During this time I was at work on the *Double Concerto*, but all my thoughts and longings were constantly with my endangered country, and the unforget-

able moments of the Sokol Festival. Now in the lonely mountainous countryside, echoed the sound of my piano, filled with sorrow and pain but also with hope. Its notes sang out with the feelings and sufferings of all those of our people who, far away from their home, were gazing into the distance and seeing the approaching catastrophe. So strongly did this feeling break out in my composition that one year later, at the first performance of the *Double Concerto* (February 9, 1940, by the Basle Chamber Orchestra, conducted by Paul Sacher), the critics spoke of the tragedy of Czechoslovakia in connection with my work. And at the end of the performance the entire hall spontaneously demonstrated its sympathies. It is a composition written under terrible circumstances, but the emotions it voices are not those of despair, but rather of revolt, courage, and unshakeable faith in the future. These are expressed by sharp, dramatic shocks, by a current of tones that never ceases for an instant, and by a melody that passionately claims the right to freedom. There was not a man in the audience who was not touched by this musical language."

Robert Shaw

Conductor



Robert Shaw, founder and conductor of the celebrated Robert Shaw Chorale, was appointed associate conductor of The Cleveland Orchestra in 1956, and brought an enviable reputation to his new post. Oakland University is fortunate, indeed, to have the talents of this great musician to head the Institute for Choral Studies of its new

Meadow Brook School of Music.

In addition to his duties as associate to George Szell in Cleveland, Shaw has charge of a number of subscription concerts, prepares and conducts The Cleveland Orchestra Chorus and Chamber Chorus, and divides the direction of the Sunday Afternoon Concerts with Louis Lane.

Shaw was born in California in 1916, and graduated from Pomona College at Claremont. In 1943, the National Association of American Composers and Conductors named him "the outstanding American-born conductor of the year." In 1944, he was awarded a Guggenheim Fellowship, and he holds honorary doctorates from six educational institutions.

Shaw has served as Director of Choral Music at the Juilliard School of Music and the Berkshire Music Center and appeared as guest conductor of most of the major orchestras of the land.

The U.S. Department of State has three times singled out Shaw to tour with his Chorale under its auspices.



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Honegger, speaking of the emotional content of the *Double Concerto* remarked after hearing the work, "It's suffocating me; I shall explode," embracing Martinu, and calming down, he went on, "I must seem to you like an idiot, but I have to cry. That is the way music should affect its listener."

The music of Martinu's *Double Concerto* reveals two important influences. One, an exceptional partiality to the style and forms of the Baroque Period. Martinu's style is in essence a twentieth-century adaptation of many of the characteristics of that period. The idea of "fortspinning" or continual unfolding of one main theme is the most exciting element of the first and third movements of the *Double Concerto*. Contrapuntal techniques, wherein the chord structure results because of the natural movement of independent lines, is also very evident in this work. In the manner of the Baroque concerto grosso, the *Double Concerto* features contrasting sonorities as a structural element.

The other important influence is the folk element in Martinu's style. This influence, however, is so subtly handled, that only the rhythmic patterns of the folk music can be detected.

The *Double Concerto for Two String Orchestras, Piano and Timpani* is in three movements (fast, slow, fast). The work is very percussive and dissonant, but reveals a true emotional expression. Martinu, when speaking of the nature of dissonance in his *Concerto* remarks, "The dissonances sound normal as a result of the logic of the counterpoint and development."

Pat Groszek

SUITE FRANCAISE DARIUS MILHAUD

Born Aix-en-Provence, France, 1892.

Darius Milhaud comes from a distinguished, well-to-do family in Aix-en-Provence, France. Both of his parents were amateur musicians, so his musical gifts were given ample opportunity for development. He entered the Paris Conservatoire at the age of seventeen, his interest at the time being violin. By 1912, he decided to turn from violin to composition as his major field of endeavor. At one point he studied composition with the renowned Charles-Marie Widor, who, in Milhaud's own words, "would utter cries of alarm at every dissonance he came across in my works. As he listened, he would exclaim 'The worst part of it is that you get used to them!'"

During part of the First World War, Milhaud lived in Brazil, working as secretary to his friend, Paul Claudel, then French Minister to that country. In Rio de Janeiro, he learned to appreciate the rhythm and color of popular Brazilian songs, which influenced later compositions.

Returning to France at the end of 1918, Milhaud remained there and worked until the German occupation in 1940, when he left his native land for America. Until 1947, he taught at Mills College in California, and since then he has divided his time between Paris and the United States.

Musically, Milhaud is primarily a lyricist. To him, "the important thing is the vital element—the melody—which should be easily retained, hummed, and whistled on the street". The *Suite Francaise* is an example of this philosophy. The work was written during the Second World War, while he was in America, at the request of a publisher who asked for something for a school band. In the five movements, Milhaud has employed folk tunes from five different French provinces—I. Normandie; II. Bretagne (Brittany); III. Ile-de-France; IV. Alsace-Lorraine; V. Provence. Milhaud chose tunes from these specific provinces in order that students might become familiar with the songs of the regions where their fathers and brothers were fighting, along with the other Allied nations, for the liberation of his own country. The work was performed first in 1945, by the famous Goldman Band, and soon afterward by the New York Philharmonic, the composer having rescored the work himself. His orchestral writing illustrates that clarity of texture so important to French composers.

Rick Hartsoe

PIANO CONCERTO IN F MINOR

OP. 21 FREDERIC CHOPIN

Born Zelazowa Wola, Poland, 1810; died Paris, 1849.

I. Maestoso II. Larghetto III. Allegro vivace
Chopin realized his musical potential early in life. Both

his concerti, the one in F minor and the one in E minor, were composed before the age of twenty. As a pianist, Chopin was practically self-taught; he had no trouble acquiring pianistic technique through the teaching of Zywny, but he never became inhibited by the professional pedantry of his teacher. During his youth, Chopin was constantly improvising music and writing poetry. His interest in poetry, revealed through his music, indicates the sensitive and profound characteristics of Chopin's nature.

Chopin's introduction into the larger musical world was made when Hummel, a notable composer of the day, visited Warsaw in 1828. During the next year, Chopin had opportunities, also, to hear the music of such great musicians as Mendelssohn, Handel, and a host of Italian opera composers. Both the elegant style of Hummel and the florid, melodic style of the Italians are influences evident in Chopin's concerti. Both concerti were composed in the years 1829 and 1830. The F minor was composed first but published last, so it is known as number two. The conditions under which the F minor concerto was written were exhilarating for his youthful Polish spirit. He was completing his study at the Conservatory in Warsaw during the late 1820's—probably the happiest period of his life. As a young Polish artist, Chopin lived with a stimulating society of young people filled with ardent patriotism and revolutionary zeal looking forward with hope to the future. In March, 1830, Chopin gave his first important concert at the National Theater, playing his *F Minor Concerto*; he was so favorably received that the performance had to be repeated.

However, throughout his letters, Chopin has expressed a despair in the midst of this artistic excitement. This despair was probably due to his passionate love for a female singer, Constantia Gladkowska, also a student at the Conservatory. Chopin only expressed his love in the solitude of writing poetry or composing music. In a letter to his friend Titus Vojciechowski, Chopin describes the "romantic" image of Miss Gladkowska he created in the second movement of the *Concerto in F Minor*.

Only you shall have the portrait. There is only one other to whom I might have given it . . . (Chopin goes on to explain his feelings for his beloved). I have, perhaps, . . . found my ideal. I venerate her with all my soul. For six months already I have dreamed of her every night, and I have never yet spoken to her. It was with this pure creature in mind that I composed the Adagio of my *Concerto*.

Pat Groszek

TILL EULENSPIEGEL'S LUSTIGE STRIECHE (TILL OWLGLASS'S MERRY PRANKS),

OP. 28 RICHARD STRAUSS

Born Munich, 1864; died Garmisch-Partenkirchen, 1949.

This famous tone poem was completed in May of 1895 and first performed in December of that same year. The piece is a Rondo in which Till's two theme keep returning with delightful regularity. Historically, Till Eulenspiegel is supposed to have been a wandering German peasant "fool" who died about 1350 and whose adventures were later collected and popularized. When asked to provide an interpretation of his music, Strauss replied: "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the rogue has prepared for them. By way of helping them to a better understanding, it is sufficient to point out the two Eulenspiegel motives which, in the most manifold disguises, moods, and situations, pervade the whole catastrophe, when after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a rogue has offered them."

Among the incidents which might be recognized in the tone poem are the following: Till rides on horseback through a crowd of market women; escapes on seven-leaved boots; disguises himself as a priest and speaks sanctimoniously; flirts with a pretty girl who turns him down; derides the Philistines and is at last brought before the court.

The Steinway is the official piano of the Detroit Symphony Orchestra.

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, JULY 29-30

Robert Shaw, guest conductor

BEETHOVEN, Missa Solemnis ("Solemn Mass"), in D major, Op. 123

Kyrie.
Gloria.
Credo.
Sanctus.
Agnus Dei.

MISSA SOLEMNIS (SOLEMN MASS), OP. 123,
IN D MAJOR, FOR SOLO VOICES, CHORUS
AND ORCHESTRA . . . LUDWIG VAN BEETHOVEN

Born Bonn, 1770; Died Vienna, 1827.

The *Missa Solemnis* in D Major was written during the final and most tribulative period of Beethoven's life. Beethoven began the *Missa Solemnis* in 1818 but did not complete the work until 1823. During this time, Beethoven was completely deaf, in very poor health, and completely alone save his nephew Karl, who caused him only anxiety and fear. The faithful friends of Beethoven's youth had all deserted him for various reasons. Anyone who wanted to give his friendship to Beethoven was deterred by the widespread reports of his suspicious, unapproachable, almost repellent nature.

Driven inward by the array of uncontrollable forces, Beethoven's spirit turned amazingly introspective. It was at that time that he began to think of an expression which would unite his creative art with the realm of religion.

Beethoven's decision to compose a mass occurred upon the occasion in 1818 when he read of Archduke Rudolf's enthronement as Archbishop of Olmutz two years hence. In a correspondence with the Archduke, his dear patron and pupil, Beethoven wrote:

The day when a High Mass of mine shall be performed at the ceremonies of Y.I.H. will be for me the most beautiful of my life, and God will inspire me so that my weak powers may contribute to the glorification of this solemn day.

Because of the uncontrollable circumstances mentioned earlier, Beethoven did not complete the *Missa* for the Archbishop's celebration. This statement, however, coming without an invitation reflects Beethoven's sincerity in beginning the *Missa* and is in opposition to the assertion that Beethoven was not a religious man. To be granted, Beethoven had not outwardly practiced any formal religion, but when he expressed his inner-most feeling, he proclaimed his belief in God the Creator. In his *Sketchbook*, Beethoven wrote, "Sacrifice again all the pettinesses of social life to your art. God above all things! For it is an eternal providence which directs omnisciently the good and evil fortunes of human men. Tranquilly will I submit myself to all vicissitudes and place my sole confidence in Thine unalterable goodness, O God! Be my rock, my light, forever my trust!"

The *Mass in D*, with its powerful dramatic force and insight, proves that Beethoven was fully conscious of the human and religious significance of the words. One must take issue with Wagner who remarked that the *Mass in D* was:

. . . a purely symphonic work bearing the true stamp of Beethoven's mind, in which the text serves only as material for the vocal parts.

In order to symphonically convey the meaning of the text, Beethoven would have had to realize its significance. The very fact that Beethoven did not closely follow the standard symphonic forms, also illustrates that he allowed himself to be guided by the words.

This is not to say that the *Missa Solemnis* lacks formal symphonic organization; in fact, the unique greatness of this work is in part due to the balance of textual drama and symphonic development. Unlike Bach's *B Minor Mass* and Beethoven's earlier *Mass in C Major* in which sections of texts are juxtaposed against each other, the *Mass in D* is stupendously welded together into movements containing both germinal motives and symphonic development. According to Riezler, the individual sections are treated not only externally but also internally as symphonic units to which each word, interpreted in its full spiritual depth, must adapt itself.

The following letter was sent by Mr. Robert Shaw to the members of his Cleveland Orchestra Chorus. It affords us an intimate insight into some of the technical and spiritual problems posed by the *Missa Solemnis*.

I wonder if there is anything in the choral-symphonic repertoire which can prepare the singer for the ordeal of the *Missa Solemnis*. Certainly it must be true that those who have endured for some weeks the physical and intellectual agony of 'getting it into the voice' are uniquely prepared for its deeper understandings.

The *Missa Solemnis* is symphonic in scope and detail. Instrumentalists are not more familiar with its style and technical demands; their instruments also render them more capable of coping with them. For the singer, however, the work is a frightening and frustrating experience. He is asked to perform feats absolutely unequalled in vocal literature—still unique after almost a century and a half. The ranges are excruciating: all voices are asked to encompass an octave plus a major sixth, and the bass voices cover over two octaves. Sopranos face seemingly endless high A's and B' flats. Basses have vocal leaps of an octave and a fifth.

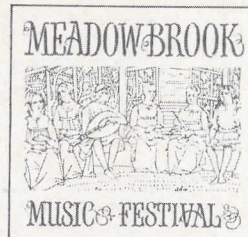
Still, extended range of itself would not offer insurmountable difficulties if it were not coupled with two other technical demands. The first of these is the cataclysmic abruptness and profusion of dynamic markings. Within the first six measures that the sopranos of the chorus sing they are given three high A's on the syllables of the word 'Kyrie'; and, in a moderately fast tempo. It is specified that the first two syllables are to be sung *fortissimo*, and the third *piano*. Almost any 'A' can be difficult, but successive *forte* and *piano* A's are an enormous physical-vocal problem. It is roughly analogous to asking a ball carrier to change direction while both feet are off the ground.

The second factor which compounds with extremity of range to present extraordinary problems is that of tempo. The concluding fugues, 'et vitam venturi' in the *Credo* presuppose a vocal agility—a break-neck speed of syncopation—not to be believed. They rush, spent and breathless, into a *grave* which prescribes some seven *sf's* on top of *fortissimo* at the extreme upper limits of the voice at the broadest possible tempo.

The point of course is *not* that Beethoven did not know how to write for the voice. He knew precisely what he wanted to say. He exhausted, exploited and ennobled the voice. He gave it things to say which never had been imagined. In this sense of the *Missa Solemnis* is a terrifyingly *avant-garde* piece of music.

Finally, of course, what all the agony stems from and comes to is the explosion which he has proposed to the aesthetic, emotional and religious nature. None of the religious—or anti-religious—traditions of Western civilization can prepare us for this.

We may not be able to verbalize this experience. ('Music exists to convey that which cannot be otherwise conveyed.') But those of us who have bet our voices against his notes, who have suffered through the long hours of rehearsal and performance, may have a closer sense of what Beethoven may have suffered in the writing.



SARAMAE ENDICH

Soprano

Equally at home in Bach as she is in Barber, Miss Endich is an extremely gifted and versatile American artist. Her activities have led her into most of the opera and concert houses of the land, into television and recording. Her recent debut at the famed Glyndebourne Festival was a triumph.

FLORENCE KOPLEFF

Contralto

New York City born and entirely American trained, Miss Kopleff began her career with the Robert Shaw Collegiate Chorale. She made her New York Town Hall debut in 1954, has appeared with most of the major orchestras of the nation, and is much in demand in concert, opera and choral societies.

BLAKE STERN

Tenor

A favorite tenor soloist with major orchestral and choral organizations throughout the country, Stern is also kept most busy as a full-time member of the Yale School of Music faculty. His career has taken him to all parts of this country and twice on tour of Europe. He was the first vocal soloist asked to participate in the Anchorage, Alaska, Festival of Music.

KENNETH SMITH

Bass-baritone

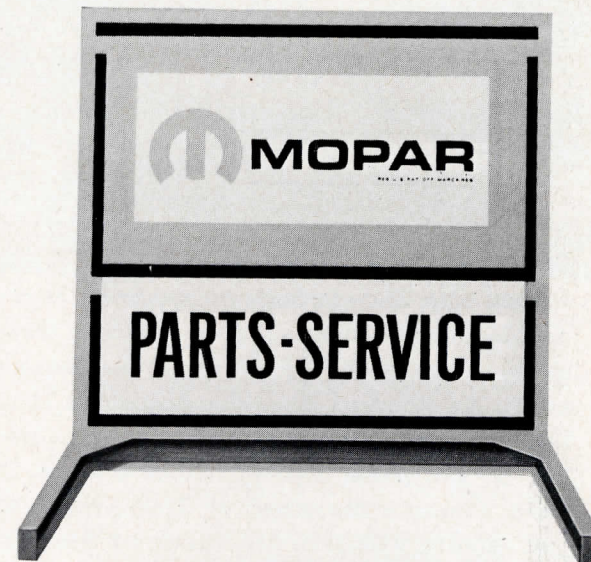
Born in Leeds, England, Smith was brought to the U.S. at four and grew up in Stamford, Conn. A member of the Metropolitan Opera, he has triumphed with the major opera houses of Europe and the United States, as soloist in oratorio and other works for voice and orchestra. He is widely acclaimed for his performances with the NBC-TV Opera.

Soloists July 29-30, 1965

BEETHOVEN
"MISSA SOLEMNIS"

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SATURDAY, JULY 31

Robert Shaw, guest conductor

BEETHOVEN, Overture to "Egmont," Op. 84

SCHUBERT, Mass in G major

Kyrie.

Gloria.

Credo.

Sanctus.

Benedictus.

Agnus Dei.

MENDELSSOHN, Concerto for Violin and Orchestra in E minor, Op. 64

Allegro molto appassionato.

Andante.

Allegretto non troppo; Allegro molto vivace.

(Played without pause).

INTERMISSION

STRAVINSKY, Symphonie de Psalmes ("Symphony of Psalms"),

for Mixed Chorus and Orchestra

Part I: Psalmus XXXVIII, Verses 13, 14.

Part II: Psalmus XXXIX, Verses 2, 3, 4

Part III: Psalmus CL. Entire. (Played without pause).

OVERTURE TO EGMONT, OP. 84

LUDWIG VAN BEETHOVEN

Born Bonn, 1770; Died Vienna, 1827.

When Josef Hartl took over the management of the Vienna Court Theaters in 1808, he revived a group of plays by Goethe and Schiller with specially composed music. Beethoven provided the music for Goethe's *Egmont*, consisting of an overture, four entr'actes, two songs, a 'melodrama' and a *Symphony of Victory*. The production was given at the Hofburg Theater, Vienna, on May 24, 1810.

It does not surprise us that Beethoven would be attracted by the hero of Goethe's tragedy, Count Egmont (1522-1568)—the champion of liberty who took part in the early upheavals in the Low Countries, which later resulted in their liberation from Spanish rule. The overture reflects the main currents of the play: "The harsh tyranny of the Duke of Alva; the anger of the citizens; the noble defiance and idealism of Egmont which, even after his death, is finally to prevail and throw off the invader." The *Symphony of Victory* which comes as the finale of the play is identical with the coda of the Overture.

MASS IN G MAJOR FRANZ SCHUBERT

Born Lichtenthal, suburb of Vienna, January 31, 1797;
Died Vienna, November 19, 1828.

The *Mass in G Major* for chorus, soloists, and strings was written in 1815, and is the second of four settings. These masses cannot be used in the Catholic service because the Credos are incomplete (Omitted are the words, "Et in unam sanctam catholicam apostolicam ecclesiam"). Of all of Schubert's works, the masses occupy a secondary position of importance. They are "short, naively affecting, ingenious rather than solemn, of charm rather than of grandeur."

Kyrie (Andante con moto/G Major)

Gloria (Allegro maestoso/D Major)

Credo (Allegro moderato/G Major)

Sanctus (Allegro maestoso/D Major)

Benedictus (Andante grazioso/G Major)

Agnus Dei (Lento/G Major)

Pat Groszek

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

Born Hamburg, February 3, 1809; Died Leipzig, November 4, 1847

Allegro molto appassionato

Andante

Allegretto non troppo; Allegro molto vivace

(Played without pause)

In 1838, Felix Mendelssohn wrote to the violinist, Ferdinand David, "I should like to write a violin concerto for you next winter. One in E minor is running in my head, and the beginning does not leave me in peace." It was seven years later, 1845, before the work was completed and David played the first performance in Leipzig. This was the last of Mendelssohn's

large orchestra works, for it was finished just two years before his death.

Mendelssohn did much to change the concerto form. He discarded the double exposition of the classical concerto form, which gives the orchestra an opportunity to state the main themes before the entry of the soloist. By beginning straightway with the violinist, Mendelssohn establishes the predominant role of the soloist and sets a trend for the romantic concerto. Mendelssohn initiates another departure from the classical concerto form in that the concerto is designed to be played without a break between movements. Indeed, the first and second movements are connected by a sustained note in the bassoon. Another aspect which is altered is the cadenza. Traditionally the cadenza came near the end of the movement, and was in most cases improvised. This gave the soloist a chance to indulge in a display of technique which related more to virtuosity than to intrinsic musical value. In the *E Minor Concerto* the cadenza grows out of the development leading into the recapitulation, and was written out by the composer. It therefore becomes a structural part of the movement, and ends with arpeggios which continue in the violin as an accompaniment to the orchestral restatement of the first theme.

The *E Minor Concerto* emerges as the only great violin concerto between the *D Major Concerto* of Beethoven and the *D Major Concerto* of Brahms. Even after a century of active life, the music still bears what one biographer calls "the charm of eternal youth."

Rick Hartsoe

SYMPHONIE DE PSAUMES ("SYMPHONY OF PSALMS"), FOR MIXED CHORUS AND ORCHESTRA IGOR STRAVINSKY

Born Oranienbaum, Russia, 1882.

In approaching the *Symphony of Psalms*, one must not expect a "Symphony" in the Classical sense of the word. In his symphony, the term has more of the meaning of an ensemble of musical lines—polyphony on a large scale. Because of his desire that the symphony have great contrapuntal development, Stravinsky needed a large media with which to work, so he chose to combine chorus and orchestra (without violins, violas, or clarinets), thinking of them as equals. They are intertwined into one complete instrument.

The title page of the *Symphony of Psalms* bears the legend "This symphony composed to the glory of God, is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Completed in 1930, the Symphony is considered by many to be the composer's masterpiece. Indeed, it has already become a classic among the compositions of this century.

The work is in three movements, each longer than the previous one, which are played without pauses between them. The Latin texts are taken directly from the Vulgate version of the Bible.

The text of the first movement is:

PSALMUS XXXVIII (Vulgate)
(Verses 13-14)

Exaudi orationem meam, Domine,
et deprecationem meam:
auribus percipe lacrymas meas.
Ne sileas, quoniam advena ego apud
te, et peregrinus, sicut omnes
patres mei.
Remitte mihi,
ut refrigerer priusque abeam,
et amplius non ero.

The text of the second movement is:
PSALMUS XXXIX (Vulgate)
(Verses 2, 3, and 4)

Expectans expectavi Dominum,
et intendit mihi.
Et exaudivit preces meas;
et eduxit me de lacu miseriae,
et de luto faecis.
Et statuit super petram pedes meos;
et direxit gressus meos.
Et immisit in os meum canticum
novum,
carmen Deo nostro.
Videbunt multi et timebunt:
et sperabunt in Domino.

PSALM XXXIX (King James
Version)

(Verses 12-14)
Hear my prayer, O Lord,
and give ear unto my cry;
hold not Thy peace at my tears.
For I am a stranger with Thee,
and a sojourner, as all my fathers
were.
O spare me,
that I may recover strength,
before I go hence, and be no
more.

PSALM XL (King James Version)
(Verses 1, 2, and 3)

I waited patiently for the Lord;
and he inclined to me,
and heard my cry.
He brought me up also out of an
horrible pit,
Out of the miry clay,
and set my feet upon a rock,
and established my goings.
And He hath put a new song in my
mouth.
even praise unto our God;
and many shall see it, and fear,
and shall trust in the Lord.

The final movement uses the entire text of the 150th Psalm:

PSALMUS CL (Vulgate)

Alleluia.
Laudate Dominum in sanctis ejus:
laudate eum in firmamento
virtutis ejus.
Laudate eum in virtutibus ejus:
laudate eum secundum multi-
tudinem magnitudinis ejus.
Laudate eum in sono tubae:
laudate eum in psalterio et
cithara.
Laudate eum in tympano et choro:
laudate eum in chordis et organo.
Laudate eum in cymbalis bene
sonantibus: laudate eum in
cymbalis jubilationis: omnis
spiritus laudet Dominum.
Alleluia.

PSALM CL (King James Version)

Praise ye the Lord.
Praise God in His Sanctuary:
praise Him in the firmament of
His power.
Praise Him for His mighty acts:
praise Him according to
His excellent greatness.
Praise Him with the sound of the
trumpets:
praise Him with the psaltery and
the harp.
Praise Him with the timbrel and
dance: praise Him with the
stringed instruments and organs.
Praise Him upon the loud cymbals:
praise Him upon the high sound-
ing cymbals.
Let everything that hath breath
praise the Lord.
Praise ye the Lord.

Rick Hartsoe

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, AUGUST 5-6

Sylvi Lin, pianist

ROSSINI, Overture to "William Tell"

SCHUMANN, Concerto for Piano and Orchestra in A minor, Op. 54

Allegro affettuoso.

Intermezzo: Andantino grazioso.

Allegro vivace.

INTERMISSION

RACHMANINOFF, Symphony in E minor, No. 2, Op. 27

Largo; Allegro moderato.

Allegro molto.

Adagio.

Allegro vivace.

OVERTURE TO WILLIAM TELL . GIOACCHINO ROSSINI

Born Pesaro, Italy, 1792; died Paris, 1868.

At the age of thirty-six, Rossini composed his thirty eighth and final opera—*William Tell*. Why he renounced opera at such an early age has never been adequately explained. Among the many reasons offered are: indolence, ill health, financial independence, jealousy of his rivals, or fear of failure and criticism. The fact remains that Rossini was a consummate master of the operatic medium and was able to create masterpieces in any style he set his hand to. *The Barber of Seville* (1816) is a high point of Italian opera buffa, *Le Comte Ory* (1828) is a fine example of opera comique, and *William Tell* (1829) is one of the important landmarks in the development of the grand opera style developing in Paris in the first half of the 19th century.

The overture to *William Tell*, a very programatic piece of music, is divided into five sections. The opening part in the cellos and basses depicts sunrise in the mountains. The rest of the orchestra enters in the second part, an Alpine storm.

In this section Rossini uses an effect he used in the little shower in *The Barber of Seville* tossing out notes by the wind instruments to depict drops of rain.

A pastoral scene, an andante, makes up the third part. Here the flute and English horn create a scene of tranquility and peace as found in the country.

A trumpet fanfare marks the beginning of the fourth part and also acts as a modulating transition, going from the G Tonality of the preceding to the E tonality two measures later in the allegro. This exciting and quickly recognized section announces the approach of marching Swiss soldiers.

The work is brought to a close by a brilliant coda.

Serwind Netzler

CONCERTO IN A MINOR, OP. 54 . ROBERT SCHUMANN

Born Zwickau in Saxony, 1810; died Endenich near Bonn, 1856.

I. Allegro affettuoso

II. Intermezzo: Andantino grazioso

III. Allegro vivace

It is hard to believe that when Clara Schumann played the A minor concerto in London, the critics spoke of "praiseworthy efforts . . . to make her husband's curious rhapsody pass for music." Today it is one of the most beloved works in the repertoire of romantic concerti. The first movement was composed in 1841 as a fantasy for piano and orchestra. In 1844 he lapsed into a severe stage of mental illness. After a temporary recovery, Schumann confided to Mendelssohn: "An entire nervous prostration, accompanied by a host of terrible thoughts, nearly drove me to despair; but things look brighter now—music is again beginning to sound within me, and I hope soon to have quite recovered." Soon after, in 1845, he transformed the fantasy into a piano concerto by adding two more movements. These last two movements are warm and tender, and certainly reflect the new-found calm in the composer's life. The work is dedicated to Ferdinand Hiller, and was first performed by Clara Schumann in 1846. Two features set this concerto apart from the typical romantic concerto—the absence of obvious display, and the intimate conversation between solo and orchestra. Indeed, it has often been described as a symphonic concerto. SYMPHONY NO. 2 IN E MINOR, OP. 27

SERGEI VASSILIEVITCH RACHMANINOFF
Born Novgorod, Russia, 1873; died Beverly Hills, California, 1943.

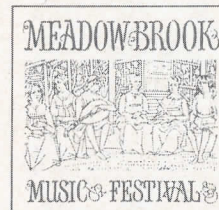
Sergei Vassilievitch Rachmaninoff attended St. Petersburg Conservatory at age nine, and after three years he transferred to the Conservatory at Moscow where he completed his studies in 1892. Among his teachers were a relative, Alexander Siloti, pupil of Liszt, and Taneiev and Arensky. He may also have studied with Tchaikovsky, for whom he had great admiration. Like Tchaikovsky, Rachmaninoff adhered to the conservative western tradition of symphonic music, rather than follow the path of conscious nationalism developed by the "Russian Five".

The 2nd Symphony was composed at Dresden, 1907-1909, and played at a concert in Moscow by the Imperial Russian Music Society in the 1908-1909 season. Formally, it is traditional. The themes are romantic, and the orchestral coloring and sonority are rich and full.

Linda Young

Mischa Mischakoff

Violinist



Born in Proskurov in the Province of Podol, Russia, Mischakoff early decided on his objectives in life. At seven he studied violin with Gorsky. Later he studied with Sergei Korguiev, Leopold Auer's pupil and assistant at the Imperial Conservatory of St. Petersburg. There he appeared often with one of Auer's star pupils, Heifetz,

one of Mischakoff's closest friends today.

Graduating at 16 from the St. Petersburg Conservatory, Mischakoff took all top honors—the Gold Medal as best violin student and the Anton Rubinstein Prize as the outstanding student of the Conservatory in any field.

Called "the world's greatest concertmaster," and, after 15 years with the NBC Symphony, "Toscanini's third hand," Mischakoff is also a great solo artist. He has been one of the most important influences in the development of the Detroit Symphony Orchestra since its reorganization in 1951. Signing as concertmaster at that time, he assumed his post in the fall of 1952 and has since become one of the leading figures in Detroit's musical community.



Soloist July 31, 1965

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MUSIC & FESTIVAL

OVERTURE TO EURYANTHE

CARL MARIA VON WEBER

Born Eutin, Germany 1786; died London, 1826.

Weber's historical position as founder of the German romantic opera is a natural development of his own educational background and interests. He had extensive schooling in literature and philosophy, and eventually became involved with the authors and poets of an embryonic national German spirit.

Weber's opera *Der Freischütz*, a landmark in the development of German romantic opera, was first performed in Berlin in 1821 with fantastic success. After conducting it in Vienna, the composer wrote in his diary, "Greater enthusiasm there cannot be, and I tremble to think of the future, for it is scarcely possible to rise higher than this." In *Euryanthe*, first performed at Vienna in 1823, Weber attempted to improve on *Der Freischütz* by eliminating spoken dialogue and by including more highly developed musical forms. He anticipated Wagner in conceiving of a *Gesamtkunstwerk*, "A purely dramatic attempt, aiming to create its effect by means of the combined effects of all the sister arts." This effort was not well received, however, and the opera has never achieved public favor. The overture remains an important addition to the concert repertoire.

Linda Young

BEETHOVEN'S SYMPHONY NO. 4 IN E. FLAT

MAJOR OP. 60 LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827.

- I. Adagio; allegro
- II. Adagio
- III. Allegro vivace
- IV. Allegro ma non troppo

Since its composition in 1806, Beethoven's Symphony No. 4, has received very little emphasis because of the overpowering effect of Symphonies No. 3 and No. 5. Schumann referred to this symphony as a "Greek maiden between two Norse giants." This work does not contain the commanding passions or the historic implications that are characteristic of No. 3 and No. 5. Symphony No. 4 is gentle, persuading and subtly joyful, having a relaxing effect upon the listener. Berlioz wrote that this symphony is lively, nimble, joyous and of heavenly sweetness. However, to make a value-judgment about No. 4 by comparing it to Nos. 3 and 5 would be a mistake. This work is not of the same heroic mold; it requires an understanding and appreciation purely on its own merits with an acceptance of its uniqueness.

Much has been said about the inspirational background of Symphony No. 4 as an explanation to Beethoven's exceedingly gentle approach. It seems that the years 1804-1806 were for Beethoven ones of romantic love. According to the letters of Beethoven, he was engaged to the Countess Theresa, sister of his close friend Franz von Brunswick—a momentous occasion because, even though Beethoven had had various love affairs, none of them had yet been permanent. Grove surmises that Beethoven's heart must have been swelling with his new happiness when writing this symphony.

Pat Groszek

SATURDAY, AUGUST 7

Sylvi Lin, pianist

WEBER, Overture to "Euryanthe"

BEETHOVEN, Symphony in B flat major, No. 4, Op. 60
Adagio; Allegro vivace.

Adagio.

Allegro vivace. Trio. Un poco meno allegro.

Finale: Allegro ma non troppo.

INTERMISSION

RAVEL, Concerto for Piano and Orchestra, in G major

Allegrement.

Adagio assai.

Presto.

LUTOSLAWSKI, Concerto for Orchestra

Intrada: Allegro maestoso.

Capriccio Notturmo e Arioso: Vivace.

Passacaglia, toccata e Corale: Andante con Moto.

PIANO CONCERTO IN G MAJOR . . . MAURICE RAVEL

Born Ciboure, France, 1875; died Montfort-l'Amaury, 1937.

- I. Allegrement
- II. Adagio assai
- III. Presto

Ravel began the composition of his two piano concertos in 1930. *The Concerto for Left Hand in D Major* was the first to be completed, and was performed at Vienna on November 27, 1931. *The Concerto in G Major* was premiered in Paris on January 14, 1932, with Marguerite Long as soloist and Ravel as conductor. According to the composer himself, the *G. Major Concerto* "is a concerto in the strict sense, written in the spirit of Mozart and Saint-Saens. I believe that a concerto can be both gay and brilliant without necessarily being profound or aiming at dramatic effects. It has been said that the concertos of some great classical composers, far from being written for the piano, have been written against it. And I think that this criticism is quite justified. At the beginning I meant to call my work a 'divertissement', but afterwards considered that this was unnecessary, as the name concerto adequately describes the kind of music it contains. In some ways my *Concerto* is not unlike my *Violin Sonata*; it uses certain effects borrowed from jazz, but only in moderation."

CONCERTO FOR ORCHESTRA . WITOLD LUTOSLAWSKI

Born Warsaw, 1913.

- I. Intrada: allegro maestoso
- II. Capriccio Notturmo e Arioso, a vivace
- III. Passacaglia, Toccata e Corale: allegro giusto

Witold Lutoslawski, a contemporary Polish composer, wrote his *Concerto for Orchestra* during the period of years from 1950-1954. Of his works, the *Concerto* has received the widest recognition in America, but his other works are popular in Europe.

The first performance of the *Concerto* was in Warsaw on November 26, 1954. The American premiere of the work was given by the Cleveland Orchestra on December 4, 1958. Since then the *Concerto* has achieved increasing popularity with various orchestras around the country.

The *Concerto* is scored for a very large orchestra, and is not a concerto as the concert-goers of today are accustomed to thinking. This work is not a display piece for a soloist, but rather a revival of the early eighteenth century form of a Concerto Grosso in which groups of soloists alternate with the full orchestra. In this tradition, Lutoslawski is able to manipulate modern techniques combining with them many of his own national modes and rhythms. The composer seems to be mainly interested in sonority. He triples the high winds and uses the English horn and bass clarinet sparingly to obtain a brilliant effect. Further use of instruments because of their sonority is evident in his employing four trumpets, two piccolos, and an unusually large percussion section.

The *Concerto* is in three movements, each individual in its character and mood, but oftentimes interrelated motivically and conceptually.

Pat Groszek

MEADOWBROOK



MUSIC & FESTIVAL

THURSDAY-FRIDAY, AUG. 12-13

Jerome Hines, bass

MOZART, Overture to "The Marriage of Figaro" ("Le Nozze di Figaro")

MOZART, Non piu andrai, from Act I, "The Marriage of Figaro"

In diesen heil'gen Hallen, from Act II, "The Magic Flute"

Madamina! Il catalogo e questo, from Act I, "Don Giovanni"

FETLER, Contrasts for Orchestra

Allegro con forza.

Adagio.

Scherzo: Allegro ma non troppo.

Allegro marciale—Presto.

INTERMISSION

BALAKIREV, Overture on Three Russian Themes

MOUSSORGSKY, Monologue and Death Scene, "Boris Godunov"

RIMSKY-KORSAKOV, "Capriccio Espagnole," Op. 34

OVERTURE TO THE MARRIAGE OF FIGARO WOLFGANG AMADEUS MOZART

Born Salzburg, January 27, 1756; died Vienna, December 5, 1791.

Mozart brought to the composition of this overture all of the stylistic elements of Classical proportion and balance, clarity and elegance of texture which marked his prodigious creative efforts with the stamp of unmistakable genius. His tremendous self-discipline and the perfect control he exercised over his art enabled him to compose at an unbelievable rate of speed, and it is characteristic that his comic opera, *Le Nozze di Figaro*, was completed in six weeks, while he was also simultaneously at work on a one-act farce (*Der Schauspieldirektor*), three piano concerti (E flat, A flat and C minor), a Cantata (*Davidde Penitente*), and a violin sonata (E flat, K. 481). The Overture was composed forty-eight hours prior to the opera's premiere at the Burgtheater on May 1, 1786 and is one of the most sparkling tonal gems in the repertoire.

Marion G. Vann

Three Arias from THE MARRIAGE OF FIGARO, MAGIC FLUTE AND DON GIOVANNI WOLFGANG AMADEUS MOZART

Born Salzburg, 1756; died Vienna, 1792.

"Non piu andrai" from *The Marriage of Figaro*

Count Almaviva has been having numerous affairs, and is at this point interested in Susanna, his wife's maid and Figaro's betrothed. The count has become jealous of the young Page Cherubino, for he has discovered him in many a wrong place, including Susanna's room. In order to get rid of him quickly and conveniently, the Count gives him a commission in the army. Figaro, not altogether sorry to see the young flirt removed from Susanna's vicinity, ends the first act with the aria "Non piu andrai", in which he describes to Cherubino the new life that he will lead as a soldier.

"Catalogue Aria" from *Don Giovanni*

The Don and his servant, Leporello, unexpectedly meet Donna Elvira, one of the Don's many discarded loves. The Don quickly manages an escape and leaves Leporello to soothe her. "Look, you haven't been the first he has deserted and you won't be the last." Then he takes out a book from which a long stretch of paper unrolls across the stage, and reads to her the list of his masters conquests.

"In diesen heil'gen Hallen" from *The Magic Flute*

Pamina, daughter of the Queen of the Night, is seized by the high priest Sarastro to be taught wisdom. The Queen of the Night gives Tamino the task of bringing Pamina back to her with the help of a magic flute. Accompanied by Papageno, he sets out on his mission. In the process, he himself becomes a disciple of Sarastro. After undergoing supreme tests of courage, he is accepted into the religion and is given Pamina as a bride.

The scene of this simple and dignified aria is at the door of the Temple of Wisdom, where Pamina has just begged Sarastro to forgive her mother, the Queen of the Night, for commanding her to kill him. He tells her that revenge of any kind is

contrary to the principles of the Temple of Wisdom, and that within the sacred halls only love reigns.

Linda Young

CONTRASTS FOR ORCHESTRA PAUL FETLER

Paul Fetler was born in Philadelphia in 1920, however, the greater portion of his education has taken place in Europe—Latvia, the Netherlands, Sweden, and Switzerland. In 1939, he returned to the United States and continued his musical studies with David Van Vactor at Northwestern University. He has since studied with Quincy Porter and Paul Hindemith at Yale University and Boris Blacher in Berlin. He has been the recipient of many awards, including one in 1953 from the Society for the Publication of American Music and has had numerous works, among them three symphonies, performed by leading orchestras. The Minneapolis Symphony has been a sponsor of much of his work, as this organization is close at hand. Mr. Fetler is a member of the Music Department at the University of Minnesota.

Contrasts for Orchestra was commissioned by the Minneapolis Symphony Orchestra as part of the American Music Center Commissioning Series, under a grant from the Ford Foundation. This work is filled with song and strong lyricism. Statements are forthright and the hustle and bustle add to a successful dramatic effect.

The following are Paul Fetler's comments on *Contrasts for Orchestra*:

I could perhaps best describe this work as a "non-traditional symphony" in four movements, because it departs considerably from conventional patterns of development and structure. Contrasts of every sort, serving as important compositional factors, are brought into play. Thus we have contrasts in texture, expression and mood used as formative elements in the shaping of the work itself. On the subjective side there are expressions ranging from the somber to the fanciful, the robust to the lyric, the serious to the light-hearted and prankish.

I ascribe no program to this work, although the listener may very well supply his own. As for structure, there is no traditional thematic handling. Instead there is a nucleus of four notes, constituting what I would call a basic "shape" which permeates the entire work. Its primary form is heard in the trumpet after a fairly extended preparation containing mere hints of the "shape". As the work progresses, the four notes are not maintained intact, either in pitch or rhythm, but new ideas evolve by means of distortion, elaboration, inversion and extension. Thus the "shape" is subject to innumerable transformations throughout. Of course I have also incorporated secondary material not related to the "shape" for additional purposes of contrast.

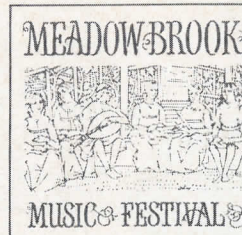
Linda Young

OVERTURE ON THREE RUSSIAN THEMES MILY BALAKIREV

Born Nijny-Novgorod, 1836; died St. Petersburg, 1910.

Mily Balakirev is best known as a teacher and a leader rather than a composer of any particular famous compositions. He was burdened with the misfortune of being able to use his talents for others and not for himself. He was an intuitive

(Continued on page 93)



Sylvi Lin Pianist



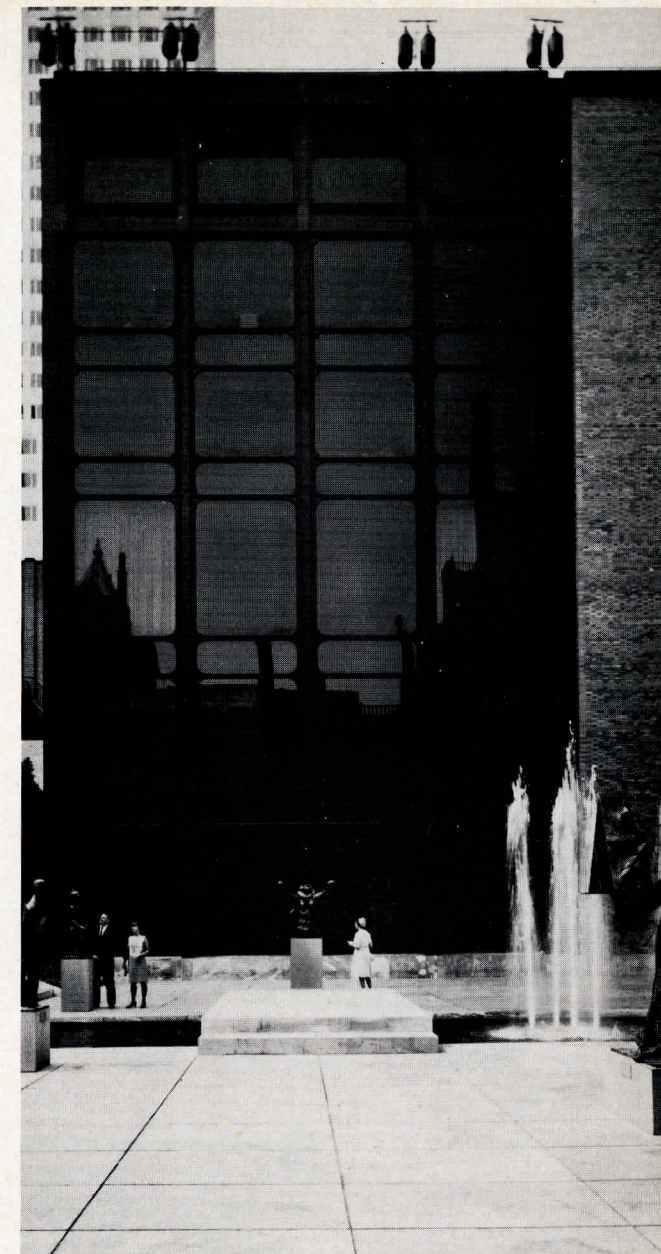
With these performances, Miss Lin, young Swedish-American artist born in the United States in 1936, makes her triumphal return to the land of her birth after a stay of nearly eight years on the continent.

Born to a Swedish mother and American father, Miss Lin began her piano studies at age four. She has studied with Dr. Moshe Paranov, Dr. Carl Friedberg and Lonny Epstein among others.

Miss Lin appeared as soloist with many of the important orchestras in this country before leaving for Sweden in the late '50s. Among these are the Philadelphia Orchestra under Eugene Ormandy and the Boston Symphony under Arthur Fiedler.

She has become one of the most sought after solo pianists in Scandinavia, appearing repeatedly in radio, television and with the leading symphony orchestras abroad. It is with Sixten Ehrling's heartiest recommendation that she appears as soloist at these concerts.

Soloist August 5-6-7, 1965



In the new gallery wing of New York's Museum of Modern Art, *Parallel-O-Bronze* plate glass floods the interior with daylight, cuts glare and sun heat. Architects: Philip C. Johnson Associates, N. Y.

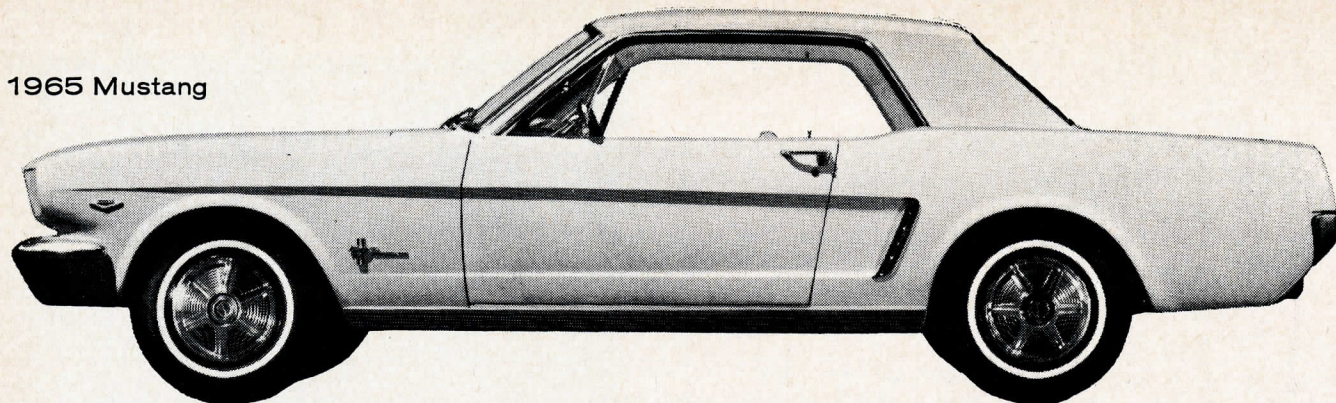
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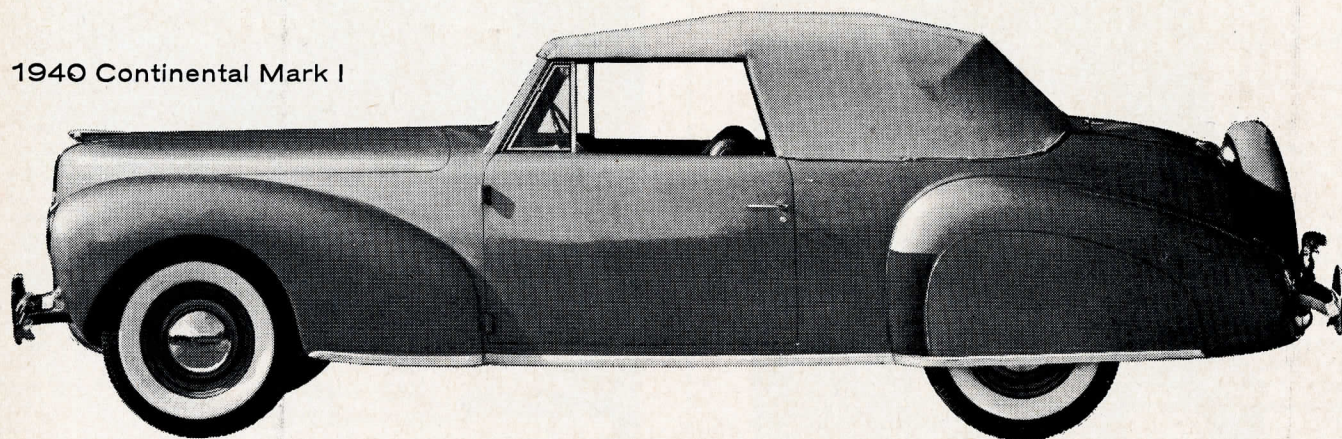
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RIDE WALT DISNEY'S MAGIC SKYWAY AT THE FORD MOTOR COMPANY PAVILION, NEW YORK WORLD'S FAIR

genius, not having any formal theory lessons, and was an extremely competent technical critic. Many of the compositions of Moussorgsky, Rimsky-Korsakov, and Borodin were heavily influenced by him.

His compositions are extremely nationalistic. Being a ready improviser, Balakirev would work for hours with Russian folk tunes which he collected until he could work them into some kind of a model. His *Overture on Three Russian Themes* is an early work of this type. Balakirev orchestrated three Russian folk songs and built them into the classical overture form. One of these ('In the fields stood a birch-tree') reappeared twenty years later as the chief subject of the finale of Tchaikovsky's *Fourth Symphony*. The music reflects his interest in inspiration and originality rather than formal rules of chord progression which would remove the national color from his music.

MONOLOGUE AND DEATH SCENE

from *BORIS GODUNOV*

MODESTE PETROVICH MOUSSORGSKY

Born Karevo, 1835; died St. Petersburg, 1881.

"Moussorgsky's *Boris Godunov*," writes Gerald Abraham, "is one of those masterpieces which refuse to be put in any historical pigeon-hole. It is an opera *sui generis*, occupying an isolated place not merely in Russian music but in the composer's own output. It has a dozen faults and weaknesses, but remains overwhelming—both musically and dramatically in its impact. It has exercised deep and widespread influence on the aesthetics of opera, yet it could never serve as a model and Moussorgsky's own attempt—in *Khovantschina*—to create another work on similar lines was a failure."

The opera underwent numerous revisions before it was accepted for production at the Maryinsky Theatre in St. Petersburg on February 8, 1874. It was successful and remained in the repertoire until 1879. It then underwent relative neglect until Rimsky-Korsakov re-orchestrated and revised the complete score in 1896. It is his version which is most frequently heard today.

Boris is based on the play by Pushkin. The theme is the working of remorse in the conscience of the regicide usurper, Boris Godunov, after his rise to supreme power, and his dread of another usurper, the ex-monk Gregory, who would

snatch the crown from him. In Act II Boris relaxes with his young son Feodor as he studies the map of Russia. The czar praises him for learning his lesson well, and admonishes him to be diligent, for someday he himself will rule this great country. Boris then expresses his forebodings in a dramatic monologue.

In Act IV the Pretender Gregory appears in Russia and is acclaimed by the people as the rightful Tsar Dimitri. The news is brought to Tsar Boris in council with his nobles. Boris, seized with pains which warn him that his end is near, sends for his young son. In impressive and touching words he bids farewell to the Tsarevitch and then expires.

CAPRICCIO ESPAGNOL . NICOLAS RIMSKY-KORSAKOV

Born Tikhvin, Russia, 1844; died St. Petersburg, 1908.

In 1887 and 1888 Rimsky-Korsakov composed his three most brilliant orchestral works—*Spanish Caprice*, *Scheherazade*, and the *Russian Easter Overture*.

The *Spanish Caprice* grew from the composer's original intention to write a virtuoso piece for violin which would be based on Spanish themes. The work is in five short movements: (I) Alborada, an aubade or morning serenade; (II) Variations on a theme; (III) Alborada, an orchestral variation of the first movement; (IV) Scene and Gypsy Song, the first part presenting a series of cadenzas for horns and trumpets, solo violin, flute, clarinet, and harp; (V) Fandango and Asturias, a vigorous elaboration of an old Asturian dance theme.

The composer himself gave this very accurate appraisal of his work:

The opinion formed by both critics and the public, that the *Caprice* is a *magnificently orchestrated piece*, is wrong. The *Caprice* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, and so on, constitute here the very essence of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects. All in all, the *Caprice* is undoubtedly a purely external piece, but vividly brilliant for all that.

SATURDAY, AUGUST 14

Jerome Hines, bass



BARTOK, Concerto for Orchestra
Andante non troppo; allegro vivace.
Allegro scherzando.
Elegy: Andante non troppo.
Intermezzo interrotto: Allegretto.
Finale: Presto.

INTERMISSION

HANDEL, Ombra mai fu, "Largo," from Act I, "Xerxes"
SCHUMANN, The Two Grenadiers.
BRAHMS, Variations on a Theme by Joseph Haydn, in B flat major, Op. 56A
Poco piu animato.
Piu vivace.
Con moto.
Andante con moto.
Vivace.
Vivace.
Grazioso.
Presto non troppo; Finale: Andante.
WAGNER, Wotan's Farewell, Magic Fire Music, from "Die Walkure"

CONCERTO FOR ORCHESTRA . . . BÉLA BARTÓK

b. Nagyszentmiklós (Hungary), March 25, 1881
d. New York, September 26, 1945

The *Concerto for Orchestra* represents a quintessence of all the diverse elements which contributed to Bartók's creativity, and in its melodic and harmonic structures, inextricably inter-

woven with traditions of Magyar folk music, it encompasses the composer's most mature style. In program notes for the initial performance Bartók wrote:

"The general mood of the work represents, apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one . . . The title of this

symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a *concertant* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments) or in the *perpetuum mobile*-like passage of the principal theme in the last movement (strings), and especially in the second movement, in which pairs of instruments consecutively appear with brilliant passages . . ."

Marion G. Vann

LARGO: "OMBRA MAI FU" from the opera *SERSE*
GEORGE FRÉDERICK HANDEL

Born Halle, Lower Saxony, 1685; Died London, 1759

The "Largo" or "Ombra mai fu" is taken from Handel's last opera, *Serse* (Xerxes), composed in 1737-8. It is the very first number as the curtain goes up and serves as King Xerxes's apostrophe to the tree under which he takes his leisure.

Recitative: Fair tender leaves of my beloved sycamore, may fate shine brightly on you. May thunder, lightning and storms never violate your precious peace, nor hot south wind ever profane you . . .

Aria, Larghetto: Never did a plant ever have a dearer or more sweetly lovable shade.

The pastoral quality of the text is reflected in the music. Bukofzer, in his authoritative book, *Music in the Baroque Era*, says, "This hymnic melody, designated in the original as *larghetto*, has been insidiously changed by later editors to a dragging *largo* which robs the melody of its strength and gives it an undeserved pseudo-religious flavor." This unfortunately is the version of the *Largo* which most people have had occasion to hear or play in a piano transcription. The aria itself is in no sense religious, nor was it ever intended as a funeral march.

DIE BEIDEN GRENADIERE ROBERT SCHUMANN

Born Zwickau in Saxony, 1810; Died Bonn, Germany 1856

Die Beiden Grenadiere was composed in 1840—Schumann's song year. It was a year of great happiness and fulfillment for the composer who had finally succeeded in marrying his beloved Clara Wieck. In speaking of Schumann's songs, W. H. Hadow says: "As illustrations of lyric poetry they are unsurpassed in the whole history of the art. With him the terms 'words' and 'setting', 'melody' and 'accompaniment,' lose their distinctive meanings; all are fused into a single whole in which no part has the preeminence. He follows every shade of the poet's thought with perfect union of sympathy, he catches its tone, he echoes its phrase, he almost anticipates its issue."

Heinrich Heine's *Die Beiden Grenadiere* was set to music several years earlier by Wagner. Like Wagner, Schuman incorporates the theme of *La Marseillaise* to strengthen the feeling of patriotism. The following translation is by Philip L. Miller.

*To France were returning two grenadiers
who had been captured in Russia;
and when they came to the German land
they hung their heads.*

*For there they heard the sad news
that France was lost,
the great army defeated and destroyed
and the Emperor a prisoner.*

*The grenadiers wept together
over the miserable tidings.
One spoke: "Woe is me!
How my old wound burns!"*

*The other said: "It is all over.
I too would like to die with you,
but I have a wife and child at home
who without me would perish."*

*"What do I care for wife and child?
I have more important concerns.
Let them go begging if they are hungry—
my Emperor is a prisoner!"*

*"Brother, grant me one request,
if I must die now;
take my body to France with you,
bury me in French earth."*

*"My cross of honor, with the red ribbon,
you must lay on my heart;
put my rifle in my hand,
and fasten my sword-belt around me.*

*"So will I lie still and listen,
like a sentry in the grave,
until I hear the noise of cannon
and the hoofs of whinnying horses.*

*"Then should my Emperor ride over my grave,
with many swords clanking and clashing;
then I shall arise, fully armed, from my grave,
to defend my Emperor!"*

VARIATIONS ON A THEME BY JOSEPH HAYDN
IN B FLAT MAJOR, OP. 56A . . . JOHANNES BRAHMS

Born Hamburg, 1833; died Vienna, 1897.

These *Variations* exist in two forms, for symphony orchestra and for two pianos. The orchestral variations were first performed in Vienna on November 2, 1873, under the direction of Otto Dessoff. Brahms first saw the *Theme* in November 1870, when the musicologist Karl Pohl brought him some Haydn manuscripts to examine. It was part of a *Divertimento* for two oboes, two horns, three bassoons, and "serpent", with the title *Divertimento mit dem Chorale St. Antoni*. Haydn probably wrote it for outdoor use as a suite for military band. Recent information has revealed that the Chorale tune is not Haydn's, but probably a popular hymn of his day.

In the statement of the theme, Brahms preserves the original scoring, except that the "serpent" and third bassoon are replaced by a double-bassoon, and the string bass is reinforced. This is followed by eight variations and a finale. This finale is in the form of a passacaglia in that a five measure phrase is repeated over and over in the bass. At the conclusion, the original theme is brought back in an exciting climax.

Serwind Netzler

WOTAN'S FAREWELL, MAGIC FIRE MUSIC from
DIE WALKÜRE RICHARD WAGNER

Born Leipzig, 1813; died Venice, 1883.

Die Walküre is the second of four music dramas comprising *Der Ring des Nibelungen*. The first complete performance of the *Ring* cycle took place at the Festspielhaus, Bayreuth, in August 1876, and was spread out over a period of four days.

The *Ring* is based on Norse myths. Wotan is the king of the Norse gods. He has created, by a union with Erda, the Earth Goddess, nine maidens which are called the "Walküre". The one Walküre referred to by title in the opera is Brünnhilde, Wotan's favorite. Wotan has two other children, Sigmund and Sieglinde, who are twins born of a mortal. The twins have been separated from their birth and Sieglinde has married Hunding. Sigmund seeks shelter at their home during a storm, not knowing at first that Sieglinde is his sister. They fall in love and run away together.

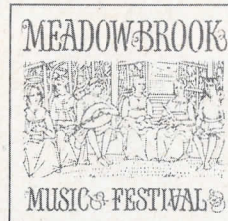
Wotan has told Brünnhilde to see that Sigmund dies at the hand of Hunding. But she attempts to aid Sigmund, disobeying her father. This forces Wotan to intervene and smash Sigmund's sword so that Hunding will be able to kill him. When it is done, Wotan strikes Hunding dead for killing his son. Then Wotan bursts into a wild fury over Brünnhilde's disobedience.

In Act Three of *Die Walküre* Brünnhilde tells Sieglinde that she must live so that she may give birth to the child of Sigmund—the child who will be the great hero, Siegfried. Brünnhilde hides Sieglinde in a cave, then seeks refuge for herself among her eight sisters. But Wotan calls her forth, drives the others away, and tells her of her punishment. She must lose her godhood. She is to be put to sleep on a rock, and the first man who finds her and wakes her with a kiss will claim her for his wife. Brünnhilde pleads for a more honorable conquest, and Wotan consents to surround the rock by fire so that only a brave, fearless hero may reach her. Overcome by his love for her, Wotan clasps Brünnhilde in his arms and sings his heartbreaking song of farewell ("Leb' wohl, du kühnes, herrliches Kind!"). Then he gently kisses her eyes, singing with infinite sadness, "So küsst er die Gottheit von dir". Slowly she loses consciousness. Wotan places the sleeping Brünnhilde on a rock under a great tree. He covers her with his shield, places her helmet on her head, and her spear at her side. Then, in a sonorous incantation of great power and majesty, he summons Loge, the god of fire. As the rock becomes surrounded by flames, the orchestra paints the scene with a leaping musical figure of rare descriptive aptness. Interwoven with this is the spell of sleep, the motive of fate, the motive of farewell, and other related motives. As the curtain falls, a great peace comes over this scene of Brünnhilde surrounded by a ring of fire.

Rick Hartsoe.

Jerome Hines

Bass



Hines is the first American basso in four decades to win international acclaim in the great bass roles at the Metropolitan Opera and in the opera houses of both Europe and South America. Scholarly critics, popular columnists and the country's top magazines have acclaimed this noted singer described by *Vogue* as "the

dashing, big-voiced, six-foot-six basso from California."

The attention he has won in the United States in recital, in opera, as soloist with symphony orchestras, was matched by the enthusiasm of Soviet audiences and critics who hailed him in his appearances in the title role of "Boris Godounov" (in Russian) at the Bolshoi Theatre of Moscow.

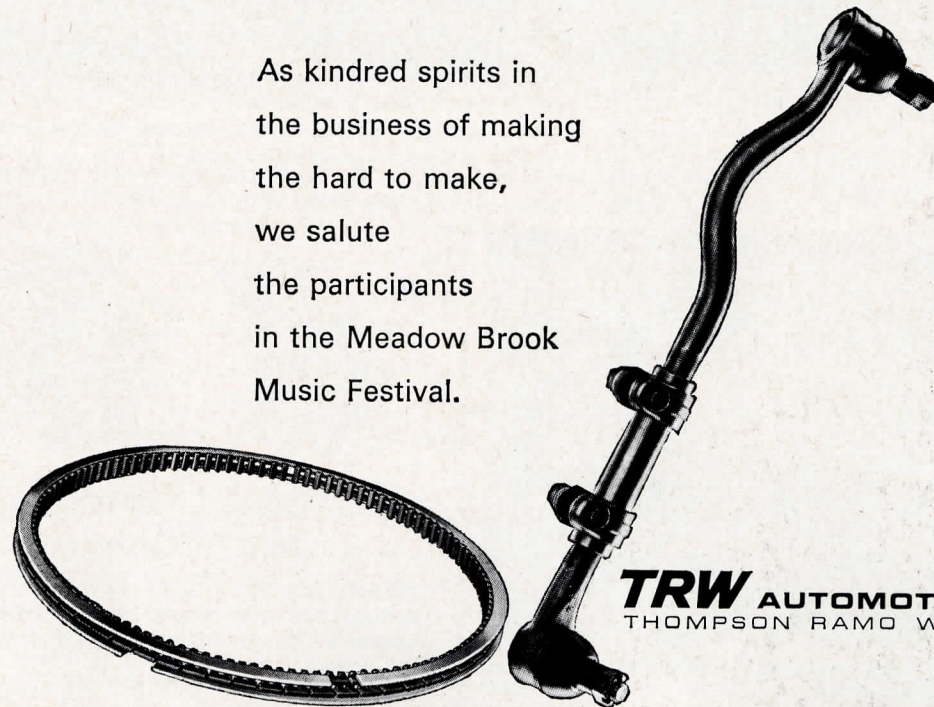
His interest in music began seriously at age 16, studying with Gennaro Curci. Two years later, while a freshman at UCLA majoring in chemistry and mathematics, he made his professional debut with the Los Angeles Civic Light Opera Company. As a result of this performance he was engaged by the San Francisco Opera for the following season.

By the time he received his B.A. in 1943 (he later took graduate work in physics) he had already appeared as soloist at the Hollywood Bowl, with the Opera Association of the Golden West and the San Carlo Opera Company. Since winning the Metropolitan Opera Caruso Award in 1946, he has appeared at the Met in more than 30 leading basso roles.



Soloist August 12-13-14, 1965

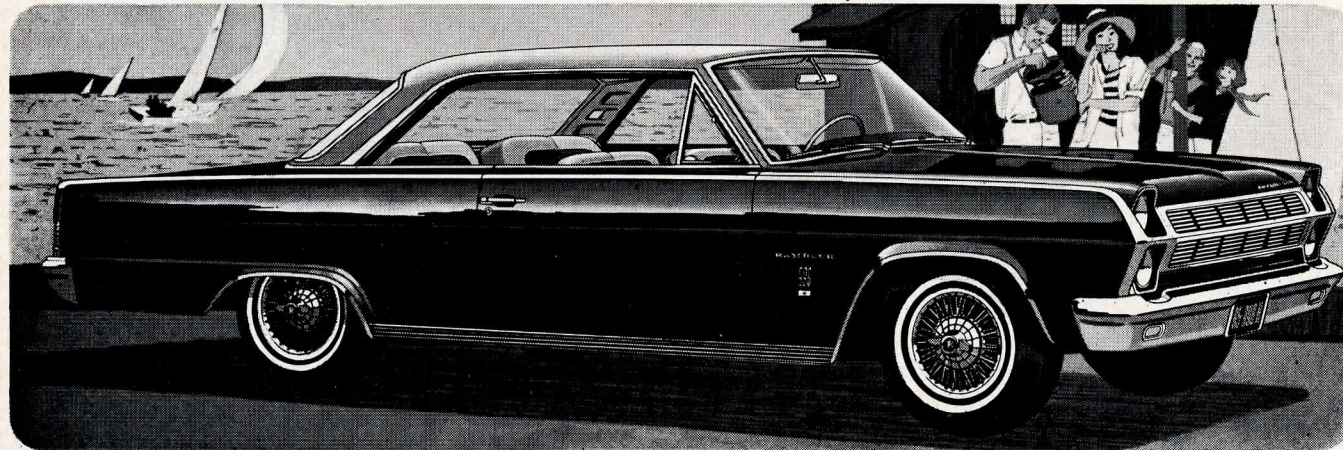
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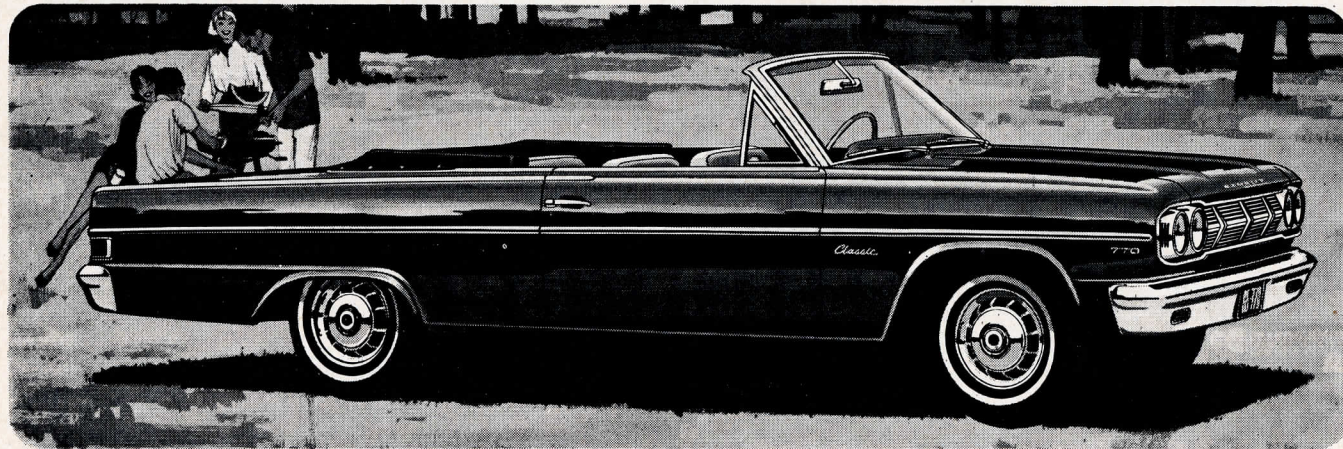
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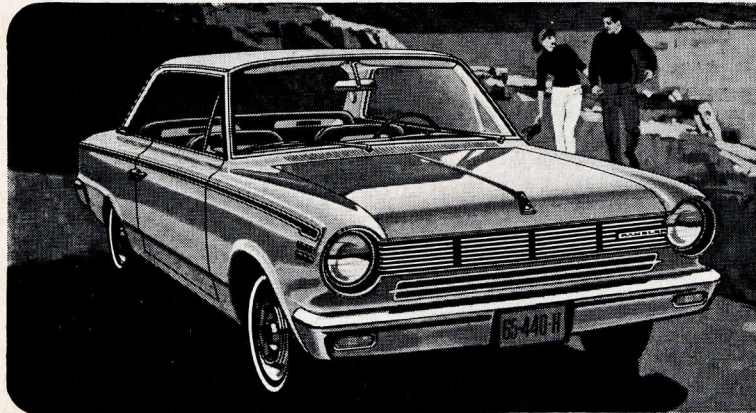
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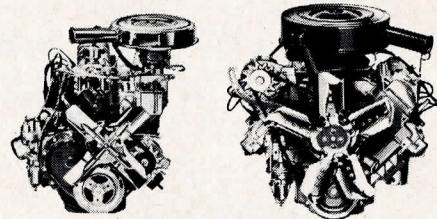
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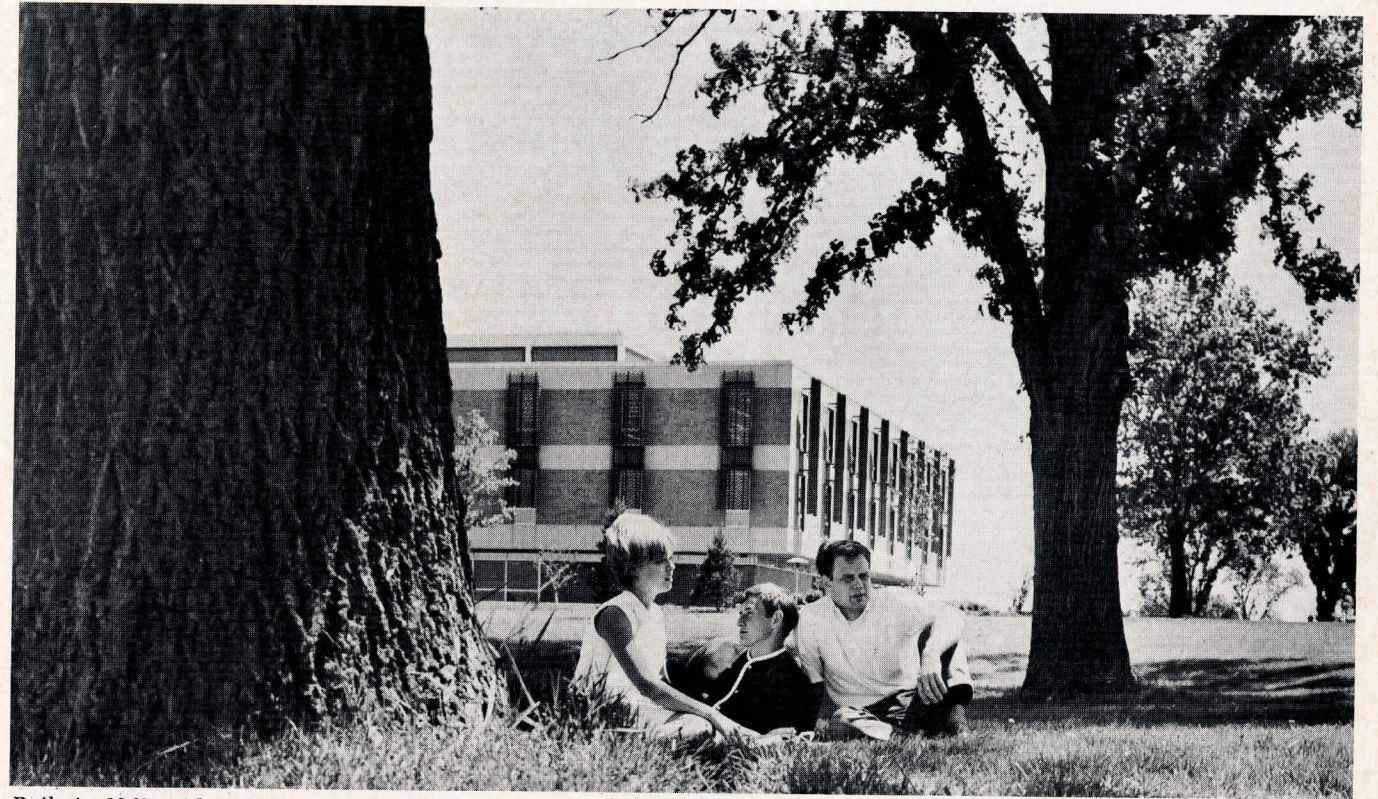
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Built in 1962 with a \$1.5 million grant from the Kresge Foundation, the Kresge Library is the dominant architectural feature of the Oakland University campus.

At the classbreak, students emerge from the Science Building, which provides modern facilities for biology, chemistry, engineering science, mathematics and physics.

In its brief but impressive history, Oakland University has moved quickly from a carefully considered plan to a dynamic and growing university. Established in 1957 when Mr. and Mrs. Alfred G. Wilson gave their 1400-acre Meadow Brook Farms estate and two million dollars for buildings, Oakland University opened its doors to its first class of 570 students in the fall of 1959. Last fall, only six years later, enrollment had more than tripled, to reach 1812.

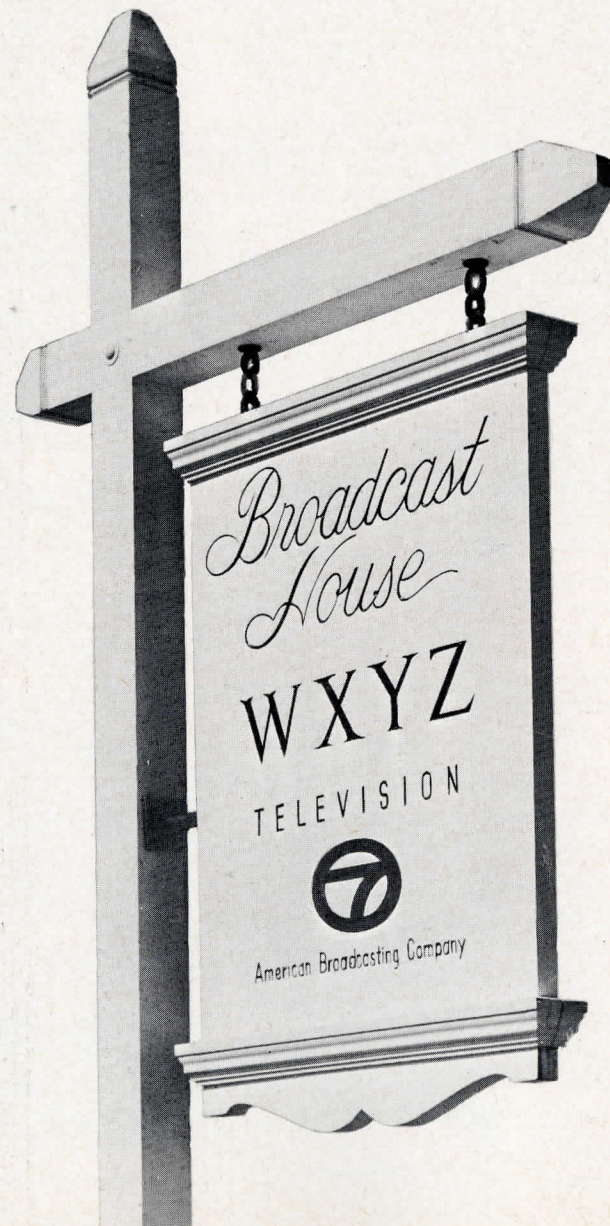
During this period the campus facilities have been expanded from two original buildings to a complex of twelve major buildings, with three more under construction.

Although its growth has been rapid, the University has successfully maintained the quality of its liberal arts centered curriculum. Its students pursue studies in the various fields of liberal arts and sciences, or professional training in teacher education, business administration, or engineering. One of the country's first institutions to put its entire academic program on year-round operation, Oakland University operates on the three-semester plan.



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IN TRANSITION

In this its sixth year, Oakland University is entering a period of transition from a small liberal arts college to a middle-sized university. Next fall at least 2300 students are expected, and that number will continue to increase sharply each year—surpassing 5,000 by 1969. To better serve its students under these changing conditions, the University has altered its administrative structure, replacing the Divisions of Humanities, Science and Engineering, and Social Science with a College of Arts and Sciences, Schools of Education, Engineering, Business and Economics, and The Performing Arts.

Although the Schools of Business and Economics and The Performing Arts will not be implemented immediately, they are indicative of the University's plans to expand those areas of study in the near future. The new structure is regarded as the best means of preserving the emphasis on a quality undergraduate program while providing for the growth and development of the professional programs.

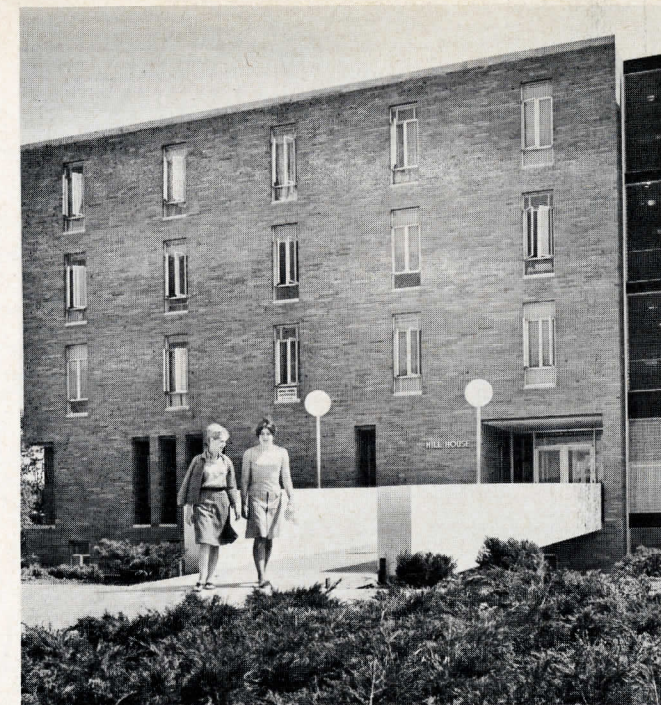
OUTSTANDING FACULTY

The key to the outstanding reputation already earned by this young institution is its faculty. Relatively young, they have come from the country's major institutions. Eighty percent have earned doctorates, and they regard the teaching of young men and women as an exciting challenge and are constantly exploring new approaches to that important task.

In addition to its primary mission of providing the best possible learning experiences for its regularly enrolled students, Oakland University has always recognized its responsibility to serve the community and is doing so on an ever-expanding scale. The Division of Continuing Education provides a wide variety of professional and cultural non-credit courses for adults and organizes and hosts conferences and institutes which directly benefit the community and its residents. The new Mott Center for Community Affairs, established this year by a grant from the Mott Foundation, has already launched programs of area-wide concern.

BOARD OF TRUSTEES

Originally known as Michigan State University Oakland (Oakland is governed by the same Board of Trustees as Michigan State University at East Lansing), the University changed its name to Oakland University in February, 1963, two months before graduating its first senior class. The move was made in order to help establish its own identity. The administrative and legal relationship with Michigan State University, complementary to both institutions, remains unchanged. While Oakland University is responsible to the Board of Trustees at Michigan State University, it operates as an autonomous educational unit.



Hill House, occupied in the fall of 1964, is "home" for 200 Oakland University coeds.

OAKLAND UNIVERSITY FOUNDATION

Oakland University is assisted in its development by the Oakland University Foundation. Its membership includes leading citizens of southern Michigan who have been asked to serve on this advisory board. The body had a leading role in shaping the outlines and philosophy of the institution and is active in fund-raising and other efforts that benefit the University. A committee within the Foundation annually stages the Meadow Brook Ball to benefit the Scholarship Fund.

SCHOLARSHIP COMMITTEE

During the past year more than 250 Oakland University students received financial assistance from funds raised for this purpose by the Oakland University Scholarship Committee. The committee is made up of approximately 150 women in Macomb and Oakland Counties who engage in a variety of fund-raising activities throughout the year to build up an annual scholarship fund of approximately \$100,000. This past year's projects have included the Macomb Town Hall, lecture series, the Tribute Fund, the sale of advertising for the official Meadow Brook Music Festival program, and operation of the Scholar Shop. Opened last year at the Festival site, the Scholar Shop is now operated on a regular basis. It is located in the lower level of the Oakland Center except during the Festival, when it is moved to its new quarters in the Trumbull Terrace. The Macomb County group has expanded its series to include a Warren Town Hall.



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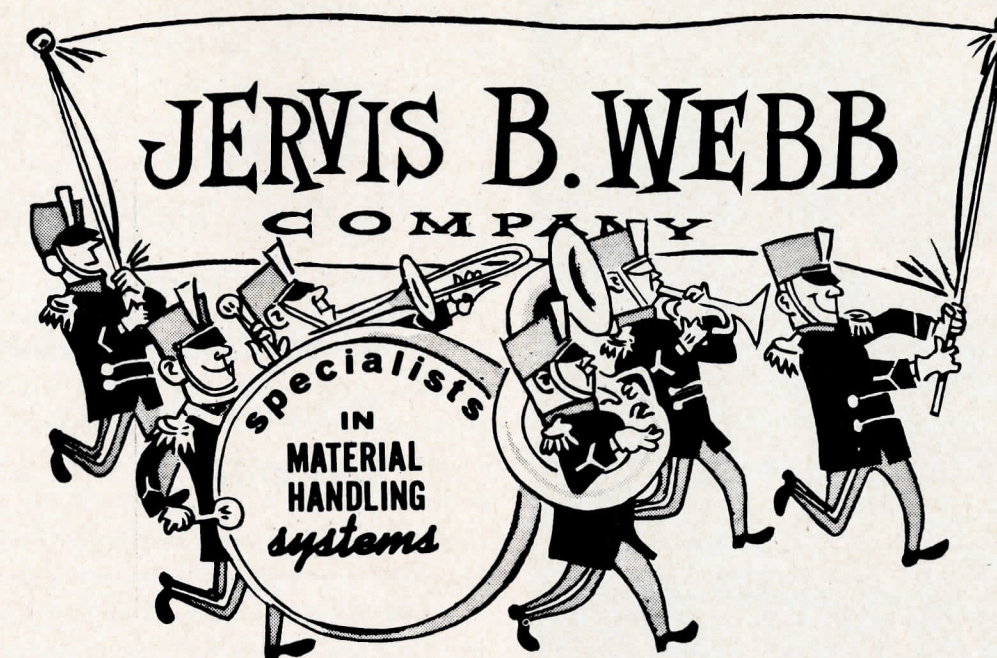
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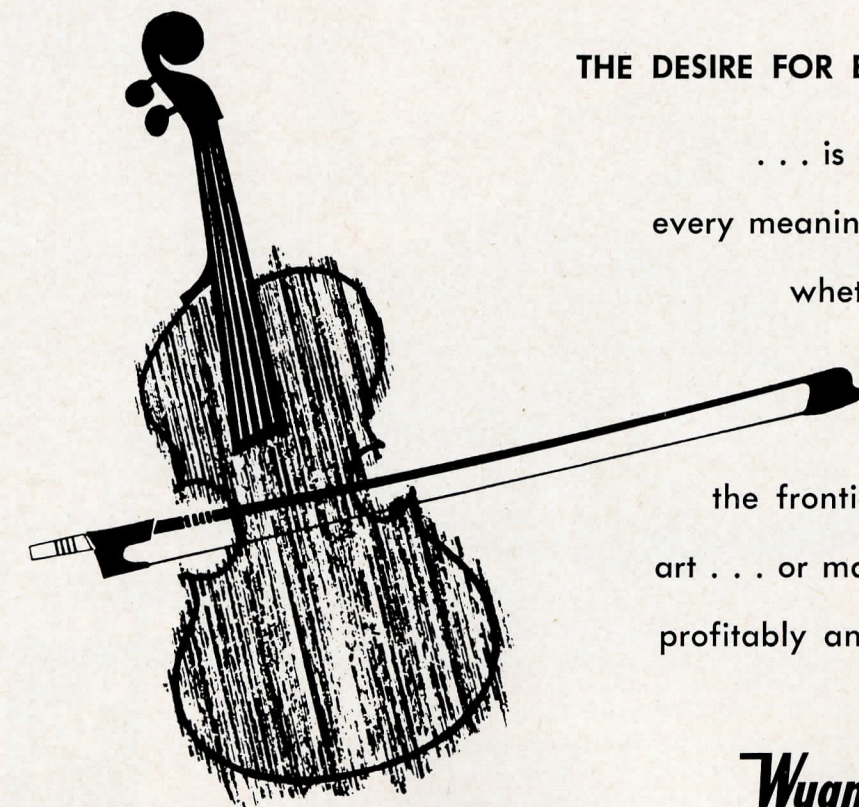
Through the Division of Continuing Education, OAKLAND UNIVERSITY offers many courses, conferences, forums and special events open to adults of the community. These vary from business and professional development courses to liberal arts colloquia in ethics and social psychology; from conferences for creative writers to those for life insurance agency managers; from a lecture series previewing Shakespearean plays at Stratford to a lecture series on managerial budgeting.

Scheduled for the fall term, which starts the week of September 27, are 140 non-credit courses; a testing and counseling program for mature women; the fourth annual Writers' Conference on the craftsmanship of creative writing on Saturday, October 16; and a conference for parents of pre-school children on Saturday, November 6.

In addition to non-credit courses and University conferences, the Division of Continuing Education

directs the Mott Center for Community Affairs; the Continuum Center for Women, scheduled to open in the fall; and the Pre-College Study Center, teaching study skills to college-bound students. Three departments which relate to Oakland seniors and alumni as they leave the campus to become adults of the community are also under the Division. These departments include the Placement Office, which helps seniors find career employment and acts as an occupational counseling center for undergraduates at all levels. The Alumni Relations Department keeps alumni and the University in contact through publication of the *OU Alumni News*, through an annual reunion and through the alumni fund drive. The Alumni Education Department counsels former students toward sequential, planned programs of lifelong learning.

Anyone wishing his name added to the Continuing Education mailing list for course catalogs, conference programs, the Continuum Center for Women, or the Pre-College Study Center is invited to call 338-7211, Ext. 2171.



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In 1960, its second year of operation, Oakland University received a gift of \$1.5 million from the Kresge Foundation for construction of The Kresge Library, now the dominant architectural feature of the campus. In addition to an attractive and functional building, Oakland University is fortunate in having a group working with it on the continuing job of expanding the library collection and services.

Organized in 1962, the Friends of the Kresge Library is a voluntary association of persons organized to support and promote the library. This group has been responsible for the addition of numerous private collections to the Kresge holdings as well as the acquisition of equipment and references needed by faculty, students, and the community.



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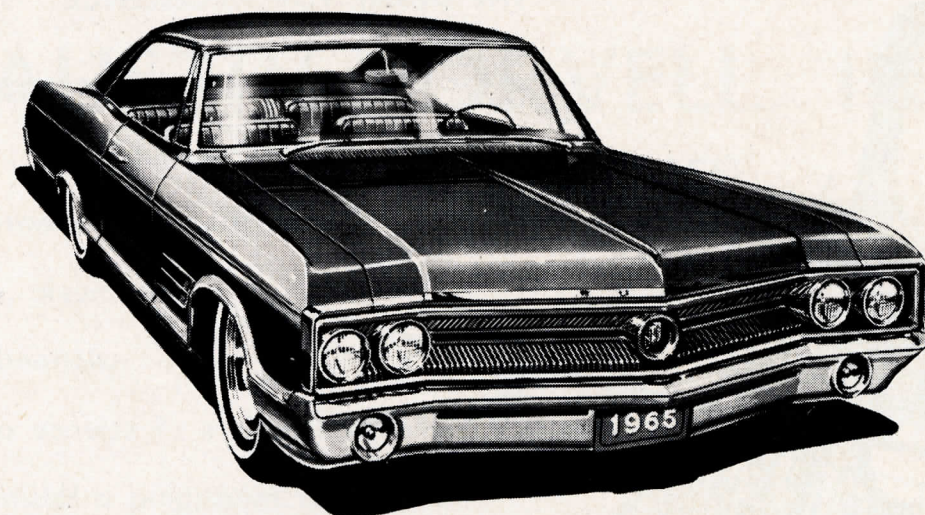
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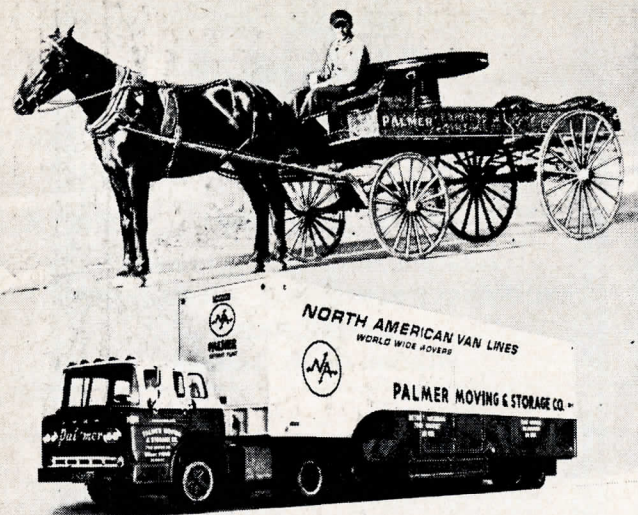


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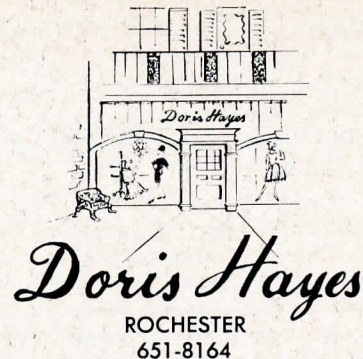
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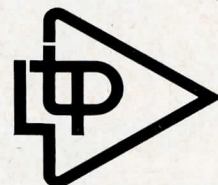
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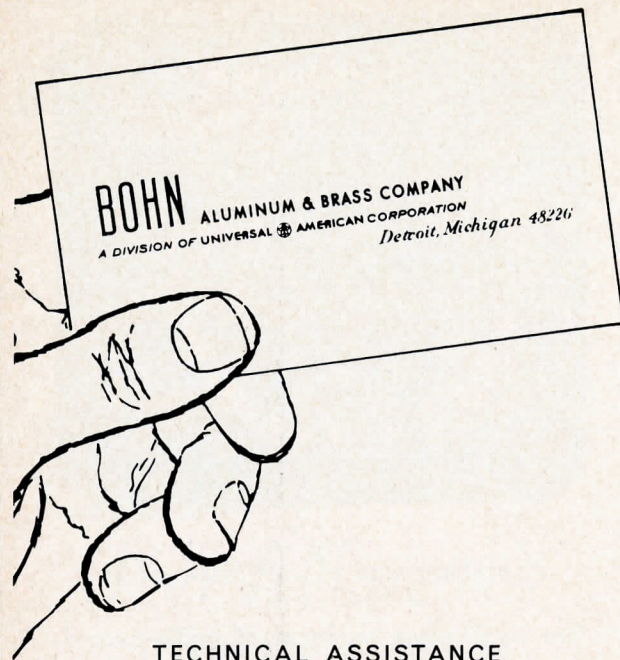
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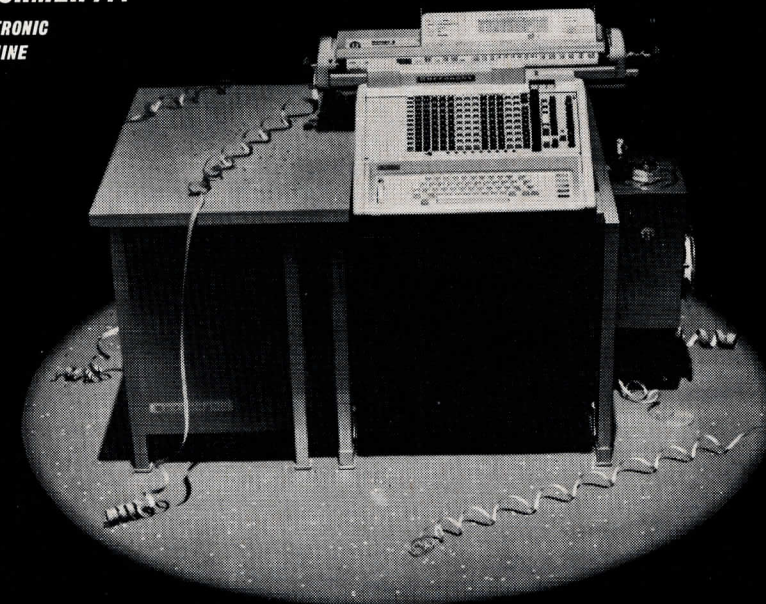
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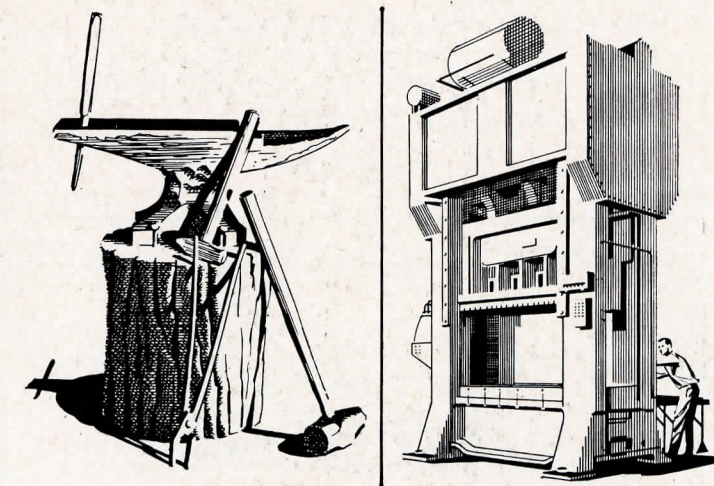
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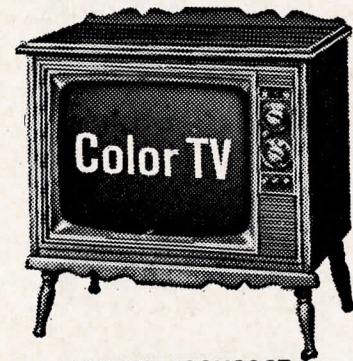
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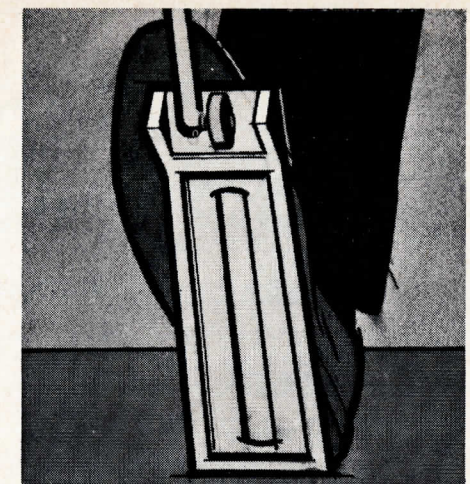
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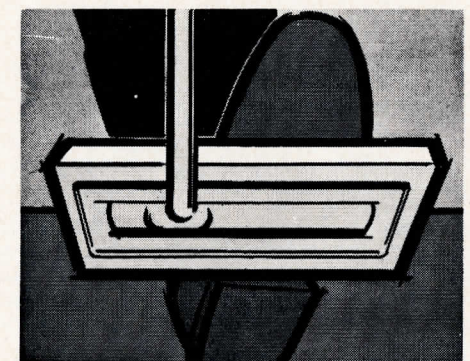
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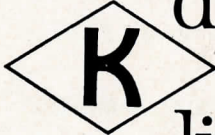
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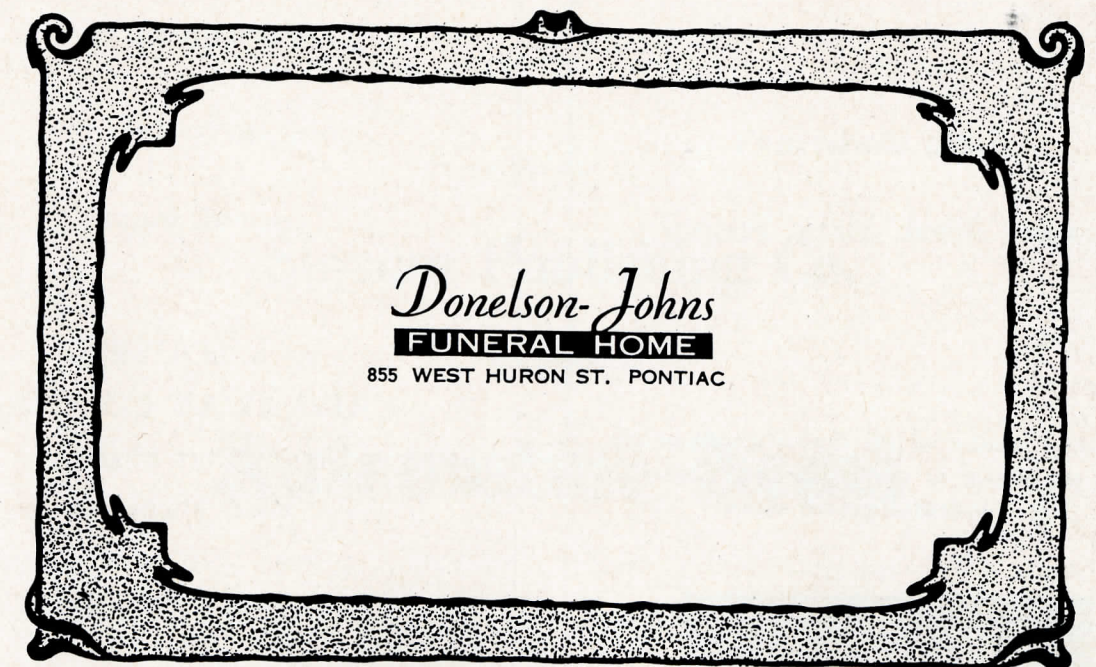
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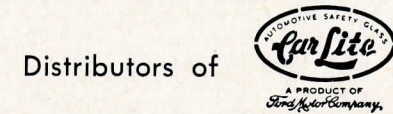
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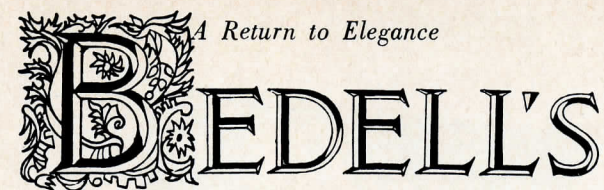
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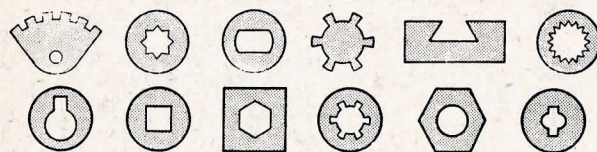
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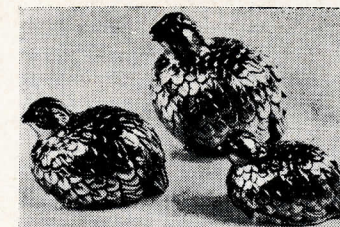
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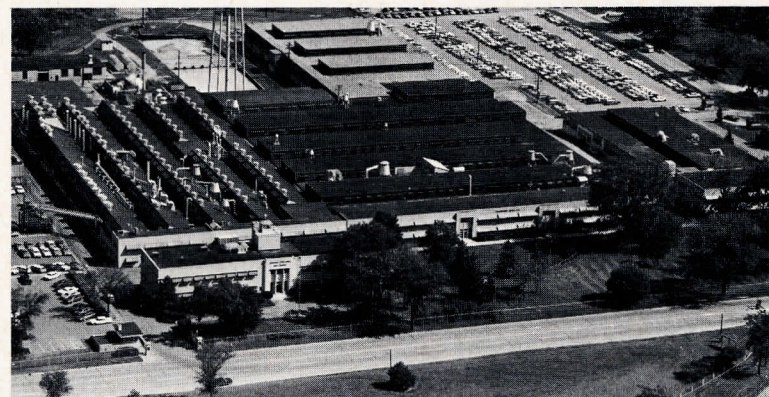
We hope that each year this festival will continue to enrich the cultural climate of our community.



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You will notice refinements in styling for 1967. Yet you will recognize this automobile as unmistakably Continental. Unique in its class look. Singular in its luxury and comfort. Unequaled in its ride. Built to the world's highest standards. Treated more thoroughly than any other car. Lasting in its investment value. Available in a deliberately limited selection of models, the four-door sedan and America's only four-door convertible. Lincoln Continental stands apart from all other cars. It distinguishes you among fine car owners. What does your car say about you?

◆ *Lincoln* ◆

America's most distinguished motorcar.

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Elegant understatement is a Lincoln Continental.



Lincoln Continental is the luxury motorcar that stands apart from all other cars. It distinguishes you among the car owners. Singular in its classic look. Unique in its ease of handling, its center-opening rear doors, its full power standard as standard equipment. There is only one Lincoln Continental. What does your car say about you?

America's most distinguished motorcar.

[illegible]

If you're a Continental you can
 have it all. There's no compromise
 between fun and refinement. In-
 stead, there's a combination of both.
 The 1966 Continental has 100-hp.
 from a 390 cu. in. V-8 engine, 4-
 speed automatic transmission, and
 more means the perfection of
 refinement. In brief, the 1966
 Continental is the most complete
 car ever in the pleasure and
 pride and prestige market.
 The 1966 Continental. Conventional
 features, optional gear, the finish,
 it's all the great Continental.

LINCOLN Continental

(DEALER'S NAME)

This is the year's most successful car

Mercury now in the Lincoln Continental tradition

How successful? Start with these top honors:
 • Car Life's Annual Award for Engineering Excellence
 • Car Life is so particular about this award that last year they didn't give it at all after they chose Mercury. How successful? No awards, unfortunately missed in *The New York Times*, the *Pittsburgh Post-Gazette* and many others.
 • The Motor Trend magazine's Top Sedan of 1967 in the medium price class (how successful?) This new Mercury is moving to sell more than 40,000 units a year—only 40 years ago the Lincoln Continental tradition was known only as Mercury. Here and now.

Mercury

Who did these outstanding ads?... us.

Cover design and basic editorial format of this book—courtesy of D. P. Brother and Company.

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of Mrs. John R. Crissman.

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K&E

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Warren, Michigan

Quality Products for
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Industrial and Marine
Industries

G 1

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 **LINCOLN** *Continental*
America's most distinguished motorcar.