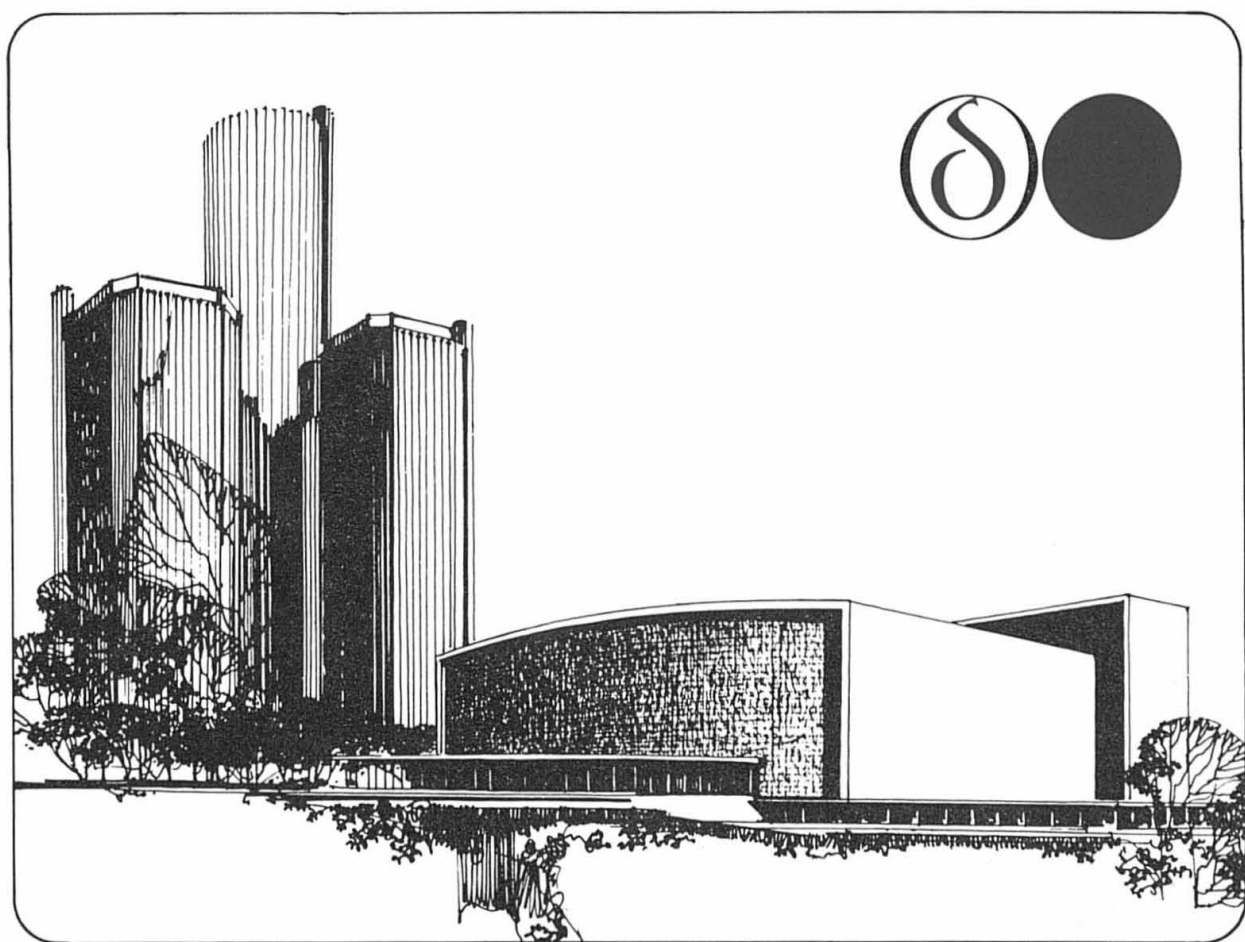


detroit
symphony
orchestra

Antal Dorati • music director



sixty-fifth season • 1978/79

march 25
hill auditorium, ann arbor

The Detroit Symphony Orchestra, Inc.

(Founded 1914)

ANTAL DORATI, music director

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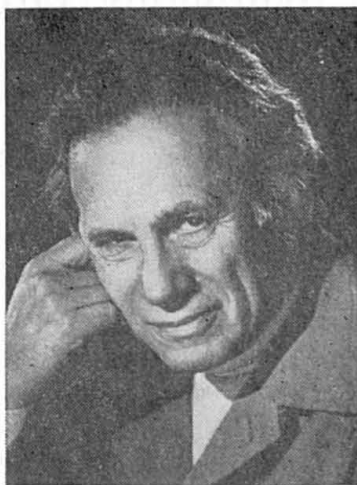
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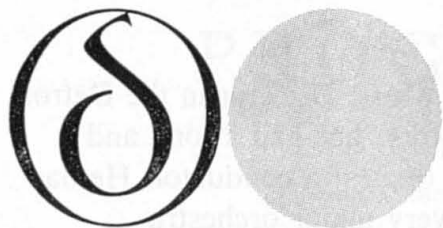
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HILL AUDITORIUM, ANN ARBOR

detroit symphony

Antal Dorati Music Director

Sunday afternoon, March 25 at 2:30

Antal Dorati, *conductor*

ILSE VON ALPENHEIM, *piano*

STRAUSS **Don Juan, Opus 20**

STRAUSS **Burleske for Piano and Orchestra, D minor**

ILSE VON ALPENHEIM

INTERMISSION

STRAUSS **Tod und Verklärung, Opus 24**

STRAUSS **Till Eulenspiegel's lustige Streiche, Opus 28**

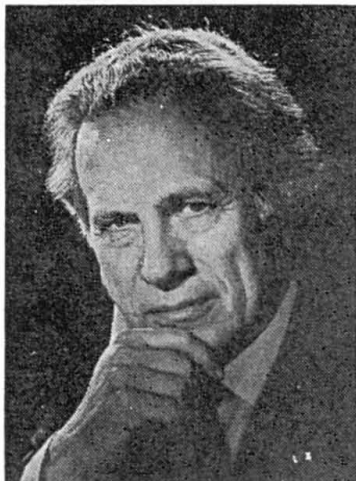
The Steinway is the official piano of the Detroit Symphony Orchestra

Broadcasts of concerts from the current DSO season are heard weekly over the facilities of WDET-FM in Detroit and the other Public Radio stations throughout Michigan.

Concerts of the Detroit Symphony Orchestra are made possible in part with the support of the State of Michigan through a grant from the Michigan Council for the Arts.

This afternoon's concert marks the DSO's 60th appearance in Hill Auditorium.

THE CONDUCTOR



ANTAL DORATI, the ninth Music Director in the Detroit Symphony Orchestra's history, has had a long and distinguished career as an orchestra conductor. He has appeared with virtually every major orchestra throughout the world.

Maestro Dorati was born in Budapest, Hungary, in 1906 and entered that city's Academy of Music at the age of 14. Trained as a composer, cellist, pianist and conductor, he graduated at 18, the youngest in the history of the Academy. He was immediately named coach and, soon after, conductor of the Royal Opera House in Budapest.

Maestro Dorati joined the Ballet Russe de Monte Carlo as its leading conductor in 1934, and his Detroit Symphony Orchestra debut came during Ballet Russe appearances in Detroit in 1936. During the next several years, he made extensive tours of Australia and the United States.

In 1945 Maestro Dorati was named Music Director of the Dallas Symphony Orchestra, and four years later he assumed the same position with the Minneapolis Symphony. He left that orchestra in 1960 to pursue his career as a guest conductor and to make recordings.

In 1966 he became Principal Conductor of the Stockholm Philharmonic and in 1970 was named Music Director of the National Symphony Orchestra in Washington; in 1977 he became the National's Principal Guest Conductor. He became Chief Conductor of the Royal Philharmonic Orchestra in London in 1975, and was named Laureate Conductor of the RPO last July.

One of the world's most recorded conductors, Dorati has more than 500 recordings to his credit. In March of 1979 he received the 22nd award of his illustrious recording career — the Grand Prix du Disque — for his most recent Haydn opera on the Philips-Mercury label, *Il mondo della luna*. His recording of Tchaikovsky's *1812 Overture* with the DSO has been setting sales records ever since it was released last December.

His many awards include honors bestowed upon him by the governments of France, Austria and Sweden.

PROGRAM NOTES

by Robert Holmes

Dean, College of Fine Arts, Western Michigan University

"DON JUAN," TONE POEM

AFTER NIKOLAUS LENAU, OPUS 20 RICHARD STRAUSS

Born Munich, 1864; died Garmisch-Partenkirchen, 1949

Strauss composed *Don Juan* during the years 1887-88 at Munich • The first performance took place on 11 November 1889 in the Weimar Opera House, the composer conducting the Grand Ducal Orchestra • It was published in 1890 with a dedication "to my dear friend Ludwig Thuille."¹ • The work is based on a poem written by Nikolaus Lenau, written in 1844.²

The first performance in the United States was given by the Boston Symphony Orchestra, Arthur Nikisch conducting, on 31 October 1891.

First performance in this series: 19 November 1920; Ossip Gabrilóvitch conducted • Last performance in this series: 13 November 1971; Hans Schmidt-Isserstedt conducted • The DSO has performed *Don Juan* over 80 times since 1920, under such conductors as Bruno Walter (1952), Thomas Schippers (1963), Andre Previn (1970 at Meadow Brook) — and the composer himself, at a special concert in Orchestra Hall on 7 November 1921, at which Strauss also conducted *Tod und Verklärung* and *Till Eulenspiegel*.

The score calls for 3 flutes and piccolo, 2 oboes and english horn, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp, and strings • Performance time is about 17 minutes.

Ernest Newman considers the ultimate literary origin of the Don Juan story to be *El Burlador de Sevilla y Convidado de Piedra* (The Mocker of Seville and the Stone Guest, written in 1630 and printed in 1634), by the Spanish monk Gabriel Tellez, who used the pen name Tirso de Molina. Other literary versions are as follows: *Don Juan, ou Le festin-de pierre* by Molière; two mid-17th century Italian plays, one by Giliberti and the other by Cigogni; *The Libertine* by Thomas Shadwell (1676); and several other settings by Italian, French, Spanish, English and German writers including Zorilla, de Musset, Dumas, Goethe, Da Ponte, Byron and Shaw. Some of the other well-known musical settings include *Il convitato di pietra* (The Stone Guest), an opera by Gazzaniga with a libretto by Bertati; Dargomyzhsky's *The Stone Guest*, Gluck's ballet, Mozart's *Don Giovanni*, as well as settings by Le Tellier, Righini, Tritto, and Gardi.

Although all earlier literary depictions of Don Juan portray a lustful sensualist, Lenau's hero, according to the poet's biographer Ludwig August Frankl, longs to find a woman who is "incarnate womanhood . . . all the women on earth, whom he [Don Juan] cannot as individuals possess." Frankl asserts that "because he does not find her, although he reels from one to another, at last Disgust seizes hold of him and the Disgust is the Devil that fetches him."

¹Austrian composer (1861-1907); he was a fellow student and close friend of Strauss, who, in an effort to aid his colleague's artistic aspirations, performed some of Thuille's works in Meiningen.

²Pseudonym for the Austrian poet Nikolaus Franz Niemtsch von Strehlenau (1802-50).

The Detroit Symphony Broadcast



MARCH 7
Klaus Tennstedt
Bruckner: Symphony No. 8

MARCH 14
Paul Freeman/Leon Bates (piano),
Irene Oliver (S), Benjamin Matthews (B-BAR),
Morgan University Choir
works of Gershwin

MARCH 21
Klaus Tennstedt/Emanuel Ax (piano)
works of Mozart and Beethoven

MARCH 28
Aldo Ceccato
works of Borodin, Tchaikovsky

Wednesdays at 8:30pm on WDET-FM 101.9
also hear **Detroit Symphony Preview at 9:15PM Sundays**

Detroit's Public Radio Station—A service of Wayne State University

Radio Previews of DSO Concerts . . .

Both of Detroit's classical-music FM stations broadcast weekly programs devoted to upcoming Detroit Symphony Orchestra concerts.

The Symphony Preview on WDET-FM, Detroit's Public Radio Station (101.9 Mz), is aired on Sunday evenings at 9:15 p.m.; the program host is Chris Felcyn.

The Fine Arts broadcasters, WQRS-FM (105.1 Mz), broadcast a DSO preview at 7:00 p.m. on Monday evenings; the host is Charles Greenwell.

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PROGRAM NOTES — *continued*

Here is a rather old-fashioned translation of Lenau's poem:

O Magic realm, illimited, eternal,
Of glorified woman, — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!
I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique;
So much the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded, —
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And p'r'aps not! Exhausted is the fuel;
And on the hearth cold is fiercely cruel.

Many writers have tried to make exactly literal program music out of Strauss's version, identifying themes, and bits and pieces of themes, with specific characters, but Strauss was not quite that naive. Glenn McGeoch is right when he points out that it "is not program music strictly speaking; it tells no definite story or series of connected incidents; it is an exercise in musical psychology, a field in which Beethoven gave us *Coriolanus*, and Liszt essayed a portrait of *Faust*. In this work Strauss is a student of human nature and life, no less than an accomplished musician."

His whole career is symbolically mirrored in his own Don Juan, in the splendid vitality and high promise of his beginning, the subsequent period of cold and reckless perversity, the gradual oncoming of the inevitable nemesis of weariness of disillusion, until at last, the words of Lenau, on whose poem this work is ostensibly based, ergreift ihn

THIS WEEK'S GUEST ARTIST



ILSE VON ALPENHEIM was born in Innsbruck, Austria, and made her debut at the age of nine. She studied at the Mozarteum in Salzburg with Franz Ledwinka and Winfried Wolf. Since then she has toured extensively all over Europe and has played with most of the major orchestras.

Ilse von Alpenheim has toured the U.S.A., Japan, Australia, New Zealand and other countries in the Far East on two world tours. In recent years she has played with many of the major American orchestras, including Detroit, Cleveland, Philadelphia and the National Symphony in Washington.

Among her recent recordings is the complete set of piano concertos by Joseph Haydn, and she is now finishing a complete set of Haydn's works for piano solo. One of her latest successes on the concert stage was the world première of her husband Antal Dorati's piano concerto in Washington in October 1975, and the European première of the same work in Berlin that December.

*University Musical Society presents
Met soprano Marilyn*

*Horne in recital, on
the University of Michigan campus!*

8:30 pm

Thursday, April 12th

Hill Auditorium

*Tickets at \$4, \$6, \$7, \$8.50, \$10 and \$12 are available by mail or at
Burton Tower, Ann Arbor 48109. Weekdays 9-4:30, Sat. 9-12. For
more information call (313) 665-3717.*

PROGRAM NOTES — *continued*

der Ekel, und der ist der Teufel der ihn halt, *and the theme of disgust that is blared out triumphantly in Don Juan reappears in Zarathustra. In place of the arrogant, triumphant figure conceived and portrayed by Nietzsche, we are shown a man tormented by doubt and disillusion, desperately seeking relief in religion, passion, science, and intellectual ecstasy and finally ending up where he began, in doubt and disillusion.*

(Cecil Gray, *A Survey of Contemporary Music*, 1927)

BURLESKE IN D MINOR FOR PIANO AND ORCHESTRA . . . RICHARD STRAUSS

Strauss composed his *Burleske* at Meiningen in the winter of 1885-86 • The first performance took place on 21 June 1890, at the fifth concert of the 27th session of the Allgemeine Deutsche Musikverein at the City Theatre in Eisenach (the native city of J. S. Bach!); the composer conducted; Eugene d'Albert was the soloist.

First performance in this series: 6 April 1922; Ossip Gabrilóvitch conducted and the soloist was William Bachaus • Last performance in this series: 12 January 1975; Aldo Ceccato conducted and the soloist was Lorin Hollander • Other guest soloists in DSO performances of the work have included Claudio Arrau (1944), Byron Janis (1960) and Glenn Gould (also 1960).

The score calls for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 4 timpani, and strings, in addition to the soloist • Performance lasts about 17 minutes.

It was published in 1894 and bears a dedication to d'Albert.

When Richard Strauss was 21 he gained the post of Assistant Conductor at Meiningen under the eminent Hans von Bülow. It was a fine opportunity. The Meiningen Orchestra was superb and rehearsed every day from 9 a.m. to 1 p.m. Young Strauss learned many scores, the orchestral routine, rehearsal methods, how to deal with musicians — in short, he learned how to conduct under one of the greatest musical figures of the Romantic Era.

Strauss made his debut with the orchestra on 18 October 1885, three weeks after he assumed his responsibilities. He directed his own symphony and played Mozart's C minor piano concerto (K. 491) with his own cadenzas. Johannes Brahms, who was in Meiningen for rehearsals of his Fourth Symphony, attended the concert, and afterwards complimented the young composer, a rare thing for the caustic Brahms — who could not, however, let the compliment stand, adding that Strauss would do well to study the dances of Schubert to develop his melodic invention.

Encouraged by the performance, the reception, and Brahms's praise, Strauss set to work and wrote his *Burleske*. He distributed the parts for rehearsal, and a virtual debacle ensued. The composer himself labeled the composition utter nonsense, and von Bülow, for whom the piece was intended, held that the "Lisztian" piano part was "unplayable." His genius thwarted (Strauss was not the type to feel embarrassed), he shelved the manuscript.

Five years later, he performed it at a festival concert in Eisenach and this time met with success, so much so that publisher Mainauer offered a substantial price for it. Strauss hesitated because, as he wrote to his friend Alexander Ritter, "Now I really am in need of money . . . (but) it goes terribly against me to publish a work about which I am indifferent." It was published.

His opinion of the youthful piece had not altered but he realized that it

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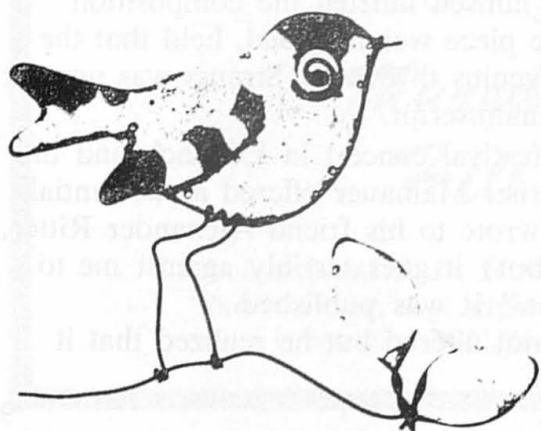
Monday, April 23 *Pianist Alicia de Larrocha and soprano Victoria de los Angeles perform the music of their native Spain in a special one-hour recital.*

Wednesday, April 25 *Conductor Eugene Ormandy and soprano Victoria de los Angeles open the Festival with the music of Hindemith, Ravel, Prokofiev, Mozart, Rossini and Wagner.*

Thursday, April 26 *Riccardo Muti conducts Mendelssohn's Symphony No. 3 and Tchaikovsky's Symphony No. 5.*

Friday, April 27 *Conductor Riccardo Muti and pianist Alicia de Larrocha perform an all-Beethoven program. SOLD-OUT.*

Saturday, April 28 *Eugene Ormandy, conductor; the University Choral Union; and soloists Alma Jean Smith, soprano; Martti Talvela, bass; Alexandrina Milcheva, mezzo-soprano; Zurab Sotkilava, tenor perform Verdi's "Manzoni" requiem. SOLD-OUT.*



All concerts at 8:30 in Hill Auditorium on the campus of the University of Michigan. Tickets for April 23rd are half regular Festival price. Regular Festival tickets are \$4 to \$12 by mail or at Burton Tower, Ann Arbor, 48109, weekdays 9-4:30, Sat. 9-12. For a brochure call (313) 665-3717.

PROGRAM NOTES — *continued*

would appeal to the prestigious virtuosos and bring his name before their audiences. Eventually he apparently reappraised it, because he scheduled the work on his own last concert, which took place in London in 1947.

The word "Burleske" suggests humor, but — and this is a debatable point — Strauss's wit seems not to have been of a classical, lasting type, such as that of Shakespeare or Mozart, or even perhaps of some of Strauss's contemporaries such as Bartok, Nielsen and Stravinsky. Today the *Burleske* simply does not titillate.

But it does have other qualities: its pianistic idiomaticism — it must be a joyous thing to play; its virtuosic orchestral writing — it must be an equal joy to conduct; its fusion of both and the astute balance of substance and genre — good enough to be believable yet histrionic enough not to belie its original ambitious footlight purpose.

TOD UND VERKLÄRUNG, OPUS 24 RICHARD STRAUSS

Strauss began the tone poem *Death and Transfiguration* in 1888 and completed it the following year • The work was published in Munich in April 1891 • The first performance was from manuscript: the composer conducted it at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach on 21 June 1890, the same concert which heard the premiere of the *Burleske*.

The first American performance was given by the Philharmonic Society of New York, Anton Seidel conducting, on 9 January 1892.

First performance in this series: 18 December 1919, conducted by Ossip Gabrilóvitch • Last performance in this series: 14 February 1970, conducted by Thomas Schippers. Strauss himself conducted the DSO in the work at Orchestra Hall on 7 November 1921.

The work is scored for 3 flutes, 2 oboes and english horn, 2 clarinets and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, 2 harps, gong, and strings • It lasts about 23 minutes in performance.

It bears a dedication to Friedrich Roesch, author and composer.

Although he lived until 1949, Richard Strauss's best-known works were composed before World War I. Indeed, his most famous tone poems, *Don Juan*, *Macbeth*, *Death and Transfiguration*, *Till Eulenspiegel*, *Thus Spake Zarathustra*, *Don Quixote*, and *Ein Heldenleben*, were all written before 1900. Hence, although Strauss was the dominant figure in German musical life in the first half of our century, he still must be considered the last great figure of that transitional period referred to as post-romanticism, which began shortly after the Franco-Prussian War of 1870-71 with the works of Wolf and which continued through Mahler and Reger.

In some instances, particularly in the earlier ones, Strauss's tone poems were first performed without programmes but only descriptive titles; the composer insisted repeatedly that his works were to be listened to as music, rather than as narrative descriptions. But partly due to public pressure and partly due to his own increasing predilection for programmatic literalness, Strauss added more explicit descriptions after the composition was finished. Such was the case with *Don Juan*, for example, and with the composition which followed it, *Death and Transfiguration*.

DETROIT SYMPHONY ORCHESTRA

ANTAL DORATI, Music Director

CONCERT CALENDAR FOR THE COMING WEEKS

AT FORD AUDITORIUM UNLESS OTHERWISE NOTED

Thursday evening, March 29 at 8:30

Friday morning, March 30 at 10:45

JAMES DE PREIST, conductor

RUDOLF FIRKUSNY, piano

LEKEU	Adagio for Strings
MARTINU	Piano Concerto No. 2
RACHMANINOFF	Symphony No. 2

Saturday morning, March 31 at 11:00

Saturday afternoon, March 31 at 2:00

YOUNG PEOPLE'S CONCERTS

WILD WEST SHOW

PAUL FREEMAN, conductor

PICKWICK PUPPET THEATRE

TURAN-MIRZA KAMAL, guitar

Saturday evening, April 7 at 8:30

DETROIT SYMPHONY CHAMBER ORCHESTRA

PINCHAS ZUCKERMAN, conductor/violin

EUGENIA ZUCKERMAN, flute

BACH	Violin Concerto in A minor
MOZART	Flute Concerto in G major
HAYDN	Symphony No. 84

Tuesday evening, April 17 at 8:30

ANTAL DORATI, conductor

VLADIMIR ASHKENAZY, piano

BARTÓK	Piano Concerto No. 2
BEETHOVEN	Symphony No. 5

PROGRAM NOTES — *continued*

In his *Life of Ritter*, Hausegger claims that Strauss asked his friend and mentor Alexander Ritter to write the poem which, although it probably should not be judged as poetry, vividly describes the music. Even though he was not listed as its author when the text appeared in the first published score, it is now generally believed that this was the case, that Ritter carefully studied the score and then wrote the poem.

It depicts the final suffering, the recollection of the past, the death, and the apotheosis of a human being. Death is vicious; the transfiguration into Paradise is magnificent.

Like many earlier tone poems, the single movement follows a gigantic free sonata-allegro outline with four narrative sections superimposed. The following analysis breaks up Ritter's text into four sections, coinciding with the musical structure. The literal translation is by Philip Apthorp.

I. *Introduction*: Sleep, Illness, Reverie. *Largo*; C minor; 4/4.

"In the necessitous little room, dimly lighted by only a candle end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of Death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?"

The Introduction is divided into four sub-sections and a codetta. Section I depicts the dimly-lit room where the exhausted man lies (muted strings, low woodwinds, and timpani). Section II recalls the golden time of childhood (oboe, flute and clarinet enter over harp and strings; then oboe and harp are foremost, followed by violin, flute and harp). Section III is a very brief return to the present and the silent room (timpani and strings). Section IV is a prolonged return to the sweet childhood recollection (oboe, flute, and a solo violin are foremost), and the codetta functions as a transition into the exposition by suggesting the renewal of the death struggle (chromatic and dissonant).

II. *Exposition*: Fever and struggle with Death. *Allegro molto agitato*; D-flat minor.

"But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory, and all is silent once more!"

The exposition may be viewed as being in five sub-sections: the main theme, three episodes, and a subsidiary theme. The main theme, announced by a fatalistic thump of timpani, symbolizes the death struggle (full orchestra). The three episodes represent the reaction of the individual, his will to live, and the frightful wrestling back and forth (various orchestral combinations). The subsidiary theme suggests once again the recall of youth (it begins with solo flute over strings, moves to a waltz-like section, and then on to a brief passage again representing the will to live).

III. *Development (and Recapitulation)*: Dreams, childhood, memories, and death. *Meno mosso, ma sempre alla breve*.

PROGRAM NOTES — *continued*

“Sunk back tired of battle, sleepless, as in fever frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth’s saucier play — exerting and trying his strength till he ripens to the man’s fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a ‘Halt!’ thunders in his ear. ‘Make the barrier thy stirrup! Ever higher and onward go!’ And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart’s deepest yearning, he still seeks in his death sweat. Seeks — alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death’s iron hammer, breaks the earthly body in twain, covers the eye with the night of death.”

The Development, the longest of all the sections, is in four sub-sections followed by the recapitulation. Section I depicts the “morning red of childhood” (woodwinds, particularly the flute, alternating with strings, particularly the solo violin). Section II (*Etwas breiter*) portrays “the youth’s saucier play,” ripening “the man’s fight” (various orchestral combinations). Section III (*Appassionato*) continues in the same manner. Section IV alternates between the aspirations of youth and the will to live (trombones), ending in the ominous gloom of the death chamber. The short recapitulation (*Allegro molto agitato*) depicts the brief final conflict with a struggle for the release of the spirit (an ascending chromatic figure).

IV. Coda: Transfiguration. *Moderato*.

“But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.”

Beginning with death and darkness (gong) this section reaches the highest orchestral ecstasy; it is an apotheosis not only of life but of orchestral writing.

TILL EULENSPIEGEL'S LUSTIGE STREICHE, OPUS 28 . . . RICHARD STRAUSS

Strauss completed *Till Eulenspiegel's Merry Pranks* in May 1895 • The first performance took place at a Gürzenich concert in Cologne on 5 November 1895; Franz Wüllner conducted.

First DSO performance: 7 March 1921 under the direction of the composer.

First performance in this series: 20 March 1924; Bruno Walter conducted • Last performance in this series: 21 September 1974; Aldo Ceccato conducted • Other famous guest conductors of the work here have included Willem Mengelberg (1928), Vladimir Golschmann and Fritz Reiner (both 1936), Tauno Hannikainen (1940), Victor de Sabata (1952), Werner Torkanowsky (1961), Eugen Jochum (1962), Josef Krips (1963), Henry Lewis (1970), and Hiroyuki Iwaki (1973 at Meadow Brook).

The work is scored for 3 flutes and piccolo, 3 oboes and english horn, 2 clarinets

in B-flat, clarinet in D and bass clarinet, 3 bassoons and contrabassoon, 6 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, a watchman's rattle, and strings • It lasts about 15 minutes in performance.

Literary historians claim that Till Eulenspiegel ("Tyll Owlglass") was born around 1300 and died around 1350 near Lübeck. The earliest printed version of the legend appeared in Strasbourg in 1519. It was written by Dr. Thomas Murner, a defrocked Franciscan. Versions were soon published in other countries, the first one in English appearing around 1530.

John George Robertson, a German literature scholar, writes of Till: "He is the wily peasant who exercises his wit and roguery on the tradespeople of the towns, above all, on the innkeepers; but priests, noblemen, even princes, are also his victims. His jests are often pointless, more often brutal. . . . The satire of the chapbook turns on class distinctions, and it might be described as the retaliation of the peasant on the townsman who in the 14th and 15th centuries had begun to look down upon the country boor as his inferior."

Characteristically, Strauss divulged the program for *Till Eulenspiegel* only begrudgingly and, even then, it was in three different phases, so that one hardly knows how literal the program really is. At first, the composer refused to go beyond the title. But then conductor Franz Willner managed to coax the following from the reticent musical storyteller:

"It is impossible for me to furnish a program to 'Eulenspiegel'; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offense. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two 'Eulenspiegel' motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them."

Finally, the composer was persuaded by the Strauss scholar Wilhelm Mauke to write the guidelines in a score. Mauke rewrote the description in the following capsule version:

"Once upon a time [violins] there was a prankish rogue [french horn theme followed by another featuring the clarinet], ever up to new tricks, named Till Eulenspiegel. Now he jumps on his horse and gallops into the midst of a crowd of market women [oboes and clarinets], overturning their wares with a prodigious clatter [timpani]. Now he lights out with seven-league boots; now conceals himself in a mousehole. Disguised as a priest, he 'drips with unction and morals,' yet out of his robe peeps the scamp [a pious theme closing with glissando strings as he rips off the garb]. As a cavalier he makes love, at first in jest, but soon in earnest, and is rebuffed. He is furious, and swears vengeance on all mankind [loud exclamation in unison horns], but meeting some 'philistines' he forgets his wrath and mocks them [peasant dance]. At length his hoaxes fail. He is tried in a Court of Justice and is condemned to hang for his misdeeds [drum roll]; but he still whistles defiantly as he descends the ladder. Even on the scaffold he jests. Now he swings; now he gasps for air; a last convulsion [descending major seventh intervals in bassoons, horns, trombones, and tuba]. Till is dead."

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