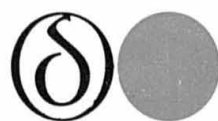


detroit symphony

detroit symphony orchestra 1973-1974 season ann arbor, jan. 17



make yours music



Plan to participate in the exciting twenty-one hour

MUSICAL MARATHON

to be presented over

Radio Station WJR / 760 / AM

from 8 a.m., Sunday, FEBRUARY 10

to 5 a.m., Monday, FEBRUARY 11

As the guest of Karl Haas, WJR Director of Fine Arts, and The Junior Women's Association for the Detroit Symphony Orchestra, you will help select the program of great classical music for this broadcast and become eligible to receive special premiums. At the same time, you will brighten the financial future of the Detroit Symphony Orchestra.

The Detroit Symphony Orchestra, Inc.

(Founded 1914)

ALDO CECCATO, principal conductor

OFFICERS

1973 - 74

*John B. Ford, chairman

*Robert B. Semple, president

*Walker L. Cisler, vice president

*William M. Day, vice president

*Pierre V. Heftler, vice president

*Ralph T. McElvenny, vice president

*Raymond T. Perring, vice president

*Alan E. Schwartz, vice president

*Harold G. Warner, vice president

*Mrs. Theodore O. Yntema, vice president

*David D. Williams, treasurer

Donald S. Green, assistant treasurer

*C. Grant Barnes, secretary

Peter P. Thurber, assistant secretary

BOARD OF DIRECTORS

1973 - 74

Philip C. Baker
*C. Grant Barnes
Andrew W. Barr
Edward A. Baumann
*Norman A. Bolz
Eugene Bordinat Jr.
Lem W. Bowen
*Rinehart S. Bright
J. Lawrence Buell, Jr.
Mrs. C. Henry Buhl
Ferdinand Cinelli
*Walker L. Cisler
Mrs. Frank W. Coolidge
Mrs. Abraham Cooper
Harry B. Cunningham
*William M. Day
Anthony DeLorenzo
Robert Dewar
Frank W. Donovan
Mrs. Charles M. Endicott
Mrs. Robert Fife
Mrs. Charles T. Fisher III
Max M. Fisher
Mrs. Edsel B. Ford
Gordon T. Ford
*John B. Ford
Edward P. Frohlich
*David L. Gamble
Hans Gehrke
Mrs. Daniel W. Goodenough
Berry Gordy, Jr.
William T. Gossett
Roman S. Gribbs

Karl Haas
Mrs. Tobey Hansen
Mrs. Hugh Harness
G. Robert Harrington
Firman H. Hass
*Pierre V. Heftler
Lee Hills
Hudson Holland, Jr.
Mrs. Horace R. Holloway
Mrs. Henry C. Johnson
Ernest A. Jones
Mrs. Harry L. Jones
Maxwell Jospey
Marvin Katke
Tom Killefer
Mrs. Tom Killefer
Mrs. Kim Khong Lie
Thomas V. Lo Cicero
Harold O. Love
Wilber H. Mack
Hon. Wade H. McCree, Jr.
*Ralph T. McElvenny
Dr. Marjorie Peebles Meyers
Hon. William G. Milliken
Rev. J. Stanley Murphy, C.S.B.
Miles M. O'Brien
Donald D. O'Dowd
W. Calvin Patterson
*Raymond T. Perring
John Prepolec
Mel Ravitz
Mrs. Jerome H. Remick, Jr.
Dean E. Richardson

Mrs. Joseph B. Schlotman,
honorary member
*Alan E. Schwartz
Arthur R. Seder, Jr.
S. Prewitt Semmes
*Robert B. Semple
Nate S. Shapero
Mrs. William R. Shaw
Mrs. Allan Shelden
Walter J. Simons
Mrs. Florence Sisman
Dr. Austin Smith
Mrs. Howard F. Smith
Bert L. Smokler
Arthur F.F. Snyder
Gari M. Stroh, Jr.
Robert M. Surdam
Mrs. S. Pinkney Tuck
Mrs. Richard W. Tucker
Mrs. Joseph A. Vance, Jr.
Mrs. Richard Van Dusen
Jack J. Wainger
*Harold G. Warner
*David D. Williams
Mrs. Delford G. Williams
Hon. G. Mennen Williams
Mrs. R. Jamison Williams
Richard E. Williams
Mrs. Eric A. Wiltshire
Mrs. Isadore Winkelman
Mrs. Leon G. Winkelman
*Mrs. R. Alexander Wrigley
*Mrs. Theodore O. Yntema

*Executive Committee

Marshall W. Turkin, executive director

DETROIT SYMPHONY ORCHESTRA

FIRST VIOLINS

Gordon Staples
Concertmaster

Bogos Mortchikian
Associate Concertmaster

Richard Roberts
Andrew Zaplatynsky
Assistant Concertmasters

Santo Urso
Jack Boesen
Emily Mutter Austin
Derek Francis
Alan Gerstel
Nicholas Zonas
Gordon Peterson
Beatriz Budinszky
Ralph Shiller
Richard Margitza
Linda Snedden Smith
Paul Phillips
Elias Friedenzohn

SECOND VIOLINS

Edouard Kesner
Felix Resnick
Alvin Score
Lillian Downs
James Waring
Margaret Tundo
Malvern Kaufman
Walter Maddox
Roy Bengtsson
Thomas Downs
Larry Bartlett
Joseph Striplin
LeAnn Toth
Robert Murphy

VIOLAS

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

VIOLONCELLOS

Italo Babini
Thaddeus Markiewicz
Edward Korkigian
Mario DiFiore
David Levine
John Thurman
Barbara Fickett
Susan Weaver
William Graham
Clinton Andrews



ALDO CECCATO
Principal Conductor

PAUL FREEMAN
Conductor-in-Residence

BASSES

Robert Gladstone
Raymond Benner
Frank Sinco
Maxim Janowsky
Donald Pennington
Stephen Edwards
Albert Steger
Linton Bodwin

HARPS

Elyze Yockey Ilku
Carole Crosby

FLUTES

Ervin Monroe
Shaul Ben-Meir
*Robert Patrick
Clement Barone

PICCOLO

Clement Barone

OBOES

Donald Baker
Ronald Odmark
*Theodore Baskin
Steven Labiner
Harold Hall

ENGLISH HORN

Steven Labiner

CLARINETS

Paul Schaller
Douglas Cornelsen
*Brian Schweickhardt
Oliver Green

BASS CLARINET

Oliver Green

E-FLAT CLARINET

Brian Schweickhardt

BASSOONS

Charles Sirard
Phillip Austin
*Paul Ganson
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

FRENCH HORNS

Eugene Wade
Charles Weaver
Edward Sauve
Willard Darling
*Keith Vernon
Lowell Greer

TRUMPETS

Frank Kaderabek
Gordon Smith
*Alvin Belknap

TROMBONES

Raymond Turner
Joseph Skrzynski
Elmer Janes

TUBA

Wesley Jacobs

TIMPANI

Salvatore Rabbio
*Robert Pangborn

PERCUSSION

Robert Pangborn
*Norman Fickett
Raymond Makowski
Sam Tundo

PIANO

Marcy Schweickhardt

ORGAN

Ray Ferguson

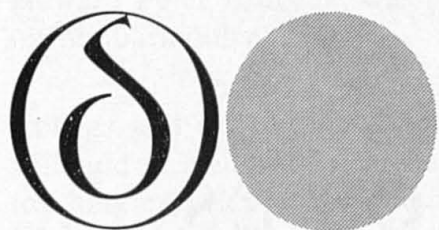
LIBRARIAN

Albert Steger
Elmer Janes, assistant

PERSONNEL MANAGER

Oliver Green

*Assistant Principal



HILL AUDITORIUM, ANN ARBOR

detroit symphony

ALDO CECCATO, principal conductor

Thursday evening, January 17 at 8:30

TWO GENERATIONS OF BRUBECK

DAVE BRUBECK

and sons DARIUS, CHRIS, DAN

NEW HEAVENLY BLUE

CHARLENE PETERSON, *soprano*

UNIVERSITY OF MICHIGAN CHORAL UNION

Donald Bryant, *director*

ALL BRUBECK PROGRAM

Erich Kunzel, *conducting*

Fugal Fanfare

Brandenburg Gate: Revisited

Excerpts from "The Light in the Wilderness"

Forty Days

Sermon on the Mount

The Kingdom

**Out of the Way of the People, from
"The Gates of Justice"**

Selections by Dave Brubeck and Sons

INTERMISSION

Don Th. Jaeger, *conducting*

Truth

CHARLENE PETERSON

NEW HEAVENLY BLUE

UNIVERSITY OF MICHIGAN CHORAL UNION

Dave Brubeck plays the Baldwin piano

This evening marks the Orchestra's fifty-second appearance in Hill Auditorium

The Steinway is the official piano of the Detroit Symphony Orchestra

PROGRAM NOTES

by *Robert Holmes*

Dean, College of Fine Arts, Western Michigan University

FUGAL FANFARE DAVE BRUBECK

Born Concord, California, 1920; now living in Wilton, Connecticut

Brubeck composed Fugal Fanfare during the 1969 Christmas holidays • It was written as a salute to the Cincinnati Symphony Orchestra on the occasion of its 75th anniversary, at the request of Erich Kunzel, resident conductor • The first performance was held at the Cincinnati Music Hall on February 27, 1970, with Erich Kunzel conducting.

This is the first performance in this series.

**BRANDENBURG GATE: REVISITED, VARIATIONS FOR
JAZZ COMBO, STRINGS AND HORN HOWARD BRUBECK**

Born Concord, California, 1916; now living in Escondido, California

Howard Brubeck composed Brandenburg Gate: Revisited in the winter of 1960-61 • The first performance took place in the New York Columbia Recording Studios in August, 1961; Howard Brubeck conducted.

This is the first performance in this series.

Following are portions of a brochure on Howard Brubeck published by Broadcast Music, Incorporated:

“The name Brubeck has suddenly become a challenging one in musical circles. Not one, but three Brubecks have helped to establish it. Henry, the eldest of the three, has won fame as a musical educator and became the Supervisor of Music in the public schools of Santa Barbara, California. Howard Brubeck has won recognition from increasingly large symphonic audiences and the youngest of the three, Dave, has been acclaimed by demonstrative and wildly approving audiences as a fantastic pianist and composer, primarily in the jazz idiom.

“Approaching Howard Brubeck via his biography rather than his music, one might be misguided, for he might readily appear to be confined to the academic and professorial. The truth is obviously otherwise, as his music aptly shows.

“. . . All three began their musical studies with their mother who was a gifted pianist and teacher and who had studied at King’s Conservatory in San Jose, at the University of California and later in London with the renowned piano pedagogue, Tobias Matthay. From her they learned to play the piano and also absorbed the basics of musical theory and harmony. Their father, cattleman

Howard Peter Brubeck, was interested in music and enjoyed playing cowboy tunes on his harmonica . . .

“. . . In 1938 Howard Brubeck was graduated from San Francisco State College and then worked with Domenico Brescia, Margaret Prall, and Darius Milhaud at Mills College where he obtained his Master's degree in 1941. His first teaching experience was obtained in his Alma Mater, the Mount Diablo Union High School in Concord, between 1939 and 1944. After this he joined the faculty at Mills College as assistant to Milhaud and, in 1950, was appointed the Head of the Composition Department at San Diego State College. In 1953, he was invited to become the Chairman of the Music Department of Palomar College, California.”

He is currently Dean of Humanities there.

Howard Brubeck has successfully combined various musical elements, including jazz, in his compositions.

He begins his annotation of *Brandenburg Gate: Revisited* by quoting from Thomas Morley's *Plaine and Easie Introduction to Practicall Musicke* (1597):

“‘And you shall find no point so well handled by any man, either Composer or Organist, but with studie either he himselfe or some other might make it much better . . .’

“The purpose of providing an orchestral setting for *Brandenburg Gate* is not that we presume to make it much better, but rather that we wish to experiment with the improvisational process . . .

“. . . At times the orchestral part dominates and leads the way; at times it is a partner in counterpoint (the orchestra's line written, the soloist's improvised). On other occasions the orchestra remains silent or plays a modest pastel over which the jazz soloists weave their own melodies . . . In working with orchestra, Dave Brubeck has aligned himself with a pattern found often in the history of music. From the Middle Ages to the present, it is customary to find the musical vernacular of the day making its way into the serious music of the day. One might offer as an early example the polyphonic masses of the fifteenth and sixteenth centuries based on secular tunes such as ‘L'Homme Arme,’ a fifteenth-century ‘pop tune,’ which was used by some thirty composers, including Palestrina, as the basis for masses. Or one might cite the dance forms of the eighteenth century which found their way into Bach suites and the symphonies of Haydn and Mozart. Dave has expressed the belief that there is much in the popular music of our own period which has equal validity and should be used in our concert halls if such places are to be anything more than museums of the past.

“. . . ‘Brandenburg Gate’ is the title of a composition Dave wrote while in Berlin on a State Department tour in 1958. It was first recorded by the Dave Brubeck Quartet for ‘Jazz Impressions of Eurasia.’ It serves as the introductory piece in the present work scored for strings, French horn and jazz combo. The melody is first stated by the orchestra in a style similar to the original recording with additional contrapuntal material. Following this are short sections in which new themes are used in the orchestra part to invoke different moods and to present constantly fresh challenges to the improvisers. A ritornelle string background frequently recurs as a basis for improvisation in the various sections.”

PROGRAM NOTES — *continued*

THREE EXCERPTS FROM "THE LIGHT IN THE WILDERNESS" . . . DAVE BRUBECK

Brubeck completed his oratorio *The Light in the Wilderness* in 1967 • The first performance took place in Cincinnati on February 29, 1968; Erich Kunzel conducted the Cincinnati Symphony Orchestra, the A Capella Singers of Miami University, and the Cincinnati Ecumenical Chorus; the composer was soloist.

This is the first performance in this series.

The score calls for full orchestra • In the excerpts performed tonight, the orchestra is used as background for the improvisation.

It bears a dedication, "To Matthew, Daniel, Catherine, Christopher, Michael and Darius, for theirs is the generation of them that seek Him; and in memory of Philip." (Mr. Brubeck writes: "Those named in the dedication are my six children. Philip is my nephew, who died of a brain tumor a few days before his 16th birthday. The first part of the oratorio to be composed was the section called 'Let Not Your Heart Be Troubled,' which I wrote for my brother Howard and his wife, in Philip's memory.")

The three excerpts (out of 12) to be performed are Section II, IV, and V: 'Forty Days,' 'Sermon on the Mount,' and 'The Kingdom.'

Dave Brubeck writes:

"The Light in the Wilderness, Part I, takes as its text the temptations of Jesus, his message of hope to a suffering world, and the summation of his teaching in the commandment to love one another. The baptism of Jesus was the dramatic sign for his mission to begin — and it was Jesus the Teacher I wanted to understand

"Jesus in the wilderness is only touched upon by the Synoptic gospels. Whatever went on in his mind during his solitary fast, it must have been a soul-searching beyond our imagination; and yet he must have asked basically the same question we all ask — *Who am I?* This lonely search is what I tried to express in 'Forty Days,' played first solo piano as a hymn, followed by an introspective instrumental passage, much in the style of a Bach chorale in 5/4 meter. The same theme is repeated with a powerful brass chorale.

"The orchestration is purposefully very sparse with a repeated bass figure on a pedal D and primitive percussion instruments, setting a mood in keeping with the musical sounds of 2000 years ago. The melodic theme of 'Sermon on the Mount' is more complex. In the oratorio the Beatitudes are sung by the baritone soloist portraying Christ. However, in *this* performance the theme is played by Chris Brubeck on bass trombone.

"'The Kingdom,' in which the orchestra swings like a jazz band, is suggestive of the multitude's reaction to the news of the Promised Land.

"When I see signs of the times in the streets, hear the songs of social protest, read the poetry of youth, they seem to portend a new era, perhaps even a new age. The Christian world had its age of Faith in the dim past when Faith is all we had. The age of Hope was ushered in by the Enlightenment and the optimistic expansion of Western (hence, Christian) civilization. In the accelerated pace of history, will the 21st century be known as the Age of Love?"

When people ask why a jazz musician should attempt to write an oratorio, they invariably want to know what 'the persuasion' of my religious convictions is. To dispense with the last question first, although reared as a Presbyterian by a Christian Scientist mother who attended a Methodist church, and although this piece was written with the theological

counsel of a Vedanta leader, a Unitarian minister, an Episcopalian bishop and several Jesuit priests, I am not affiliated with any church. Three Jewish teachers have been a great influence in my life — Irving Goldman, Darius Milhaud, and Jesus. I am a product of Judaic-Christian thinking. Without the complications of theological doctrine I wanted to understand what I had inherited in this world — both problems and answers — from that cultural heritage. This composition is, I suppose, simply one man's attempt to distill in his own thought and to express in his own way the essence of Jesus' teaching. In fact, at one point I considered titling this work 'The Temptations and Teachings of Christ.' (Dave Brubeck)

OUT OF THE WAY OF THE PEOPLE, FROM

"THE GATES OF JUSTICE" DAVE BRUBECK

In a recent letter, the composer has written the following about this composition:

"The cantata was commissioned by the Conservatory of Music of the University of Cincinnati and the Union of American Hebrew Congregations through the auspices of the Corbett Foundation. It was first performed October 19, 1969, at the dedication of Rockdale Temple, in Cincinnati, Erich Kunzel conducting, and was later recorded by Decca, again with Erich conducting the Westminster Choir of Princeton. The excerpt is taken from a passage entitled 'Open the Gates.'"

This is the first performance in this series.

TRUTH DAVE BRUBECK

Brubeck completed this cantata in 1971 • The first performance took place on May 1, 1971, in Midland, Michigan; Don Th. Jaeger conducted the Midland Symphony Orchestra and the Midland Music Society Chorale; the soprano soloist was Charlene Peterson; the rock group was New Heavenly Blue.

This is the first performance in this series.

The text was selected and adapted by Iola Brubeck, with original texts by Iola and Christopher Brubeck. The score calls for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, harp, organ, strings, rock group, chorus, and soprano soloist.

It bears a dedication to "Darius, Michael, Christopher, Catherine, Daniel and Matthew — in their search for truth."

The composer wrote the following annotation for the Midland première:

"We are told that we live in an age where established mores have crumbled and are wearing away, and new acceptable mores have not been found. Therefore, adults are lost and youth is bewildered in a maze of choices. The setting has changed, and the name tabs on our index of problems may be different, but the passages chosen from Isaiah, which comprise most of the text of the 'Truth' cantata, are so parallel to our times that one reads them as a commentary on the daily news. 'We wait for light, but behold obscurity. We wait for brightness, but walk in darkness' defines, in a most compelling manner, the paralyzed state of our collective soul.

"We were once the idealistic, Utopian-dreaming, 'good' Americans. We survived the trauma of World War II, endured the anxieties of the cold war and adapted to the age of technology. But in the process of enduring and surviving and adapting, what have we lost? We have so long tolerated inequities; we have so long ignored our birthright of freedom, keeping it buried in a tomb of hollow patriotism; we have so long endured the stifling of our free spirit for the preservation of the system, that we were capable of ignoring the cries of our own people in

PROGRAM NOTES — *continued*

the ghettos and in the fields, could ALLOW the slaughter of our soldiers and innocent civilians in a remote war in Indo-China, ALLOW the slaying of our young on city streets and college campuses. What have we become?

“The multiple tragedies that have occurred in those awful years between the assassination of John F. Kennedy and the slayings at Kent State and Jackson, Mississippi, and so overwhelming that only the words of an Isaiah or a Jeremiah could define my feeling. ‘Truth is fallen in the street and equity cannot enter.’ It is a brutal indictment of our time, and is the pivotal point of the composition.

“Of course, there are other reasons for writing this piece. My son, Christopher, brought the idea home to me after he had talked to Don Jaeger about the Midland Arts Center dedication, and the possibility of someone writing music which would combine the various musical interests of the community — the symphony, the chorus, and why not represent youth with a rock group? Indeed, why not? What is the message that comes to us through ‘rock’? And how does it differ from the more traditional, dare we say ‘established’ forms? The immediacy and excitement of ‘rock,’ counter-balanced with the architectural solidity of the parts of chorus and orchestra, did seem to symbolize, if not the generation gap, at least an attitude gap. Perhaps, by contrast, each could define the other, and reflect to each other their common origin in the human spirit.

“From the opening bars, I have tried to show that the disillusionment and the alienation of the young AND the old are centered in war and its many tentacle-like ramifications into society. The piece opens with the rock group and the orchestra, while retaining their own identities, making music together. This rather joyous balance blooms briefly. Then, chaos and fragmentation move in with the forces of destruction, here represented by military drums. They are not just American drums we hear, but the anti-life force of the world, which inevitably, in every society which allows it to dominate, destroys the trust that binds generations, nations, and cultures together.

“The role of the soprano soloist is that of a visionary, who can see with clarity through confusion and define with precision the reality behind the event. Her words are Isaiah’s, who watched his own nation through a time of anguish; and with Isaiah, she agonizes for her people; but she does not despair, nor does she become a Cassandra, prophesying doom. Her vision remains fixed upon truth, and the hope is in man’s capacity to respond to truth. In her opening solo, ‘Merciful Men Are Taken Away,’ she summarizes how we have arrived where we are, in matters as varied as race relations, ecology, foreign policy and domestic order. The chorus speaks for all of us who wait for light, little realizing that it is within our capacity to be as a light. When the soloist weeps for the slain of her people, she speaks not only literally, but also figuratively for the survivors, who have become as dead souls. Isaiah said of his time, ‘There was no man. There was no intercessor and the Lord was astounded.’ We have looked to our leaders and have seen them taken away. Now we must look into ourselves for salvation and act upon our own conviction.

“‘Speak Out!’ departs from the Biblical text and, as the title indicates, presents in rhythmic speech the case for rational humanism, which is followed by

an emotional outburst from the rock group. The young people themselves are divided between the militant revolutionary and the idealistic visionary. Neither shouted slogan nor euphoric dream can awaken the torpid conscience of a sleeping nation. The seeds are sown, but the collective soul is deaf to the cries and blind to the vision. In a sad duet with the youthful dreamer, the soloist sings from Jeremiah, 'The harvest is past . . . and we are not saved.'

"The chorale, 'Yea, Truth Faileth' returns to the text of Isaiah. In it, conscience is stirred, guilt accepted, and betrayal of Self (therefore, betrayal of humanity and God) is recognized. It is the beginning of rebirth, and a youthful search for 'Truth' begins in a galactic setting, where no star seems fixed, no truth absolute, no fact provable for all circumstances at all times. In the age of relativity, what is truly relevant? All experience seems to be rooted in the microcosmic self, adrift in the spinning macrocosm. Why?

"Again, voicing the words of Isaiah, the soprano, with authority and gentle humor, reminds clamoring youth and confused elders that it is *they* who cannot hear the voice of God, nor see his hand at work, because, the prophet explains, 'Your iniquities have separated you from your God.' Then, urging gently, as a mother arousing her sleeping child points to the morning light, she sings, 'Arise! Shine! Lift up thine eyes round about and see, for thy light is come.'

"Essentially, our agony is that of the human spirit struggling to be itself. The divine spark that ignites love and human compassion is within each of us. How do we stir it? How do we make it glow? Isaiah says we must first acknowledge our kinship to other men by feeding the hungry, but we must do so with love; then, we must satisfy the afflicted soul. When we are one with all, then shall our darkness be as noonday.

"It is this connective web that binds all life and all matter together that I hoped to convey throughout the music. There is a deliberate interrelatedness between the performing groups and between various sections of the piece, which may not be obvious, at first. Most of the thematic material in the composition is related to the tone row in the first two bars of the prelude. It appears over and over in many disguises — fragmented, in retrograde, in diminution, and in augmentation. Even the 'pop tune,' 'Truth' which identifies the rock group, is taken from the twelve-tone counter-subject of the fugue, 'Truth is Fallen.' The analytical listener will discover that the fugue subject itself is a tone row, constructed so that within the twelve notes of the octave that it encompasses, it will always convey the feeling of falling. Conversely, the same subject used in retrograde in 'Arise! Shine!' always has the feeling of rising. In the 'awakening' section of the final piece, the fugue subject in its original form is in the bass line, falling away, while simultaneously the chorus is singing the retrograde subject in a melodic line that seems to rise.

"I see signs that our conscience has been stirred, and our benumbed consciousness awakened, and the first struggle to arise has been felt. I wanted to end the piece, which is filled with such sadness and violence, with a sense of joy and an awareness and anticipation of life. The young voices sing 'And the glory of the Lord is risen upon thee. Lift up thine eyes round about and see. Sing, O heavens! And be joyful, O earth!' and all voices rise together, 'For ye shall go out with joy and be led forth with peace.'"

THIS WEEK'S ARTISTS



DAVE BRUBECK needs no introduction to Detroit-area audiences, for he is familiar through his recordings and through many local appearances. Born in southern California, he played the piano in jazz bands as a boy and later studied with Darius Milhaud at Mills College, and with Arnold Schoenberg in Los Angeles. He formed his famous Quartet after World War II and was a regular feature of the Newport Jazz Festival — in addition to touring the world.

Recently he and his sons have been appearing with symphony orchestras, exploring the possibilities of a contemporary music combining jazz and more (and even less!) traditional styles; this is their debut with the DSO. The “Sons” are Chris, Dan, and Darius, trombone, drums, and keyboard respectively, insofar as they can be pinned down.



ERICH KUNZEL, who is Resident Conductor of the Cincinnati Symphony Orchestra, conducted the Decca recording of Brubeck's *The Light in the Wilderness*. He is also well known for his opera conducting. He has made several other recordings including albums with Duke Ellington and with Brubeck, and has toured the Far East and Europe conducting the Cincinnati Symphony. This week marks his DSO debut.



DON TH. JAEGER, Musical Director and Conductor of the Midland Symphony Orchestra since 1969, made his DSO debut on March 19, 1972, and conducted a pair of school concerts early last spring. A native of Oklahoma, he was first an oboist, and as an oboe teacher was a charter member of the Interlochen faculty in 1962. He conducted the première of Brubeck's *Truth* in Midland in May 1972.



CHARLENE PETERSON was the soprano soloist in the première of *Truth*. She appeared with the Detroit Symphony Orchestra in Bach's B minor Mass at Meadow Brook in 1966.



NEW HEAVENLY BLUE, headed by Chris Brubeck, was first formed at the Interlochen Arts Academy, and now bases itself in Ann Arbor. The other five members are Peter Whyte Bonisteel, Jimmy Cathcart, Steve Dudash, David 'Spaceman' Mason, and Peter 'Madcat' Ruth, and between them they manage the resources of a 25-piece band.

Festival Chorus of the University of Michigan Choral Union

Donald Bryant, Director

Nancy Hodge, Accompanist

FIRST SOPRANOS

Jeanette Brock
Karen Brown
Margo Calvo
Elaine Cox
Phyllis Denner
Linda Fenelon
Gladys Hanson
Karen Klepack
Kathleen Molony
Beth Pack
Mary Ann Sincock
Anne Swartzentruber
Norma Ware

SECOND SOPRANOS

Tracy Allen
Kathy Aprill
Meta Ayers
Kathy Berry
Laurie Greig
Alice Horning
Marilyn Kolasa
Janisse Lifton
Frances Lyman
Cindy Maher
Margaret Owen
Sara Peth
Janet Poston
Patricia Tompkins

FIRST ALTOS

Judie Adams
Susan Anderson
Marion Brown
Lael Cappaert

Sally Carpenter
Robin Freedman
Kathryn Green
Ellen Gross
Nancy Karp
Nancy Keppelman
Geraldine Koupal
Joann Kratzmiller
Kirsten Lietz
Donna Myers
Lois Nelson
Sally Rogers
Carol Wargelin
Christine Wendt
Charlotte Wolfe

SECOND ALTOS

Marge Baird
Mary Haab
Joan Hagerty
Nancy Ham
Hilary Kayle
Elsie Lovelace
Rita Messenger-Dibert
Linda Ray
Beverly Roeger
Katie Stebbins
Nancy Williams
Johanna Wilson

FIRST TENORS

Alan Cochrane
Tim Dombrowski
Marshall Grimm
Myron Gross
Paul Lowry
Robert MacGregor

Dennis Mitchell
Robert Sauser
Marc Setzer
Arthur Vidrich

SECOND TENORS

Martin Barrett
Merle Galbraith
Donald Haworth
Thomas Hmay
Dwight Klettke
David McCarthy
John Pelachyk

FIRST BASSES

Viktors Berstis
Frank Couvares
John Eastman
Thomas Hagerty
Edgar Hamilton
Jeff Haynes
K. John Jarrett
Klair Kisseel
Steven Olson
Terri Tompkins
Riley Williams

SECOND BASSES

Neville Allen
Howard Bond
Richard Linowes
John McIntire
Gregg Powell
George Rosenwald
Wallace Schonschack
Tom Sommerfeld

PROGRAM NOTES—*continued*

You asked for remarks about my general musical style and I think the simplest thing to say is that I am primarily a jazz musician and as such have been very eclectic in my approach to music. It does not bother me to juxtapose or overlay jazz with a Bach chorale, for example, or mix rock with other more traditional styles. I once had a literature professor who used to tell us, 'We are the sum of all our past.' I believe this. Everything we hear, see, feel and take into ourselves, finds its place in our expression. I believe strongly in music as a means of communicating that strange amalgamation of human experience that cannot be verbalized or codified, but must be abstracted. (Dave Brubeck)

TRUTH

I PRELUDE

II. MERCIFUL MEN ARE TAKEN AWAY (Soprano)

(Isaiah 57:1, 59:6-8)

The righteous perisheth, and no man layeth it to heart:
and merciful men are taken away.

The act of violence is in their hands.

Their feet run to evil;

they make haste to shed innocent blood:

their thoughts are thoughts of iniquity;

wasting and destruction are in their paths.

The way of peace they know not;

there is no judgment in their goings:

they have made them crooked paths:

whosoever goeth therein shall not know peace.

III TRUTH IS FALLEN (Chorus)

(Isaiah 59:9-11, 14)

We wait for light, but behold obscurity;

for brightness, but we walk in darkness.

We grope for the walls like the blind, as if we had no eyes:

we stumble at noon day as in the night;

for we are in desolate places as dead men.

We roar all like bears,

and mourn sore like doves:

we look for judgment, but there is none:

for salvation, but it is far off from us.

FUGUE

For truth is fallen in the street, and equity cannot enter.

IV OH THAT MY HEAD WERE WATERS (Soprano)

Oh that my head were waters, and mine eyes a fountain of tears
that I might weep day and night for the slain of my people.

V SPEAK OUT! (Chorus)

The time has come for men everywhere
to speak the truth and equally to share

the joy, the pain, glory and shame
of deeds we've done to glorify the name
of God, Man, nation and creed,
forgetting love and everybody's need
for justice, kindness, mercy and truth.
So hear your conscience speaking through the youth;
and heed their voices when they should call.
Read the signs. The writing's on the wall.
Feel the winds blowing at your back!
Move on! Move on! There's no turning back.
Speak out! Speak out! 'Till all men are free,
and not divided friend and enemy!
No walls, labels, cutting like a knife!
One race, one truth, celebrating life!

ROCK GROUP I

We're breaking down the walls!
We're marching round and round!
Like Joshua at Jericho, we'll crumble walls with sound.
The noise you hear is revolution.
Tear it down is our solution!

ROCK GROUP II

Come on, ev'rybody, can't you see?
We've got to live together peacefully.
Jefferson and Lincoln wrote the words to our song.
If we listen to the Constitution, freedom is strong.

GROUP I

Come on, ev'rybody!	No more false diplomacy!
Sing a freedom song!	We'll live together peacefully.
The whole world is watching!	Equal rights for ev'ryone,
Make right the wrong!	in pursuit of happiness.

GROUP II

We're breaking down the walls!	We're breaking down the walls!
We're tearing down the halls!	We're tearing down the halls!
Then, tell me who is equal?	I have a friend that's bleeding.
Power to the people!	Someone was misleading.

ROCK SOLO:

I called and no one answered, cried and no one came.
I spoke and no one listened. No one heard when I called his name.

SOPRANO SOLO:

The harvest is past, the summer is ended, and we are not saved.

PROGRAM NOTES—*continued*

VI YEA, TRUTH FAILETH

(Isaiah 59:15, 16, 4, 12)

Yea, truth faileth.

Justice is far off. There was no judgment. There was no man.

There was no intercessor.

None pleadeth for judgment; none pleadeth for truth.

Our transgressions multiply before thee;

our sins testify against us;

our transgressions are with us;

and our iniquities, we know them.

Yea, truth faileth. Justice is far off.

VII ROCK SOLO (Chorus background)

In and out and everywhere planets are spinning . . .

I've searched for truth and found despair.

Hear me, and listen, and help me to try;

For we've got to find it, before we all die.

Truth! Truth! planets are spinning . . .

When and where; oh tell me why!

Why you? why me? Why live, why die?

"Ask me no questions. I'll tell you no lies."

Is all that I hear from the echoing skies.

Why? Why? planets are spinning . . .

Planets spinning,

World evolving.

Men are sinning,

Not resolving.

Stars are turning

Without resting.

Men are yearning

And protesting

Why? Why? planets are spinning . . .

Why the sun, the earth, the sea,

And stars that light infinity?

All that we measure we measure by man.

So how do we know if we're part of a plan?

Truth! Truth! planets are spinning . . .

Mirror, water, polished stone,

All eyes I see reflect my own.

Thunder and wind and the roar of the sea

Are voices of truth, and the truth is in me.

Planets spinning . . .

Revolution . . .

Are we winning

Evolution?

Are we shrinking?

Are we growing?

Are we thinking

Where we're going?

Truth! Truth! Truth! planets are spinning

Truth is in me.

Planets turning, spinning, whirling.

Matter churning. Ions hurling.

Suns are whirring. Comets crashing.

Life is stirring. Atoms smashing.

Whirling, hurling, turning, churning, whirring,

stirring, learning, yearning,

Skies are wheeling

Void of feeling.

Space is reeling.

Men are kneeling.

VIII IS THE LORD'S HAND SHORTENED? (Soprano)

(Isaiah 59:1, 2)

Is the Lord's hand shortened, that it cannot save?

Is his ear heavy, that it cannot hear?

Your iniquities have separated between you and your God.

Your sins have hid his face from you, that he will not hear.

IX ARISE! ARISE! (Soprano and Chorus)

(Isaiah 59:9-11; 60:4, 1, 20; 58:10; 55:12)

CHORUS

We wait for light

We behold obscurity

We grope for the walls

like the blind; as if we

had no eyes. We

stumble at noon day,

as in the night; for we

are in desolate places

as dead men. We roar all

like bears. We mourn

sore like doves.

Arise, shine, for thy

light is come!

SOPRANO

Lift up thine eyes round about and see.

Arise! Shine!

For thy light is come.

Thy light shall rise in obscurity,

thy darkness be as noon.

Thy sun shall no more go down;

neither shall thy moon withdraw itself.

Arise! Arise! Arise!

Draw out thy soul to the hungry,

satisfy the afflicted soul;

then shall thy light rise in obscurity

and thy darkness be as noon day.

Arise!

And the glory of the Lord is risen upon thee. Lift up thine eyes

round about and see! Sing,

Oh, heavens; and be joyful, Oh earth!

And break forth into singing.

For Ye shall go out with joy and be led forth with peace!

DETROIT SYMPHONY ORCHESTRA
CONCERT CALENDAR FOR THE COMING WEEKS
AT FORD AUDITORIUM UNLESS OTHERWISE NOTED

Sunday afternoon, January 20 at 3:30 (Kresge "Omnibus" Family Concert)

VIRGIL FOX, organist

GUIDO AJMONE-MARSAN, conducting

BEETHOVEN Overture to "Fidelio"

Organ demonstration by Mr. Fox

JONGEN Symphonie Concertante for Organ and Orchestra

FRANCK Symphony in D minor

• • •

Thursday evening, January 24 at 8:30

Saturday evening, January 26 at 8:30

ALDO CECCATO, conductor

ROBERT JOHNSON, tenor

Men's Chorus from the RACKHAM SYMPHONY CHOIR

WAGNER A Faust Overture

LISZT Faust Symphony

• • •

Sunday evening, January 27

Cleary Auditorium, Windsor

8 p.m. Windsor time (9 p.m. Detroit time)

GUIDO AJMONE-MARSAN, conducting

JEANNINE MORAND, soprano

BEETHOVEN Overture to "Fidelio"

BEETHOVEN Ah! perfido

WAGNER Liebestod from "Tristan und Isolde"

SCHUMANN Symphony No. 4

• • •

Thursday evening, January 31 at 8:30

Saturday evening, February 2 at 8:30

ALDO CECCATO, conductor

RUDOLF SERKIN, pianist

MENDELSSOHN Piano Concerto No. 1

BRUCKNER Symphony No. 3

• • •

Sunday evening, February 3 at 8 o'clock

Eastern Michigan University

Pease Auditorium, Ypsilanti

ALDO CECCATO, conductor

JOSEPH GURT, pianist

WAGNER A Faust Overture

MENDELSSOHN Piano Concerto No. 1

DVOŘÁK Symphony No. 9, "From the New World"



"YOUR CONCERT RESTAURANT"

would like to make
this season's experience
with the Detroit Symphony
memorable.

We sincerely hope that
our specially created menu
for Concert Patrons
will add to your enjoyment.

Located at Downtown's
most popular
Entertainment Center.

Jefferson & Washington Blvd.
Reservations Recommended
965 0200

(Valet Parking—\$1.00 to Diners)

hotel
Pontchartrain



Klavier
HARPSICHORDS
SHOWROOM
Hours By Appointment
Telephone 882-0755
16980 Kercheval
Grosse Pointe

THE ADVERTISERS
IN THE
PROGRAM BOOK
ACTIVELY SUPPORT
THE
DETROIT SYMPHONY
BY MAKING THE
CONTENTS OF THE
PROGRAM POSSIBLE.
PLEASE GIVE THEM
YOUR PATRONAGE.



Liberty
MUSIC SHOP

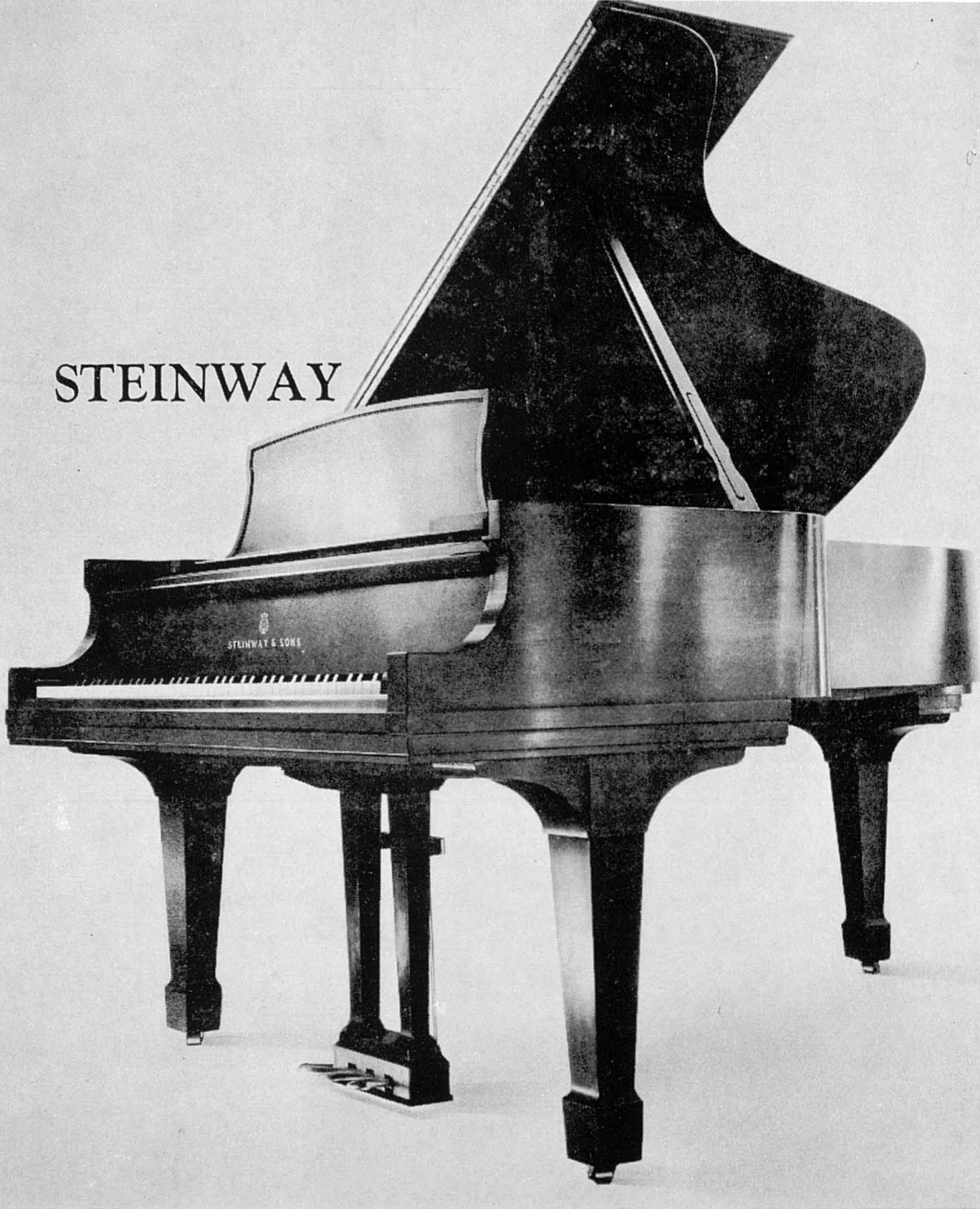
For the Finest in
REPERTOIRE - SERVICE
CONVENIENCE

Full lines of Symphonic, Operatic and Chamber Music, as well as Pops, Folk, International, Spoken, General Educational and Children's LP's and Cassette Tapes.

417 E. Liberty St.
Ann Arbor, Mich. NO 2-0675

Open Mon.-Sat.: 10-5:30 • Mail and Phone Orders Accepted (24-Hr. Phone)

STEINWAY



Steinway is the official piano of the Detroit Symphony Orchestra. And the qualities of a Steinway make it very appealing to home artists, too, for all the pride and pleasure a piano can give. Steinway is exclusive at . . .

Grinnell's
FIRST IN MUSIC SINCE 1879