

detroit symphony

detroit symphony orchestra 1972-1973 season

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(Founded 1914)

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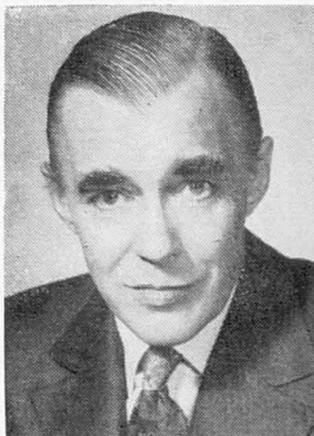
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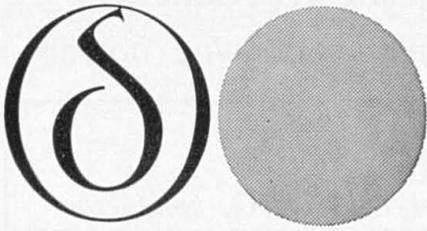
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HILL AUDITORIUM, ANN ARBOR



detroit symphony

SIXTEN EHRLING, Music Director

*Sunday afternoon, September 24 at 2:30*

**Rafael Frühbeck de Burgos**, *guest conductor*

**BEETHOVEN**     **Overture to "Egmont," Opus 84**

**BEETHOVEN**     **Symphony No. 8, F major, Opus 93**

Allegro vivace e con brio

Allegretto scherzando

Tempo di menuetto

Allegro vivace

INTERMISSION

**WAGNER**     **Music from "Der Ring des Nibelungen"**

"Entrance of the Gods" from *Das Rheingold* —

"The Ride of the Valkyries" from *Die Walküre* —

"Dawn" — "Siegfried's Rhine Journey" —

"Siegfried's Funeral Music" —

"Closing Scene" from *Götterdämmerung*

The Steinway is the official piano of the Detroit Symphony Orchestra

This afternoon marks the Orchestra's fiftieth appearance in Hill Auditorium

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## Forthcoming Detroit Symphony Orchestra Concerts

FORD AUDITORIUM 8:30 p.m. (unless otherwise noted)

**THURS., SEPT. 28**

**SAT., SEPT. 30**

PIERRE HÉTU, *conducting*  
MAUREEN FORRESTER,  
*contralto*  
GEORGE SHIRLEY, *tenor*  
*Boccherini/Symphony in A major*  
*Mahler/Das Lied von der Erde*

**THURS., OCT. 19**

**SAT., OCT. 21**

SIXTEN EHRLING, *conductor*  
JOHN OGDON, *pianist*  
*Schumann/Symphony No. 3*  
*("Rhenish")*  
*Grieg/Piano Concerto*  
*Respighi/Feste Romane*

**THURS., OCT. 5**

**SAT., OCT. 7**

PIERRE HÉTU, *conducting*  
CHARLES TREGER, *violinist*  
*Saint-Saens/Violin Concerto No. 3*  
*Bruckner/Symphony No. 6*

**WED., NOV. 15 — 1 p.m.**

LECTURE - OPEN REHEARSAL  
SIXTEN EHRLING, *conductor*  
OPEN REHEARSAL (of repertory  
from Nov. 16-18 concerts)  
begins at 2 p.m.

**THURS., NOV. 16**

**SAT., NOV. 18**

SIXTEN EHRLING, *conductor*  
*Barber/Symphony No. 1*  
*Franck/Symphony in D minor*

**SUN., OCT. 8 — 3:30 p.m.**

KRESGE CONCERT

ALL-GERSHWIN PROGRAM

PAUL FREEMAN, *conducting*  
EUGENE HAYNES, *pianist*  
CONWELL CARRINGTON,  
*baritone*

**THURS., OCT. 12**

**FRI., OCT. 13 — 10:45 a.m.**

CHARLES MACKERRAS,  
*guest conductor*  
EUGENE ISTOMIN, *pianist*  
*Walton/Portsmouth Point Overture*  
*Chopin/Piano Concerto No. 2*  
*Schubert/Symphony No. 9*  
*("Great")*

**SUN., NOV. 19**

SPONSORED CONCERT

Zionist Organization of Detroit  
(Balfour Concert)  
SIXTEN EHRLING, *conductor*  
BEVERLY SILLS, *soprano*  
*Mozart/Symphony No. 40, K. 550*  
*Ben Haim/From Israel*  
Arias of Massenet, Thomas, Rossini,  
Bellini, and Donizetti

**SAT., OCT. 14 —**

**11 a.m. and 2 p.m.**

YOUNG PEOPLE'S CONCERTS  
PAUL FREEMAN, *conducting*  
EUGENE ISTOMIN, *pianist*

**FRI., NOV. 24**

**SAT., NOV. 25**

SIXTEN EHRLING, *conductor*  
BRUNO LEONARDO  
GELBER, *pianist*  
*Honegger/Pacific 231*  
*Ravel/Piano Concerto in G*  
*Beethoven/Symphony No. 3*  
*("Eroica")*

# PROGRAM NOTES

by Robert Holmes

Dean, College of Fine Arts, Western Michigan University

## OVERTURE TO "EGMONT," OPUS 84 . . . . . LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827

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Beethoven began the overture and incidental music to *Egmont* in October, 1809, and completed it in May, 1810 • It was first performed at a production of Goethe's play by Hartl in the Hofburg Theater in Vienna, May 24, 1810.

First performance of the Overture in this series: March 16, 1917; Weston Gales conducted • Last performance in this series: September 26, 1968; Sixten Ehrling conducted.

It is scored for 2 flutes and piccolo, 2 clarinets, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, timpani, and strings.

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*The significant feature of the Beethoven overtures is the singularly effective manner in which they state the basic conflict of a drama, in fact so effective are they that they have outlived the dramas which inspired them.*

(Harry Elmer Barnes, *An Intellectual and Cultural History of the Western World*, Vol. III, Dover, 1965.)

1775, the year of revolution, the beginnings of democracy and the rise of the lower classes, the year of the Pugachev rebellion in Russia, the year that the Lexington colonists fired the "shot heard round the world," and, in Vienna, the year that marked, with the great Patent during the reign of Maria Theresa and Emperor Joseph, the beginning of the end of serfdom. In Germany it was the period of Frederick the Great and the eve of German nationalism, the conscious transmogrification of the *Volksgeist*. And it was the year that Goethe wrote his tragedy *Egmont*.

Highly expressive of the time, *Egmont* is a story of freedom, of the tyrannical Duke of Alva who terrorizes the burghers of Brussels, and sets a trap for his enemy Count Egmont, soldier and hero of the people. Egmont is captured; his love, Clärchen, commits suicide; and Egmont goes to his death confident that his martyred execution will lead to the freedom of his people.

1809, the year that Beethoven wrote the Overture to *Egmont*, was no less a year in history, particularly in his city, Vienna. From that city the French *chargé d'affaires* wrote to Paris of the zeal for war which permeated the populace: "In 1805 the war spirit was alive in the government but not in the army or the people. In 1809 the war is popular with the administration, the army, and the populace."<sup>1</sup>

But that was early in the year. Subsequently the Austrians had their go at Napoleon, lost 10,000 men a day, and, by the end of the summer the Viennese

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<sup>1</sup>Geoffrey Bruun, *Europe and the French Imperium*, Harper and Row, 1938.

## PROGRAM NOTES — *continued*

were burning candles in their windows in honor of Napoleon's birthday (August 15), tended to by 100,000 French troops making sure that the candles were bright. The Viennese had been easily subdued but they lived with their quiet hatred of oppression and with a greater love of freedom than ever. It was then, in October, not far from Vienna, that Beethoven's music, inspired by Goethe's tragedy and the psyche of the times, found its expression in this Overture. For its theme is freedom, the noble defiance of tyrannical oppression.

It is in sonata allegro form and it begins with a slow introduction (*Sostenuto ma non troppo*, F minor, 2/2) which leads to the exposition with its principal and subsidiary themes. The development section concentrates on the first of these while the recapitulation displays a typical Beethovenian trick: he balances the matter (the meek shall be heard) by creating a semi-development section in the recapitulation which features the subsidiary subject. The so-called "victory" coda ends the piece in the triumphant key of F major.

### **SYMPHONY NO. 8, F MAJOR, OPUS 93 . . . . . LUDWIG VAN BEETHOVEN**

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Beethoven completed his Eighth Symphony at Linz in October, 1812 • The composition was first performed at the Redoutensaal in Vienna on February 27, 1814; the composer conducted. (That concert began with Beethoven's Seventh Symphony and ended with his Wellington's Victory.) • The score was published in 1816.

First performance in this series: January 29, 1920; Victor Kolar conducted • Last performance in this series: September 17, 1970; Sixten Ehrling conducted.

The work is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

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"My little one" was the way in which Beethoven referred to his Symphony No. 8. Yet he was displeased when, following the première, the reviewer of the *Allgemeine Musik-Zeitung* referred to "the faulty judgment which permitted his Symphony [the Eighth] to follow that in A major [the Seventh]." Beethoven's response to this appraisal and to the cold public reception was typical of him, for he defensively and peevishly asserted that the Eighth was in reality "much better" than the Seventh.

Whether it is really "better" or not, who is to judge? It is different, far different from the Seventh, which was completed just four months prior, and certainly far different from the Ninth, which was still a decade away. Whereas the Seventh and Ninth Symphonies are epochal, staggering masterworks of incredible grandeur, the Eighth is small in dimension, more concise in expression, and more subdued in content. Hence it has been the victim of such epithets as "humorous," a "graceful basilica standing beside the two cathedrals of the Seventh and the Ninth," a "peaceful valley between two passionate mountains." But such oversimplifications hardly suffice. Wagner described it well when he compared the Eighth Symphony with the Seventh Symphony in the following way:

Nowhere is there greater frankness, or freer power, than in the Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and

flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child.

## CODETTA WAGNER AND BEETHOVEN

The musician, then, being at the basis of all his aesthetics, all his theories of opera and drama, the question arises: what sort of musician was he? He was the spiritual son of Beethoven . . . This is the cardinal fact in the psychology of Wagner.

These two sentences, written by the incomparable British Wagner scholar Ernest Newman, sum up the incalculable influence that Beethoven had on Richard Wagner. Newman even goes so far as to assert that:

Beethoven . . . had it not been for Wagner, would probably not have meant as much to us as he does now . . .

Wagner's own deep awareness of the legacy permeates his essays, letters, and treatises as much as his compositions. He wrote, for example, of:

. . . the inexpressible effect the Ninth Symphony, performed in a way I had hitherto had no notion of, that gave real life to my new-won old spirit; and so I compare this — for me — important event with the similarly decisive impression made on me, when I was a boy of sixteen, by . . . Fidelio.

And:

The deed of the unique Shakespeare, which made a universal man, a very god of him, is yet only the deed of the solitary Beethoven, that revealed to him the language of the artistic manhood of the future. Only when these two Prometheuses — Shakespeare and Beethoven — shall reach out hands to one another; when the marble creations of Phidias shall become living, marry flesh and blood; when Nature, etc.

His references to Beethoven as procreator are endless. We know, too, that Wagner actually learned the art of composition by copying out the full scores of Beethoven's nine symphonies.

The manifestations of the influence are far too many to sort out in this program book, but a few observations are possible. To begin with, Wagner's Beethoven was the Beethoven of the *Eroica*, the *Pastorale*, the Ninth Symphony and the overtures, in other words the programmatic Beethoven, the Beethoven whose penchant for poetic imagery held sway. Wagner wrote: "The essence of the great works of Beethoven is that they are only in the last place *Music*, but contain in the first place a poetic subject." He was convinced that "Beethoven was completely possessed by a subject: his most significant tone pictures are indebted almost solely to the individuality of the subject that filled him . . ." He explained Beethoven's (absolute) works by rationalizing: "The consciousness of [the subject] made it seem to him superfluous to indicate his subject otherwise than in the picture itself . . . The absolute musician, that is to say the manipulator

# Kresge Concerts

Sunday afternoons at 3:30. A 5-star family entertainment offering at popular prices. Featuring the Detroit Symphony and outstanding guest attractions.

**OCTOBER 8**

**MUSIC BY GEORGE GERSHWIN**  
Paul Freeman, conducting  
Eugene Haynes, pianist  
Conwell Carrington, baritone  
Rackham Symphony Choir  
Soprano to be announced

Gershwin's Concerto in F, the Cuban Overture and excerpts from the opera "Porgy and Bess" are featured at this opening program of the sixth season of Kresge Concerts. This will be a Detroit Symphony debut for the young American pianist Eugene Haynes and a return visit for Detroit's Conwell Carrington.



**DECEMBER 17**

**HANDEL'S "MESSIAH"**  
A Special Christmas Program  
Pierre Héту, conducting  
Kenneth Jewell Chorale  
Soloists to be announced

"I think God has visited me," said Handel when he completed the "Messiah" in 1742, only some 25 days after he had begun work on the best-known and best-loved oratorio ever written.



**JANUARY 21**

**MUSIC BY FRANZ LISZT**  
Sixten Ehrling, conductor  
James Tocco, pianist

Young pianist James Tocco, a native of Detroit and the only American winner in the prestigious Tchaikovsky International Competition of 1970, assists Maestro Ehrling in a program devoted to the colorful Romantic music of Franz Liszt. Works will include the Second Piano Concerto, three symphonic poems ("Battle of the Huns," "Orpheus," and "Mazeppa"), and the popular Hungarian Rhapsody No. 2.



**APRIL 1**

**APRIL FOOL'S DAY CONCERT**  
Sixten Ehrling, conductor

This program will be a unique do-it-yourself affair, with members of the audience deciding by ballot what the Orchestra will perform. You'll be amazed at the breadth of choice. Come prepared for a few other surprises, too. It will be good music and good fun.



**APRIL 29**

**AN AFTERNOON OF BALLET**  
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Detroit Severo Ballet Company

A truly memorable occasion. A refreshingly unique ballet company is featured in two brand new and brilliantly contrasted productions — Adolphe Adam's Romantic fairy-tale "Giselle," — one of the most celebrated and enduring of all ballet scores, and a new jazz ballet set to the music of Aaron Copland's "Music for the Theater," specially choreographed for this program.



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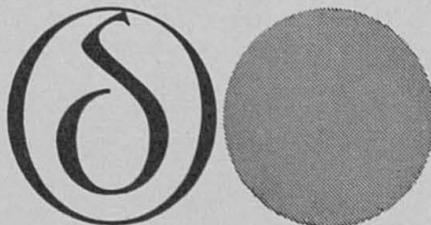
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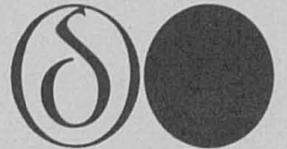
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detroit symphony

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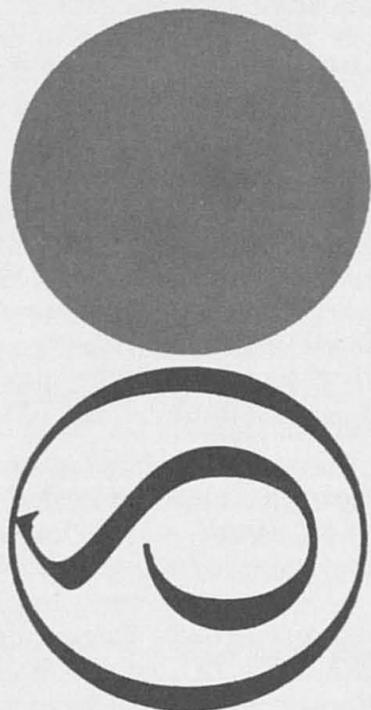
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Endowment Fund income helps offset the Symphony's ever-increasing need for annual support but will not at all diminish the requirement for an annual Maintenance Fund Campaign.

- |                                       |                                  |
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| Ralph Ainsworth Estate                | John and Rhoda Lord Family Fund  |
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| In Memory of Robert Grant             | Mrs. Nelle Herman Stannard       |
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# PRESIDENT'S REPORT

SEASON 1971-72



detroit symphony

THE 1971-72 SEASON was a significant year for the Detroit Symphony Orchestra. Our expanded and varied concert series reached more people than ever before on a broad community base. We achieved new heights of artistic success and received very fine recognition for the stature of the Orchestra. We did however reach a crisis in our financial affairs which led to a thorough reevaluation on the part of the officers and the Board of Directors of the basic goals and challenges of the Orchestra as well as consideration of the cultural needs of our community. The result of this was a renewed dedication to a long-term commitment to maintain a top-rank Orchestra for our great community.

It was not nearly so clear at the outset of the season what direction the course of Symphony affairs would take, however. Despite the promise of record attendance and a brilliant concert agenda, it was apparent that we were headed for a serious operational deficit — and indeed we did exhaust our long-held though modest cash reserves and had to obtain bank loans in order to finish out the season — while at the same time the three-year master contract for members of the Orchestra was approaching expiration and required a new round of negotiations. Such elemental considerations as . . . can the Symphony survive, can Detroit afford to keep a first-class orchestra, where can we obtain the added funding so necessary, how long will our generous supporters tolerate rising operational costs, and are we maximizing our cultural contributions to the broad reaches of our community . . . all of these and other questions were very much in order.

The answers would be crucial and it was essential that we find



*Robert B. Semple  
President*



*John B. Ford  
Chairman of the Board*

a broad consensus before further planning of the Orchestra's future. The "Symphony story" was presented in detail to Common Council of Detroit, the Board of the Greater Detroit Chamber of Commerce, Detroit Renaissance, as well as other groups and community leaders in order to get their views on the role of the Symphony in our city.

It is heartening to report that not one person anywhere suggested that it was time to close shop or give up on attempts to fund the Orchestra — despite the obvious facts that costs would continue to rise and our financial needs would become greater. Indeed, there was a growing conviction that somehow this time and age require all the more that we must have a truly fine orchestra here, contributing as much to the quality of life as our community can offer.

Thus, we have now embarked on a new long-range course for the good of the Orchestra and Detroit, reflected in some of the steps recently taken as described in the section below entitled "Beginning a New Chapter." All of the other information herewith is a review of 1971-72, including some details on the problem that was and still remains our most pressing challenge: the funding of the Orchestra.

#### HIGHLIGHTS OF THE PAST SEASON

The 1971-72 subscription season was launched with enthusiasm for it promised outstanding programming, a brilliant roster of guest performers and visits to the podium by such important guest conductors as Istvan Kertesz, Hans Schmidt-Isserstedt, Dean Dixon, Rafael Frühbeck de Burgos and Georg Semkow. We are again grateful to Sixten Ehrling for his important contributions to the artistic achievement of the Orchestra and

the overall quality of our programming.

The subscription series showed a 30% increase in the number of season tickets sold, accounted for in part through the introduction of a four-program Coffee Concerts series presented in cooperation with the National Bank of Detroit. Season ticket sales income rose 13% (\$210,588 to \$238,960) while attendance increased 9% (92,016 to 100,260). Total box office revenue for the concerts was \$306,428 — a record amount for these programs.

Among other major series presentations, both the Cabaret "Pops" Concerts and Symphony appearances at the Meadow Brook Music Festival (1971) showed identical attendance gains of 6% compared with the previous year.

Attendance at the 1971 free outdoor summer performances at the Michigan State Fairgrounds, Belle Isle, and other city locations was estimated to be approximately double that of the previous summer.

### **Public Service Activities**

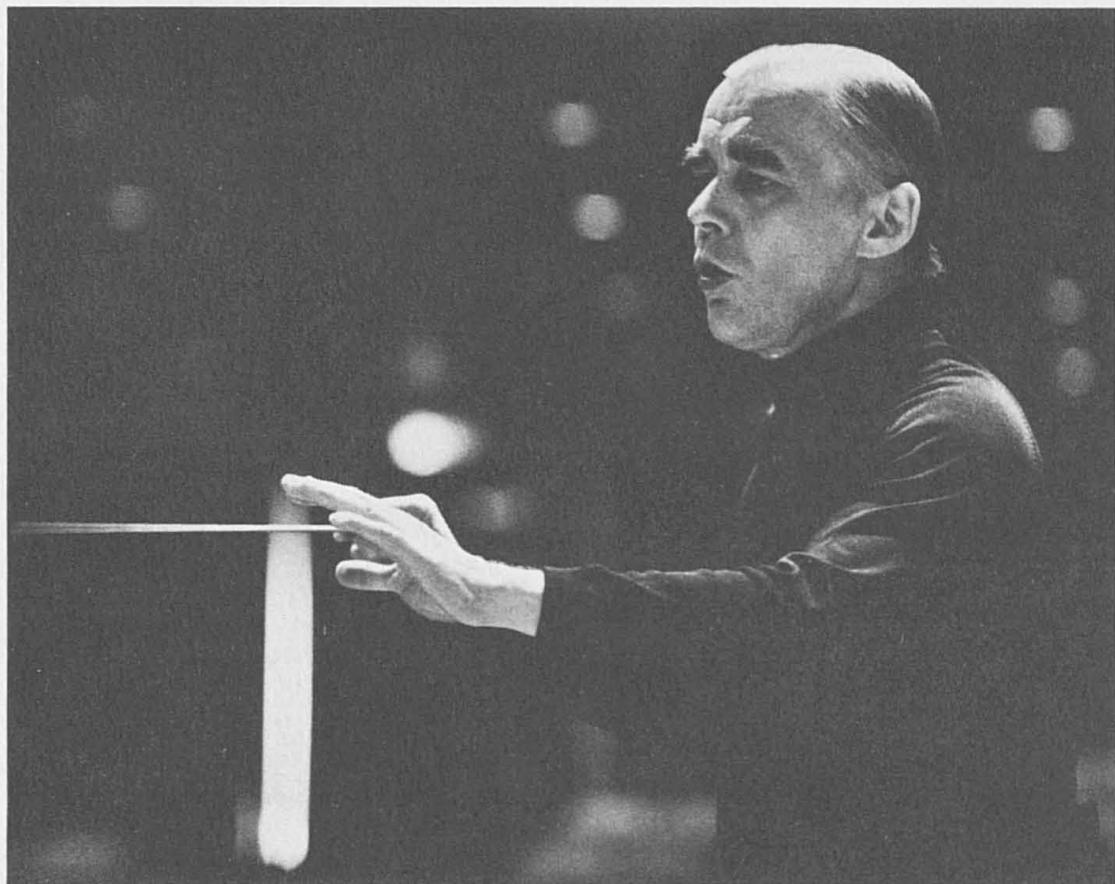
Educational and public service programs continued with growth and vitality. It may not be generally recognized that the Detroit Symphony Orchestra has one of the most broad-based community concert programs in the country. The whole-hearted cooperation of the Department of Music of the Detroit Public Schools helped to produce another successful series of 16 educational concerts in Ford Auditorium, with funding assistance from the City of Detroit and National Endowment for the Arts, giving some 48,000 children of various ages and backgrounds a fine listening experience. The Orchestra also "toured" 30 inner-city schools to perform before approximately 10,000 youngsters. This project

was financed in part by the Music Performance Trust Funds of the American Federation of Musicians. We were particularly pleased with the increase in attendance at the public State Fairgrounds programs supported by the Detroit Edison Company and in part by the National Endowment for the Arts. Both these series this year gave special emphasis to music by black composers and performances by black soloists.

Financial assistance from the City of Detroit helped in producing perhaps the most exciting addition to our 1971 summer musical fare, the introduction of the Detroit Symphony Orchestra Summer Music Theatre. Under the direction of Paul Freeman, the Orchestra traveled to different park sites and performed free concerts to new and large audiences. Operatic and Broadway show music were features. (The music theatre concept was repeated in summer 1972 and again received funding from Detroit's Department of Parks and Recreation.)

Other unusual and interesting performances last season included the debut concerts of the Detroit Symphony Chamber Orchestra under the direction of Pierre Hétu, performances by the Detroit Symphony Youth Orchestra directed by Paul Freeman, and the avant-garde Kaleidoscope Concerts which attracted primarily the "under 30's" segment of the public.

The Detroit Symphony Youth Orchestra, led by Mr. Freeman, again brought together many of the finest young musicians of Southeastern Michigan for a full season of weekly rehearsals and several concert presentations. Distinguished musicians visiting in Detroit were invited to work with the young players, including some of the Detroit Symphony's guest



*Maestro Ehrling*



conductors, and we were especially pleased to see many members of our own Orchestra contribute many hours to coaching and instructing the talented young players. The Youth Orchestra, founded only two years ago, continues to be one of our most gratifying community-service programs.

Of unique interest was the first appearance of the Detroit Symphony Orchestra on a national television commercial sponsored by the Foundation for Commercial Banks as well as two performances for WWJ-TV audiences, including the "Nutcracker" ballet and a concert performance of Tchaikovsky's Symphony No. 5.

### **State and National Activities**

The Worcester (Massachusetts) Festival, with which we have long been associated, again warmly welcomed the Orchestra during its annual week of concerts in October just before our annual fall tour highlighted by concert performances (to rave reviews) in Carnegie Hall and in the new Kennedy Center for the Performing Arts in Washington, D.C. We were particularly delighted to have some 100 Detroiters join a Women's Association "airlift" for our Kennedy Center debut performance.

Residency programs were a new and interesting addition to our touring activities. The first was presented at Williams College in Massachusetts. In this experiment the students and community were exposed to new educational programs with musicians of the Orchestra. Workshops, chamber music recitals, panels and lecture-demonstrations augmented the concert and rehearsal schedule. A second residency occurred some months later at Western Michigan University in Kalamazoo and was in many respects an expansion of

the Williams College experiment. This residency was our first at a Michigan university. It was truly an in-depth educational endeavor and was funded in part by the National Endowment for the Arts. We are encouraged by the results of the program and are anxious to conduct similar sessions on other Michigan campuses as part of our goal of greater outstate participation.

In the development of other outstate activities, major steps were taken this past season with the inauguration of a new series of Detroit Symphony concerts in Midland and Port Huron, which met with great enthusiasm. A mini-residency program also was presented at Alpena where various facets of the lengthier residencies were combined within a one-and-a-half day's stay.

Single engagements in cities such as Bay City, Mt. Pleasant, and Royal Oak rounded out the state visiting program.

Our long productive relationship with Windsor, Ontario was continued with two concerts in that city and we also honored a request to perform a special concert at Ohio State University in Columbus, Ohio.

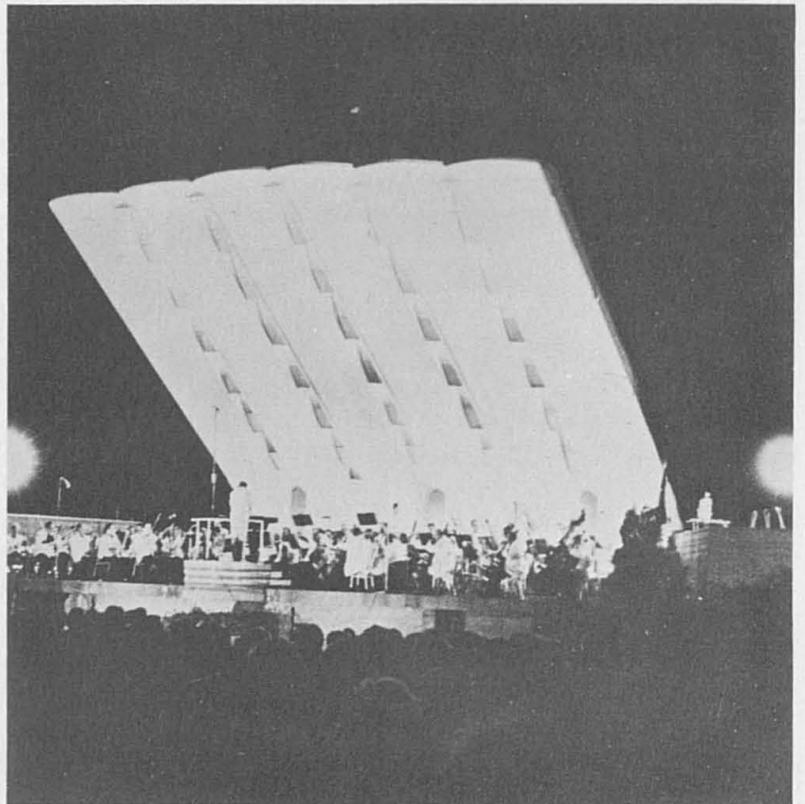
In order to find time for these new activities which are largely community and state oriented, we limited our national touring to the fall tour.

### **Women's Committees**

Over the years we have recognized the great importance of our women volunteers who spend countless hours in presenting various functions to raise support funds for the Orchestra and to encourage interest in and appreciation of fine music. Their support has been essential to the viability of the



*Summer Music Theatre scene*



*At Belle Isle Music Shell*

Orchestra. We are continually grateful for their help.

Major new projects of the Women's Association this past season included participation in the season ticket campaign and in the annual maintenance fund drive. With the assistance of the Junior Women's Association a total of 630 new season ticket orders were obtained through these volunteer efforts. The Women's Association again had notable successes in the Rotogravure and Fashionscope projects and added a Cognac Festival to their list of fund-raising activities. Also introduced were the "Symphony Preludes" luncheons, at which Maestros Ehrling, Héту and Freeman spoke.

In addition to assisting with season ticket sales, the Junior Women's Association also gave spirited support to our Open Rehearsal program. Their enthusiasm helped generate large audiences, averaging some 1500 persons (mostly students) for each rehearsal. The annual issue of the traditional souvenir program brought added good will as well as more dollars to help support the Orchestra.

The Detroit Symphony Summer Committee again involved many members of the community in such projects as the inner-city school concerts, State Fairgrounds and Summer Music Theatre programs. This was of great assistance in our attempt to "reach out" to many of the young and old who have never heard their city's symphony orchestra. This committee, which began as an experiment two years ago, will become an ongoing activity of the Symphony to help strengthen our public service programs throughout the summer months.

#### THE ECONOMIC PICTURE

Maintaining the Orchestra's wide variety of services to the community

has always involved dedication in time and money on the part of a host of volunteers and generous contributors. Yet 1971-72 expenses exceeded all income by a significant margin, more than our modest reserves, which left us in a deficit cash position at the end of the fiscal year on April 30, 1972. Only by borrowing on future Endowment Fund earnings were we able to carry on operations and start the new fiscal year in May.

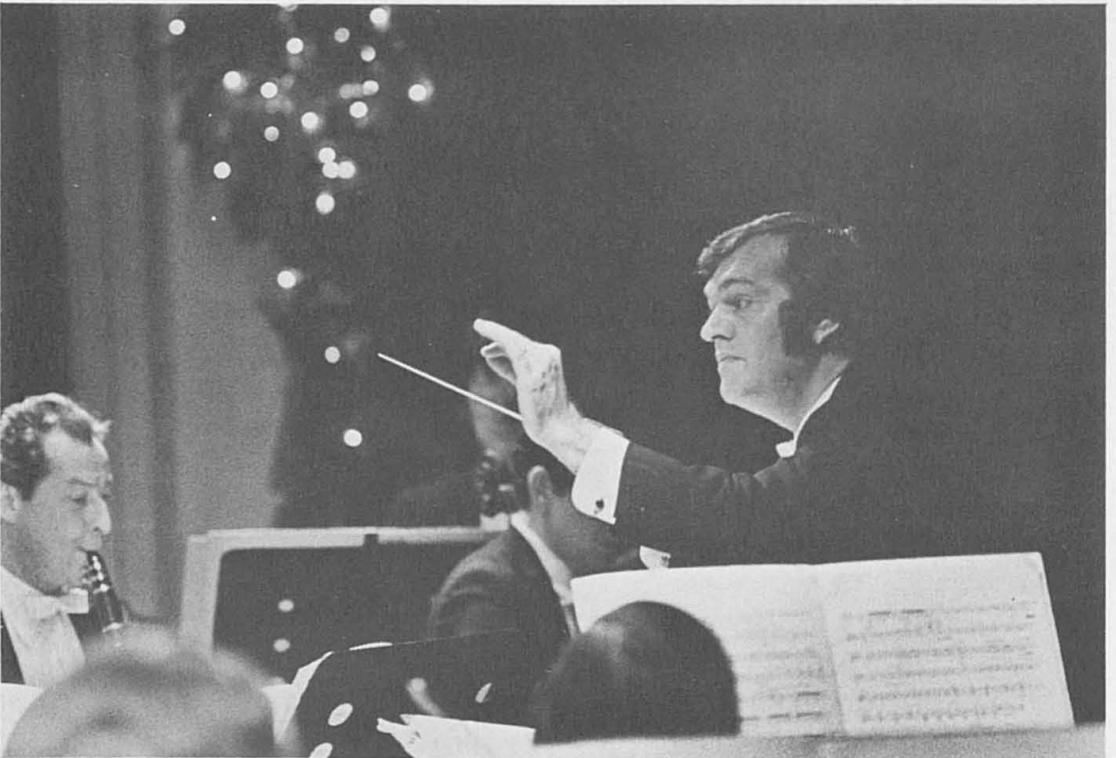
The increase in our operating gap was caused by two factors: one, the continued acceleration in costs due to the general inflation in our economy and, second, the loss of some important sources of revenue including the Ford Foundation five-year annual grant of \$100,000 to the major orchestras and their endowment fund matching program, and a cut in support by the City, and some loss of accustomed income in the business sector, while at the same time having reached a plateau in our maintenance fund capability campaign. This led to the decision on the part of the Board, after receiving a favorable community consensus for the Orchestra as described above, to do what is necessary to achieve financial viability.

To this end the fund-raising firm of C. W. Shaver & Co., Inc. was engaged to help us plan and execute a "Quest for Excellence" Campaign. This new effort boldly sets our sights on raising \$4.5 million — an average of \$1.5 million in each of the next three years — to close the gap between income and expense and restore working capital to a modest level to assure continuity of operations in the years ahead.

This is a giant step forward. The annual goal of \$1.5 million, which we hope to reach through substantial increases from present



*Paul Freeman leads in-school performance*



*Pierre Héту leads Chamber Orchestra concert*

givers and a doubling of the number of gifts, is twice the level of recent years.

A new aspect of the campaign is to alleviate the near-crisis approach to financing each spring by expanding the three-year pledge approach from the Corporate Sponsors to all categories and levels of giving.

Your Board feels this is the only practical way to keep the Orchestra among the leaders in the symphonic field and its finances sound over the next three years. We have organized a Leadership Committee to help with the planning and to lend moral support. The largest force of volunteer solicitors since the Golden Anniversary Campaign is being organized.

As a major asset, the Kresge Foundation has generously given us a challenge grant of \$150,000 for each of the next three years, provided we obtain 150 gifts of \$1,000 or more from individuals.

A number of individuals and foundations have already doubled their substantial gifts to the Orchestra. The business community, which has always been the keystone of the Orchestra's support, has responded positively. But the most difficult part of the effort lies ahead and the response of those individuals who have an interest in keeping the Orchestra must be generous. Only if we are able to expand the base of support can we continue to expect others to contribute as Major Sponsors. We must have a generous response from those who are approached by a member of the campaign team.

An Income and Expense Statement for the 1971-72 season follows.

DETROIT SYMPHONY  
ORCHESTRA

INCOME AND EXPENSE  
STATEMENT

(Thousand \$)

	Actual 1971/72	Budget 1972/73
<b>Operating Income</b>		
Home Ticket Sales	\$ 470	\$ 488
Concert Fees	341	356
Grants and Other Income	370	330
<b>TOTAL</b>	<u>1,181</u>	<u>1,174</u>
<b>Expense</b>		
Concert Expenses (Salaries, Benefits, Travel)	2,211	2,392
Publicity and Promotion	132	139
Administrative	231	198
Student Orchestra	22	25
Miscellaneous	106	90
<b>TOTAL</b>	<u>2,702</u>	<u>2,844</u>
<b>Operating Deficit</b>	<u>(1,521)</u>	<u>(1,670)</u>
<b>Other Income and Contributions</b>		
Endowment Funds	349	312
Women's Association (Exclusive of Maintenance Fund solicitation)	80	100
Junior Women's Association	43	45
Miscellaneous	96	55
Maintenance Fund	743	1,209
<b>TOTAL</b>	<u>1,311</u>	<u>1,721</u>
Net Gain or Loss* for Year	210*	51
From Prior Years	159	51*
Carry Forward Gain or Loss*	<u>51*</u>	<u>—</u>

## BEGINNING OF A NEW CHAPTER

In addition to the launching of the "Quest for Excellence" Campaign, there have been other significant developments this season that can make our next chapter one of significant progress.

The appointment of Aldo Ceccato as Principal Conductor of the Orchestra for a two-year period beginning in 1973, to take over from Maestro Sixten Ehrling after his ten-year stay with us, is the culmination of a diligent search by a special Board committee.

Mr. Ceccato's name was entered as an "outstanding dynamic young conductor" on a list of possible candidates from the very beginning, and we are pleased that he was also the ultimate first choice for the post. A number of our Board members heard Mr. Ceccato appear as a guest conductor with several major orchestras and were deeply impressed by his great successes with audiences, critics, and orchestral musicians alike. In our own appraisal, Maestro Ceccato stood out as the most impressive young talent on the international conducting scene and as one uniquely qualified to enhance our Orchestra's prestige among the world's major symphonies. We look forward to his visits to Detroit in the coming season and know that he and his family, which includes his wife, Eliana, and their two sons, Christiano, 4, and Francesco, 2, will be accorded a warm welcome here.

We are happy to report that agreement on a new master contract was reached in time to continue our concert activities without interruption. The new contract is now in effect through summer 1975. It does place the Orchestra players on an economic level more consistent with their peers in other orchestras in comparable cities and in keeping with the

stature of Detroit as one of the nation's most important cities. Annual minimum salaries will move from \$11,515 for the past year to \$15,555 by the end of the new contract period in 1975. This agreement provided added flexibility in the scheduling of the Orchestra which is of real importance in forward planning.

Through the combination of the resolution of new contract terms for the Orchestra, the appointment of Maestro Ceccato, and the implementation of the "Quest for Excellence" Campaign, we have an impressive coordinated commitment to the long-term growth and excellence of the Orchestra. Surely this helps pave the way for a new chapter of success.

Another major challenge faced during the year but not finalized was a positive program to provide the Orchestra with an acoustically outstanding auditorium. Substantial progress was made, however, in the form of research, consultation with acoustical and architectural authorities, and the analysis of options that must be considered. We have found that the field of



*Marshall W. Turkin*  
*General Manager*



*Detroit Symphony Youth Orchestra, led by Paul Freeman*



*At the Michigan State Fairgrounds*

acoustics is still perhaps as much art as science, but we did find enough consensus from respected authorities to chart an action course. To summarize, while Ford Auditorium presently is seriously deficient acoustically, it is otherwise the logical home for the Orchestra, and can be made into an excellent hall acoustically, at comparatively modest expense. It seems evident also that a truly exciting concert hall could be envisaged with some major changes in style. Resolution of all this is one of the major goals for the coming year.

### ACCOLADES

The community owes debts of gratitude to many who worked through the year in the Orchestra's behalf:

To Mrs. R. Alexander Wrigley, president of the Women's Association, Mrs. Charles M. Endicott, president of the Junior Women's Association, and all of their colleagues for their many achievements to benefit the Symphony.

To the Maintenance Fund Committee, led by David D. Williams, for its year-long effort and vital contributions.

To Mrs. C. Henry Buhl for a fine job as student ticket chairman.

To Mrs. Edward Davis and Mrs. Roman S. Gribbs, the advisor and the honorary chairman, respectively, of the Summer Committee, and their workers.

To Thomas V. Lo Cicero who headed management's negotiating team to obtain a new player contract with the union.

To Pierre Heftler and the Acoustics Committee for their continued study and resolution of many recommendations to improve the hall.

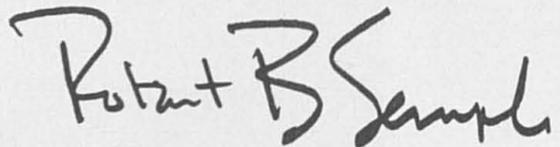
To Oakland University and the Meadow Brook Festival for their cooperation in connection with our summer programs there.

To the Executive and Board Committees, including the Music Advisory Committee, which led us to what we believe is the choice of an outstanding Principal Conductor for 1973-75.

To General Manager Marshall W. Turkin and the administrative staff whose devotion, expertise and happy relationships we greatly value.

A special word of appreciation is in order for Saul Bernat who retired at the end of the season after 21 years of faithful service. We shall miss him.

And finally, though the words here are insufficient, a warm thank-you to Maestros Ehrling, Héту and Freeman and the members of the Orchestra for making everyone's participation in season 1971-72 a worthwhile, proud experience.



*President*

# Young People's Concerts

Four Saturday excursions into a colorful world of music and pageantry. A delight for children through junior high age. Earlybird Series: Performances 11 a.m. Lazybird Series: Performances 2 p.m.



**PAUL FREEMAN, conducting**  
**EUGENE ISTOMIN, pianist**

A visit by one of America's most acclaimed pianists inaugurates our popular children's series this year. Eugene Istomin, who is as at home among big-league ball players as he is among famous musicians, plays the first movement of the Robert Schumann Piano Concerto. Mr. Freeman, Conductor-in-Residence with the Symphony, conducts Benjamin Britten's "Young Person's Guide to the Orchestra" and other favorites selected to "turn on" the young set.

**OCTOBER 14**



**CHRISTMAS SEASON SPECIAL**  
**PIERRE HETU, conducting**  
**DETROIT SEVERO BALLET**  
**COMPANY in Tchaikovsky's**  
**"THE NUTCRACKER"**

This is the same magnificent "Detroit production" that was brought to commercial television last Christmas by U.S. Steel — a refreshing, colorful event presented by a brilliant dance company and a great symphony orchestra.

**DECEMBER 9**



**"MULTI-MEDIA MIX"**  
**PAUL FREEMAN, conducting**  
**THE JUST MOVING COMPANY**

A mod adventure, requiring keen eyes and noses as well as ears. Merrill Ellis' "Mutations" is featured. Also Gershwin's "An American in Paris" with special choreography developed by a lively new dance group from the University of Michigan.

**FEBRUARY 17**



**PIERRE HETU, conducting**  
**HEIKEN PUPPET THEATRE**

A trip to "The Hall of the Mountain King" and other magical locations in a new production of Edvard Grieg's "Peer Gynt," enacted by the enchanting, life-size Heiken Puppets to music by the Detroit Symphony Orchestra. "The children like it, so do their older brothers and sisters and, I must add, so do the adults," wrote one reviewer of this presentation.

**APRIL 14**

Season tickets are available through the Symphony Office (961-0700) at \$4.00, \$6.00 and \$8.00.

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## PROGRAM NOTES — *continued*

of absolute music, could not understand Beethoven, because this absolute musician fastens on the 'How,' and not the 'What,' etc, etc." (The reader should keep in mind that Brahms inferred just the opposite from Beethoven, went a separate route, that of absolute music, and that both Wagner and Brahms were right, for the implications of Beethoven's accomplishments were indeed manifold.)

Moving from that point, Wagner developed the Beethovenian principle of imagery into his own aesthetic, that of the *Gesamtkunstwerk* (total art work). This meant many things, among them that opera, or music drama as he called it, could be treated symphonically. Thus, in his music dramas, text and voice are not primary but only part of the total synthesis. Wagner's music dramas begin and end with orchestra, not with voices, and complete symphonic tone poems constitute integral portions of each work. This is why Wagner is as well-known to symphony-goers as he is to opera audiences.

He also adopted Beethoven's principle of working with short motives, of total evolution from a melodic cell, and developed the *leitmotif* (leading motive), melodic formulae which symbolize specific thoughts, moods, people, objects, etc. He restates, alters, and manipulates them as the drama unfolds.

There are countless other manifestations. Beethoven was, for example, the originator of the modern orchestra, and Wagner took up where Beethoven left off in the art of orchestration. And the same may be said of all other syntactical aspects. Newman even holds that the form of the Ring is based on the Beethoven symphony with *Das Rheingold* being the expository section: "The main motives, psychological and musical, are here set forth, to be worked out in detail in the later movements, blended, contrasted, and at last brought triumphantly to their logical conclusion." *Die Walküre* would thus be the "Adagio," *Siegfried* the "Scherzo," and *Götterdämmerung* the finale.

Before moving on to the specific discussion of the Ring excerpts, here is a final quotation from this brilliant scholar:

Wagner had first-rate luck in this as in everything else in his life that really mattered to him as an artist; not only had he the right dynamic spark within him, but he was born into an atmosphere made electrically ready by the passionate soul's cry of Beethoven. The explosion came — a cataclysmic upheaval leading to a new geological formation, as it were, in music, new geographical delineations, a new fauna and flora."

**MUSIC FROM "DER RING DES NIBELUNGEN" . . . . . RICHARD WAGNER**  
Born Leipzig, 1813; died Venice, 1883

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"Entrance of the Gods" from *Das Rheingold*.

"The Ride of the Valkyries" from *Die Walküre*.

"Dawn," "Siegfried's Rhine Journey," "Siegfried's Funeral Music," and "Closing Scene" from *Götterdämmerung*.

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Wagner's tetralogy, *Der Ring des Nibelungen*, "a Stage Festival for three days and one preceding night," was conceived in 1848 and completed in 1871 • It consists of *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*.

## PROGRAM NOTES — *continued*

Wagner worked backwards in developing the texts for his "Ring" epic. He completed the poetry for *Götterdämmerung* (originally called *Siegfried's Death*) in 1848. He then decided to set the stage for this drama with a preliminary one: *Siegfried* (originally called *The Young Siegfried*). This in turn suggested to that incredibly fertile mind *Die Walküre* and then *Das Rheingold* and he published the entire set of poems in 1853.

He was then ready to compose the music and did so in proper dramatic order, finishing *Das Rheingold* in 1854, *Die Walküre* in 1856, and one act of *Siegfried* in 1857. He then left the gigantic task for twelve years, composing *Tristan und Isolde* and *Die Meistersinger* in the interim. He finally attacked the project again and completed *Siegfried* in 1869 and *Götterdämmerung* in 1874. Two years later the entire cycle was presented on August 13-17 at Wagner's Bayreuth Festspielhaus, built especially for the presentation.

First performance of the "Entrance of the Gods" and "The Ride of the Valkyries" in this series: October 19, 1917; Weston Gales conducting • Last performance of the "Entrance": January 4, 1964, under Valter Poole • Last performance of "The Ride": March 11, 1967, under Paul Paray.

"Dawn" has never been performed on this series. • First performance of "Siegfried's Journey" in this series: December 15, 1927; Gabrilowitsch conducting • Last performance: May 13, 1965, under Sixten Ehrling.

First performance of the "Funeral Music" and "Closing Scene": March 30, 1917; Weston Gales conducting • Last performance: March 11, 1965, under Sixten Ehrling.

Wagner specified in detail the instrumentation. He called for 16 first violins, 16 second violins, 12 violas, 12 cellos, 8 double basses, 3 flutes and 2 piccolos, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 4 Wagnerian tubas, tuba, 3 trumpets and bass trumpet, 3 tenor trombones, bass trombone and contrabass trombone, 2 pair of timpani, triangle, cymbals, side drum, glockenspiel, tam-tam, and 2 harps.

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### WAGNER'S TEXTS

Wagner wrote dramatic poems, not opera librettos. There is not a decent "libretto" per se in all of his music dramas. As G. B. Shaw neatly put it, Wagner made "the words all-important by putting the poem in the first place as the seed of the whole music drama," and then turned around and made "a clean sweep of the dictionary by insisting that it is only the language of feeling that craves for musical expression, or even is susceptible to it."

Unlike a typical libretto, Wagner's text is only a vehicle to serve the purposes of the total art work. Nevertheless, it is also filled with complex symbolisms, and labyrinthic personality and casual interrelation. Observed apart from the orchestral setting, these plots appear absurd, unduly complicated, and ill-paced. Considering them in their total, grandiose, symphonic and visual context is quite another matter.

To give a complete blow-by-blow synopsis of what happens throughout *The Ring of the Nibelung* in order to enhance the listening experience of just these six excerpts would be confusing. So this writer will confine the descriptions to only the immediately pertinent narrative sections. (By way of further explanation it might be helpful to point out that the "Ring" cycle runs over fifteen performance hours and has been called "the most monumental single achievement in all the arts in the last hundred years.")

“Entrance of the Gods into Valhalla” from *Das Rheingold*. The “Entrance of the Gods” comes at the very end of *Das Rheingold*. Valhalla is the heavenly home of gods and heroes. The “Entrance of the Gods” begins with a storm as Donner, the storm god, climbs a cliff and summons thunder, lightning, wind, and rain. The storm subsides, a rainbow appears and beyond it, in the clouds, Valhalla. Wotan leads his gods majestically across the rainbow bridge to the gleaming portals of the godly castle.

“The Ride of the Valkyries” from *Die Walküre*. In Scandinavian mythology the Valkyries (“choosers of the dead”) were Odin’s nine daughters, whose privilege it was to serve the heroes of Valhalla at the banquet table. Their duties also included the responsibility of electing those heroes who were to fall in battle, and afterward to bear them to Valhalla where the slain warriors were restored and equipped to fight the battles of Odin.

Each of the acts of the four music dramas which make up the Nibelungen Ring is prefaced by an introduction devised to set the mood of the subsequent dramatic action. The third act of *Die Walküre* opens with the gathering of the nine daughters of Odin on the dark, stormy summit of a rocky crag. They arrive one by one on winged horses, fully armed, each bearing a slain hero, and as each arrives she sends forth an eerie, piercing cry through the night skies to her sisters.

“Dawn,” “Siegfried’s Rhine Journey,” “Siegfried’s Funeral Music,” and “Closing Scene” from *Götterdämmerung*.

“Dawn.” The Prologue of this final music drama, “The Twilight of the Gods,” begins with three Norns sitting on the cliff of the Valkyrie in pre-dawn gloom, holding destiny in their hands and predicting the ultimate destruction of the gods, Siegfried’s betrayal and death, and Brünnhilde’s self-immolation. Dawn comes slowly over the crag with the Norns gently intoning the leitmotifs of Siegfried and Brünnhilde.

“Siegfried’s Rhine Journey.” As the mists of night finally clear, Siegfried and Brünnhilde come forth from the cave which has been their bridal chamber, he in full armor. They exchange vows, Brünnhilde urges him to new exploits and conquests, and gives him her warrior horse, Grane, in exchange for his ring, which unknown to each is the curse of the gods. She watches from the cliff as he disappears down the mountainside to begin his Rhine-journey, which is to be filled with betrayal and ultimate assassination. His horn call is heard from afar as Brünnhilde stands alone.

This is a superb tone poem that also contains leitmotifs symbolizing Love’s Resolution, the Rhine, the song of the Rhine-maidens, the cursed Ring, the Rheingold, and Servitude.

“Siegfried’s Funeral Music.” Siegfried’s assassination takes place in Act II. He is on a hunting party and is slain with a spear through the back. The funeral music takes place as his body is being carried on a litter by vassals. This is a godly lament rather than a funeral march and it is highly complex in its melodic construction and evolution. The whole life of the hero is retraced in this section by the use of all the leitmotifs related to him, not in their original form, but tragically veiled. First the heroism of his race, then his murder, his

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## PROGRAM NOTES — *continued*

sword, the Sieglinde-Siegmond love theme which was to give birth to Siegfried, the theme of destiny, and his own horn-call motive. The mighty dirge ends with a pathetic, longing reminiscence of Brünnhilde's motive.

"Closing Scene." The scene is Siegfried's funeral pyre by the Rhine. Brünnhilde gives her final address, eloquent, passionate, grief-laden. She takes the Ring from Siegfried's stilled hand, places it on her own finger, and rides Grane into the flaming pyre to join her hero. ("Siegfried! Behold! Blissfully hails thee thy bride.")

Richard Aldrich writes:

The hall has fallen into ruins, and in the distant heavens is seen Valhalla with the gods, blazing brightly. The theme of the 'Twilight of the Gods' marks their downfall; and with a softer repetition of the theme of 'Redemption through Love,' which marks the passing of the old order and the coming of a new, the great drama is brought to its end.

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*I want to tell you that I owe you the greatest musical pleasure I have ever experienced. . . . From the day when I first heard your music, I have said to myself endlessly, and especially at bad times, "If I only could hear a little Wagner tonight!" . . . There are doubtless other men constituted like myself.*

(Charles Baudelaire to Richard Wagner in a letter dated February 17, 1860.)

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### *This Week's Guest Conductor*



Born in Burgos, Spain, of German parents, RAFAEL FRUEHBECK's inherent musical talent was recognized when he was a boy — he played both the piano and violin with artistry. He studied at the Bilbao Conservatory and, at sixteen, was sent to Madrid to the Conservatory where he mastered harmony and composition with Don Julio Gomez.

He finished his training at the Hochschule für Musik in Munich, where he was graduated *summa cum laude*, a distinction rarely given, and was also awarded the Richard Strauss Prize by the City of Munich, the first given to an orchestral conductor.

In 1959 he became musical director of the Bilbao Symphony Orchestra — the youngest conductor in Spain. Three years later he was invited to be musical director of the National Orchestra in Madrid, a post which he still holds although he spends a great deal of time as guest conductor of the leading European and American orchestras. He first appeared here last March, conducting Falla's "El Amor brujo" and the "Three-Cornered Hat" Suite, and he will visit us again next March to conduct a complete performance of Falla's opera "La vida breve."

Mr. Frühbeck de Burgos speaks fluent French and English in addition to Spanish and German. He lives in Madrid with his wife Maria del Carmen and their children, eleven-year-old son, Rafael and seven-year-old daughter, Gemma.

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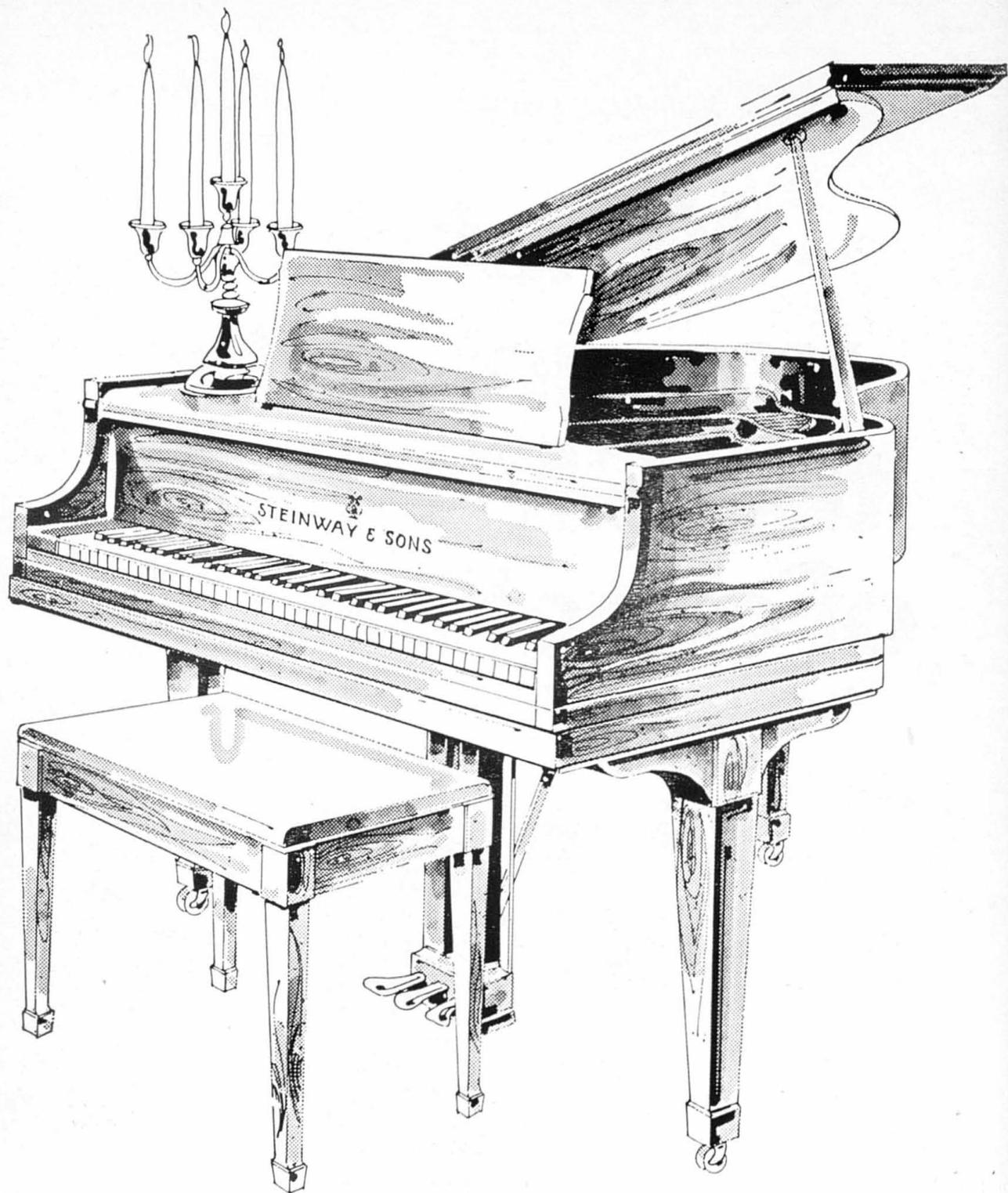
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