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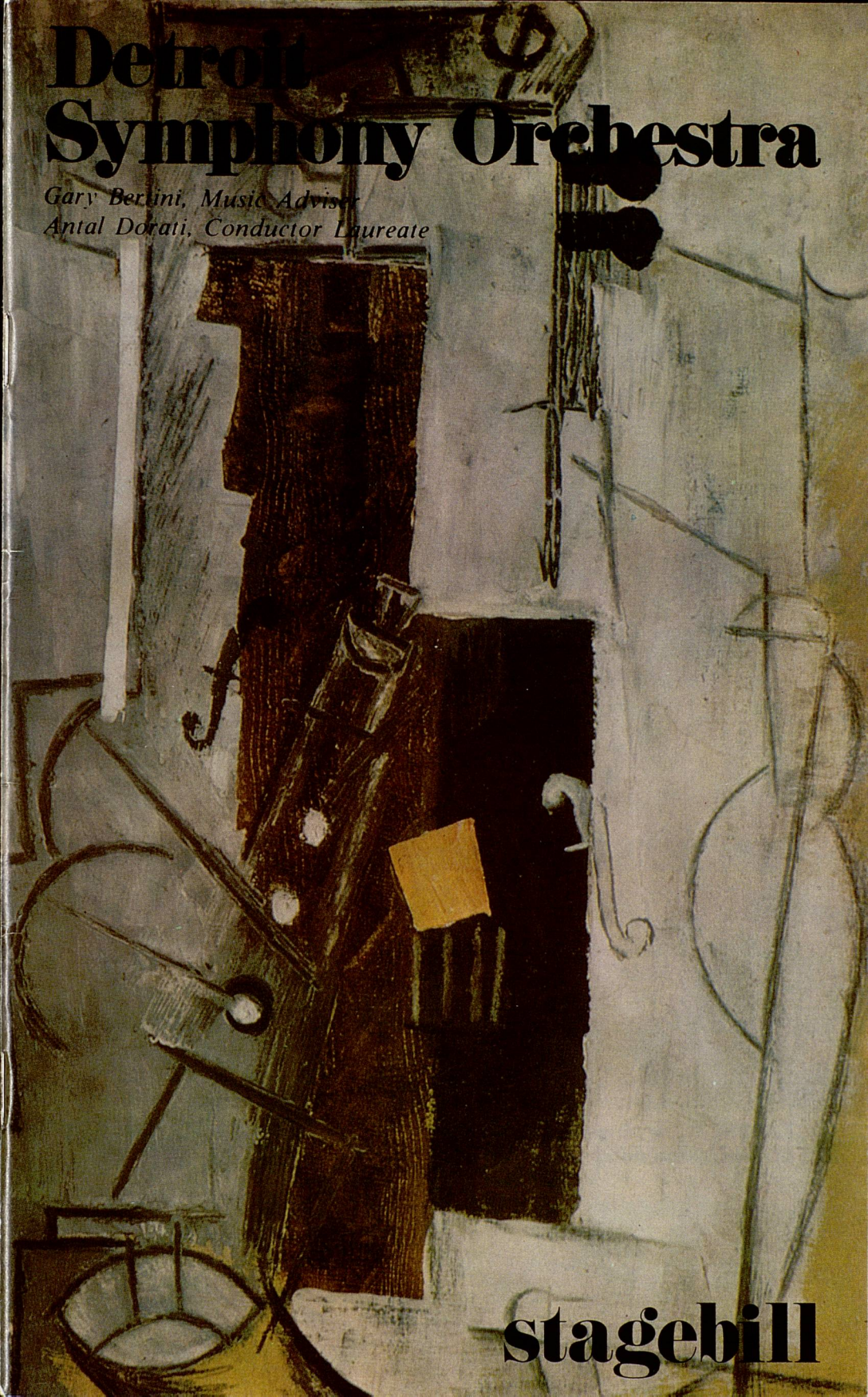
Gary Berlini, Music Adviser
Antal Dorati, Conductor Laureate



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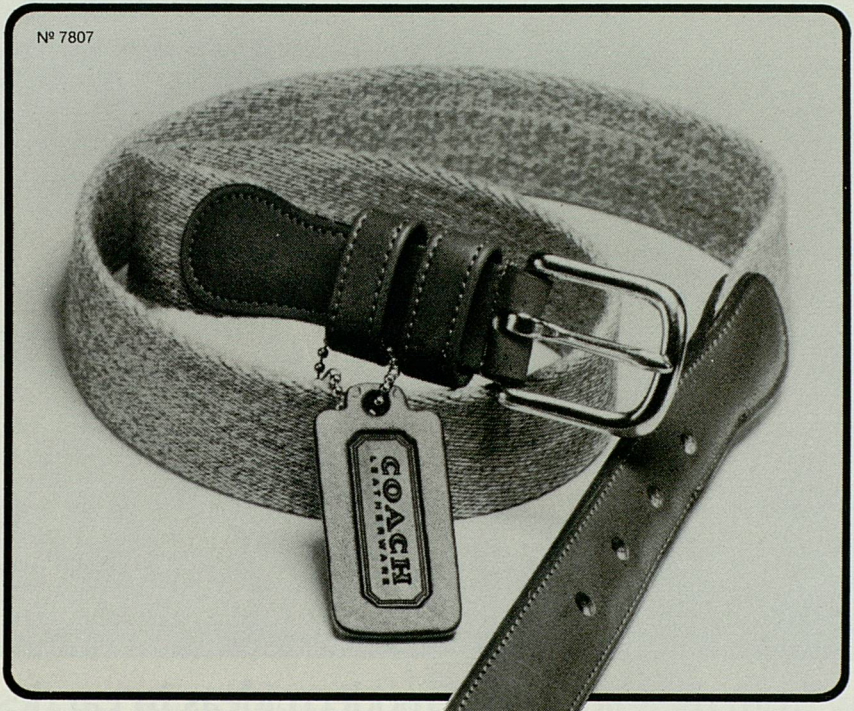

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WINTER 1982

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Cover photograph by Yoichi R. Okamoto

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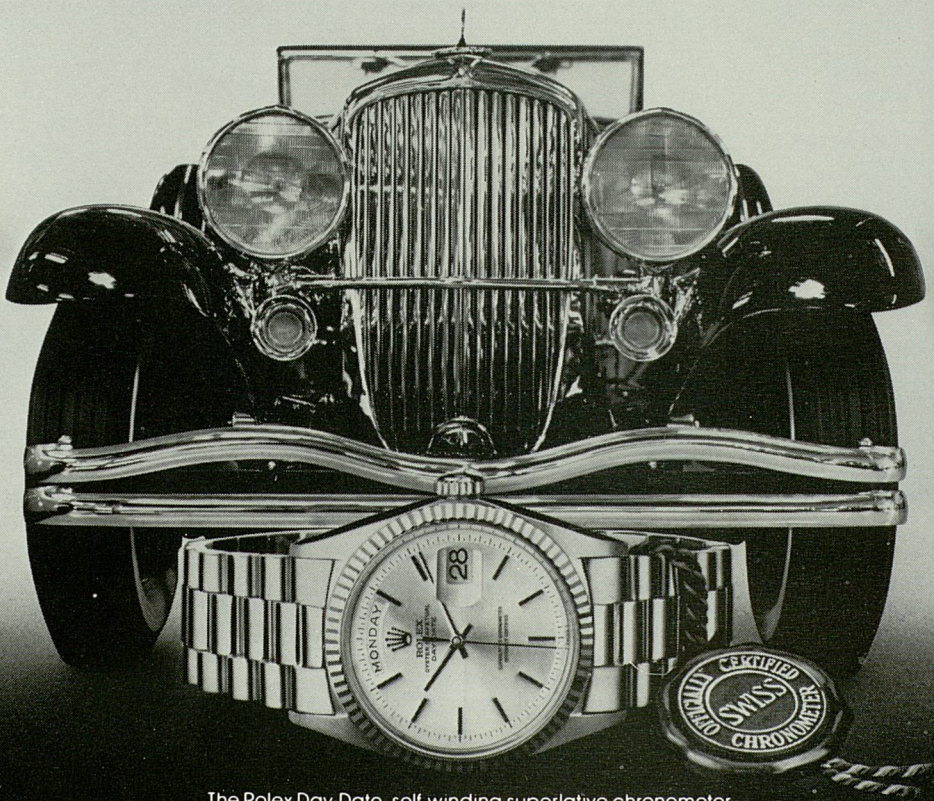

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Mahler Mania

My own case of Mahlermania began in January 1948, on my thirteenth birthday. My musical experience at that time was limited to the radio, and in those days the Sunday afternoon programs (broadcast by the New York Philharmonic) were frequently purged of anything too adventurous, lest conservative listeners tune out. Mahler's *Das Lied von der Erde* was deemed uncontaminating, though (unlike his Sixth Symphony, which had just received its American premiere under Dmitri Mitropoulos), and January's performance, led by Bruno Walter, with Kathleen Ferrier and Set Svanholm as soloists, went out over the airwaves. Somewhere between the opening horn call and the final release of the violins' yearning high E into the shimmering C major tapestry of "Die liebe Erde Alluberall Bluht auf im Lenz...," I was hooked—as were, I have since learned, not a few others of my generation.

It was the right moment. Bruno Walter and the Philharmonic musicians had recently recorded the Fourth and Fifth Symphonies, to go along with Walter's pre-war Viennese live-performance recordings of the Ninth and *Das Lied*. These were complemented by Eugene Ormandy's recording of the Second, with Minneapolis, and Mitropoulos' Minneapolis First Symphony. In their 78 RPM form, these albums were bulky and cumbersome

David Hamilton

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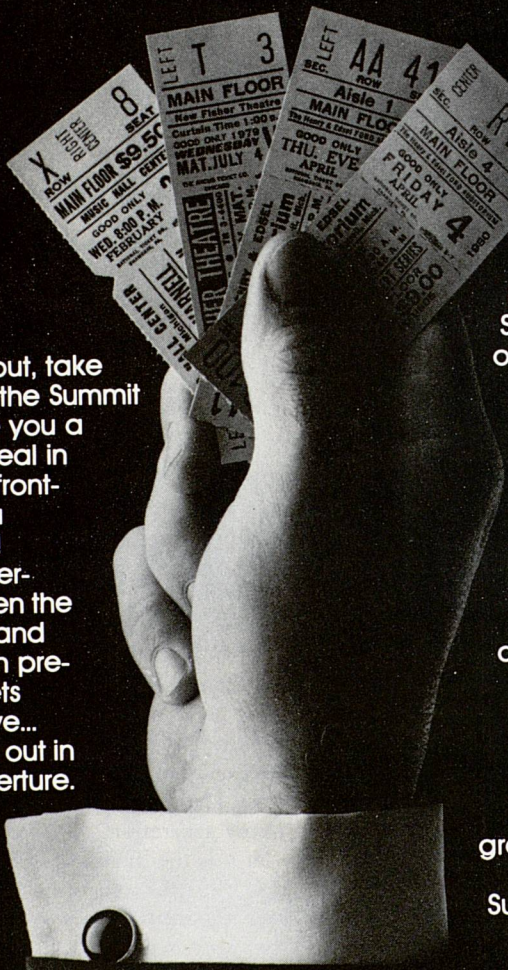

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to play, their frequent side breaks inimical to Mahlerian time spans. Very soon came the LP record, fortunately, bringing seamless continuity and ease of handling—and a freshet of new recordings. At last I did hear the Sixth Symphony, a sufficiently terrifying emotional experience in this form, although only later, in live performance did I fully receive the special impact of say, that unearthly sound that begins the last movement: the celesta and harp arpeggios, the string tremolos, and then that upreaching line that falls again to thuds of doom while major turns to minor as if it may never turn back again.

It was wonderful to have these recordings. Some of those first Mahler LPs came from obscure, probably pseudonymous Viennese orchestras, or from live performances imperfectly captured, but they served at least to sharpen the ears for the next concert performances. And these, happily, were becoming more frequent; the contagion was spreading. The Mahler epidemic was on.

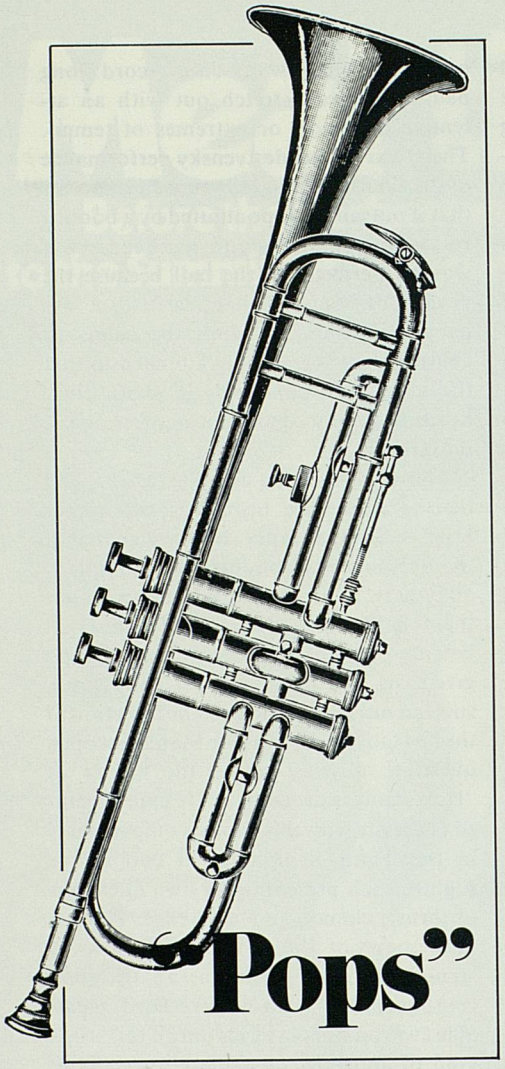
Surfeited as we may be by multiple complete recordings of the symphonies, by their accompanying liner notes, by learned (and not so learned) arguments about performances and editions, by Baron la Grange's exhaustive compilation of every biographical scrap, the living sound of the symphonies, heard in close succession, is still a special event. It is a rare live performance at which I have not received some new insight into these works, an insight that recordings could not have given. The Eighth Symphony is impressive enough, God knows, but only in the flesh can you feel the entire scale of the music—not just the big climaxes, but the special weight of enormous forces operating at the lowest dynamic levels, as when the full chorus whispers the beginning of Goethe's paean to the "Ewigweibliche."

An audience matters, too. The stillness of thousands of people is vastly more breath-catching than that of a few people gathered around a loudspeaker (there's no surface noise or tape hiss, either). Any recording producer will tell you that certain things, marvelous in the hall, cannot be brought off on a record: long pauses that can stretch out with an attentive audience, or extremes of tempo. There was a Rozhdestvensky performance of the Fourth, about ten years ago, so slow that it outran the tape allotted by a bootleg recordist of my acquaintance; yet it worked perfectly in the hall because the details of Mahler's orchestration, dynamics shifting to change the colors of chords, were so carefully attended to that the tone itself, constantly in subtle flux, became a new dimension of musical movement.

These are vast and complex works, and their performance history is still rather brief—about a century shorter than that of the Beethoven symphonies, for example—and there is much less consensus about their shape and significance. The internal balance of the classical symphony, already given, by Beethoven's Fifth and Ninth, such an influential shove in the direction of the last movement, was for Mahler an open question, as was indeed the matter of "How many movements?" He experimented endlessly with this, from six movements in the Third Symphony to two in the Eighth, each presenting its own dilemmas of thrust, climax, and coherence. The last movement of the Seventh has always struck me as a problem, an illogical consequence of what has preceded, palatable even on its own terms only if taken as a kind of appended showpiece for virtuoso orchestra (one with an exceptionally secure trumpet section!). But I hope that some day, a performance will show me that it does fit, after all—that I was asking it the wrong questions. (It's probably no coincidence that the Schubert piano sonatas have emerged into wider public favor during the same years as the Mahler symphonies, as audiences learned to appreciate a continuity based on something other than Beethovenian concision.)

As might be inferred from all the above, my own case of Mahlermania is doing quite well, thank you. So, it would seem, is nearly everyone else's. There must be a lot of us out there.

David Hamilton is music critic of The Nation.



Pops"

"The music-hall singer attends a series of masses and fugues and "Ops" by Bach, interwoven with Spohr and Beethoven, at classical Monday Pops."
(Gilbert and Sullivan, *The Mikado*, 1885)

If Gilbert and Sullivan weren't pulling our leg, pops concerts in London in the 1880s have about as much in common with those today as the bustle does with the mini-skirt. The first concerts to bear the name "Pops" were the Monday and Saturday concerts in St. James's Hall in London, organized to bring great music, especially chamber music, to a mass audience. The concerts, which ran from 1859 to 1898, fitted the Victorian view of music as an agent of moral uplift.

At the same time, quite a different pops tradition was established in the United States. When Henry Lee Higginson founded the Boston Symphony Orchestra in 1885, he made provision for "as many serious concerts of classical music as were wanted, and also...at other times, and more especially in the summer, concerts of a lighter kind of music."

Thus were born the Boston Symphony Promenade Concerts, later renamed Boston Pops, which from the beginning aimed at entertainment rather than edification. In its first forty-five years of existence, the Boston Pops had its ups and downs. But with the accession of Arthur Fiedler in 1930, the Pops became a national institution setting the pattern for similar concert series across the country.

Fiedler retained the format he inherited from his predecessors—two segments of light classical music, and a concluding section of popular music. It was here that Fiedler broke new ground. Dissatisfied with the prissiness of the old-fashioned pops concert, Fiedler scoured the field of popular music for material that could be played by a symphony orchestra. Nothing fell outside his grasp, from Leroy Anderson to the Beatles, and he had a knack for striking an ideal balance between levity and seriousness.

Among those following in Fiedler's footsteps today is Richard Hayman, who was for many years the principal arranger for the Boston Pops, and who now has an active career as a pops conductor. "Fiedler had a successful formula at the Boston Pops," Hayman says. "It was like a meal, with a light appetizer, a steak in the middle and a little dessert at the end. Of course each conductor has his own way of doing things, but good music is good no matter

(continued on page 44)

Michael Fleming

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Detroit Symphony Orchestra

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Weekender Pops

Thursday evening, March 4, 1982 at 8:30
Friday evening, March 5, 1982 in Hill Auditorium, Ann Arbor at 8:30
Saturday evening, March 6, 1982 at 8:30

ERICH BERGEL, *conductor*
RADU LUPU, *piano*

SCHUBERT — Symphony No. 8 in B minor, D. 759 ("Unfinished")
- Allegro moderato
- Andante con moto

BEETHOVEN — Concerto No. 2 for Piano and Orchestra in B flat Major, Op. 19
- Allegro con brio
- Adagio
- Rondo: Allegro molto

Radu Lupu

Intermission

LUTOSLAWSKI — Concerto for Orchestra
- Intrada: Allegro maestoso
- Capriccio notturno e Arioso: Vivace
- Passacaglia, toccata e corale: Andante con moto

Mr. Lupu plays the Steinway Piano.

Steinway Piano

London Records

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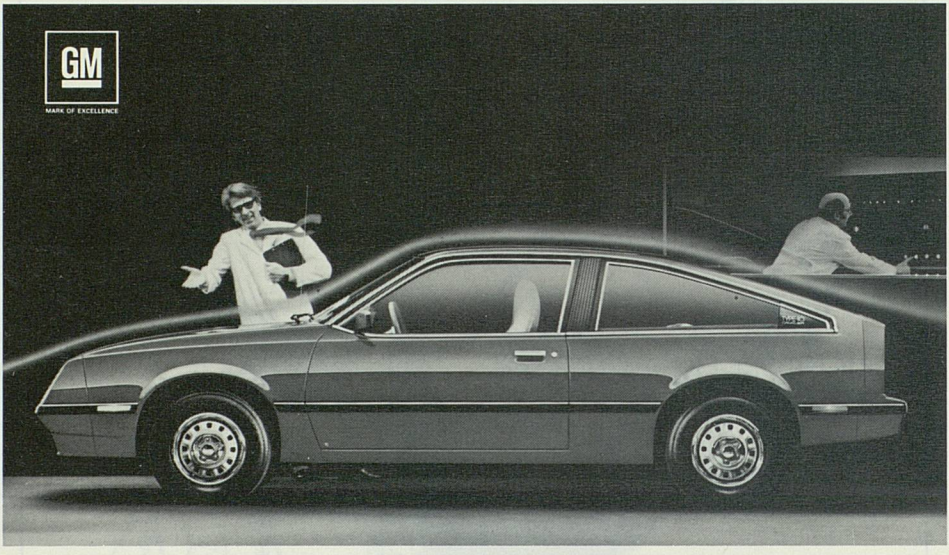

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PROGRAM NOTES

Symphony No. 8 in B Minor, D. 759 ("Unfinished")
FRANZ SCHUBERT
Born Lichenthal, near Vienna, 1797
Died Vienna, 1828

Schubert began this symphony on 30 October 1822. It was first performed on 17 December 1865, at a concert of the Gesellschaft der Musikfreunde, conducted by Johann Herbeck.

First performance in this series: 5 November 1916; Weston Gales conducted. Last DSO performance 2 November 1978, Schubert Festival; Antal Dorati conducted.

The work is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, and strings.

Schubert's *Unfinished Symphony* has been so well known and so well loved for over a century that it is sometimes difficult to believe that it was lost to the world for more than 40 years.

Schubert dated the manuscript of the symphony fragment 30 October 1822. He wrote two movements, as nearly perfect as any in all musical literature, made some sketches for a third and then, for reasons that have been the subject of endless conjecture, put the score aside.

The following April (1823) some friends of the composer proposed his name for honorary membership in the Styrian Music Society of Graz. Schubert was duly elected, and in a letter of acceptance written in September, he wrote, "To express my gratitude with music, I shall take the liberty of sending your honorable society, as soon as possible, a full score of one of my symphonies." It was this? that sent the *Unfinished Symphony* into 42 years of oblivion.

The two men most responsible for promoting Schubert's election were his friends, Josef and Anselm Hüttenbrenner. In 1865, Josef Hüttenbrenner approached Johann Herbeck, conductor of the concerts of the Gesellschaft der Musikfreunde

(Society of Friends of Music) in Vienna, and tried to interest him in performing a composition by his brother, Anselm. Perhaps to bait Herbeck's interest, he also told him that Anselm had in his possession a number of unperformed Schubert manuscripts, among which was a fine symphony in B Minor, unfortunately incomplete.

Herbeck needed no further persuasion. In no time at all, he set out for Graz on the pretense of accompanying a relative to a health resort. Once there, he ran into Anselm at an inn and told him that he might be interested in playing one of his works. Anselm was delighted, and took the conductor home and showed him ten overtures he had written. After selecting one and promising to perform it, Herbeck asked him if, perchance, he had any Schubert manuscripts.

Concerto No. 2 for Piano and Orchestra in B flat Major, Op. 19
LUDWIG VAN BEETHOVEN
Born Bonn, 1770
Died Vienna, 1827

This concerto was composed in 1794. The first performance probably took place on 29 March 1795, at the Burgtheater in Vienna; the composer was the soloist. Beethoven revised it and performed it again in Prague three years later. The original version is not extant. The revised version was published in 1801. The manuscript bears a dedication to Karl Niki, Lord of Nikelsberg.

First performance in this series: 13 December 1956; Paul Paray conducted; Leon Fleisher was the soloist. Last performance in the Ford Auditorium series: March 1977. James Laughram conducted; Emanuel Ax was the soloist.

The work is scored for flute, 2 oboes, 2 bassoons, 2 horns, and strings, in addition to the soloist. Performance lasts about 30 minutes.

According to the accounts of his contemporaries, Beethoven was as great a pianist as he was a composer, and there are many tales of famous pianists of the time who avoided competition and comparison with him. Carl Czerny (1791-1857), Beethoven's pupil and Liszt's teacher, who is remembered now only as the composer of a great quantity of piano study material, wrote that "Beethoven's playing was notable for its tremendous power, unheard-of bravura and facility....He had practiced day and night during his youth and worked so hard that his health suffered. Beethoven's playing of slow and

sustained music made an almost magic impression on the listener and, so far as I know, has never been surpassed."

Early in his career, Beethoven took Mozart's Piano Concertos as his model, expanded and adapted their form and idiom to his own style of execution and to the piano of the time. Mozart had been the greatest pianist of his but his playing was weakened, Beethoven told Czerny, by his having started on the harpsichord, in his youth, before pianos were widely available. Beethoven's first three Piano Concertos are amplifications and, to a degree, modernizations of Mozart's.

When young Beethoven made his first appearance in Vienna, on March 29, 1795, at a concert for the benefit of the Widows and Orphans Fund of the Society of Musicians, he played this Piano Concerto. He had probably begun to work on it in 1794, but two days before the concert, according to an account of the event by one of his friends, he had still not written out all the music. He worked on the last movement "while suffering from a severe colic, which frequently afflicted him. I relieved him with simple remedies as best I could, while in the next room sat four copyists to whom he handed page after page of music" from which they prepared the parts for the accompanying orchestra.

After the hurried preparation of this premiere, Beethoven revised the Concerto and put it into its final form for his visit to Prague in 1798. It was first published in 1801. Beethoven often played it in later years, too, and around 1809 he wrote out a long first-movement solo cadenza, which until then had usually been improvised at each performance.

The three movements of this Concerto are a long and symphonically developed *Allegro con brio*, a serious and expressive *Adagio* that is a dialogue of soloist and orchestra on a single subject, and a highly rhythmic final rondo, *Molto allegro*.

Mr. Lupu plays his own cadenza.

Concerto for Orchestra
WITOLD LUTOSLAWSKI
Born Warsaw, 1913

Lutoslawski began his *Concerto for Orchestra* in 1950 and completed it four years later. The first performance took place in Warsaw under the direction of Witold Novicki, on 26 November 1954. The first performance in the United States took place in Cleveland on 4 December 1958; Stanislaw Skrowaczewski conducted the Cleveland Orchestra.

First performances in this series: January 1 and 2, 1971; Sixten Ehrling conducted.

The score calls for three flutes, 2 piccolos, 3 oboes, English horn, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 4 horns, 4 trumpets, 4 trombones, tuba, timpani, bass drum, snare drum, 3 side drums without snares (soprano, alto, tenor), military drum, 3 cymbals, tam-tam (gong), tambourine, xylophone, bells, celesta, piano, 2 harps, and strings.

It bears a dedication to Witold Novicki.

Witold Lutoslawski is recognized as one of the eminent figures in twentieth-century Polish music and has been a significant force in the musical resurgence that has taken place in that country since World War II.

For those listeners familiar with Bartók's famous composition bearing the same title, written eleven years earlier, the principles of Lutoslawski's *Concerto* are easily grasped. He utilizes the Baroque concept of the concerto grosso in which small groups of players (referred to as concertare or principale) compete with the full orchestra (*ripieni or tutti*). He also attempts to display the infinite possibilities of each instrument—in solo, combined with the other instruments of its section, as well as with all other workable combinations with other kinds of instruments. He thereby creates a virtuosic instrument out of the orchestra itself as well as each of its components and their combinations. This technique demands a composer of tremendous instrumentational knowledge and orchestrational ability, and Lutosawski succeeds admirably. And incidentally, as Bartók infused his work with Hungarian folk music, Lutoslalwski spices his with Polish folk melodies and rhythms. It is in three movements:

Movement I. *Intrada: Allegro maestoso.* The word "Intrada" signifies an opening section, festive in character. The movement is in three distinct sections.

Movement II. *Capriccio Notturno e Arioso: Vivace.* Also in three sections, this movement begins with a nocturnal evocation, leads into the middle arioso section, Slavic in quality, and returns to the Capriccio.

Movement III. *Passacaglia, Toccata e Corale: Andante con Moto.* Again, the movement consists of three sections as spelled out in its title. The Passacaglia begins traditionally with the bass theme set forth by the harp and pizzicato basses. There follow fifteen brilliant variations. The toccata which follows is marked *allegro guisto.* It develops a theme derived from the passacaglia subject. The composition ends with a Bachian chorale and an extensive, exciting coda.

BEETHOVEN ON COMPOSING

I carry my thoughts about me for a long time, often a very long time, before I write them down; meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things, discard, and try again until I am satisfied. Then, however, there begins in my head the development in every direction, and, inasmuch as I know exactly what I want, the fundamental idea never deserts me—it arises before me, grows—I see and hear the picture in all its extent and dimensions stand before my mind like a cast, and there remains for me nothing but the labor of writing it own, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas. That I can not tell you with certainty; they come unsummoned, directly, indirectly—I could seize them with my hands—out in the open air; in the woods; while walking; in the silence of the nights; early in the morning; incited by moods, which are translated by the poet into words, by me into tones that sound, and roar and storm about me until I have set them down in notes.

Said to Louis Schlösser, a young musician, whom Beethoven honored with his friendship in 1822-23.

(MEET THE ARTISTS *continued on page 29*)

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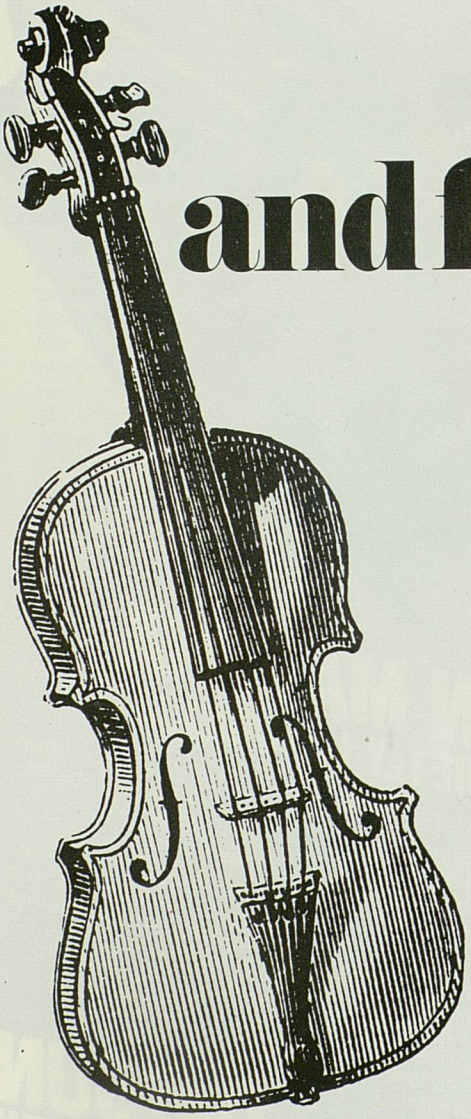


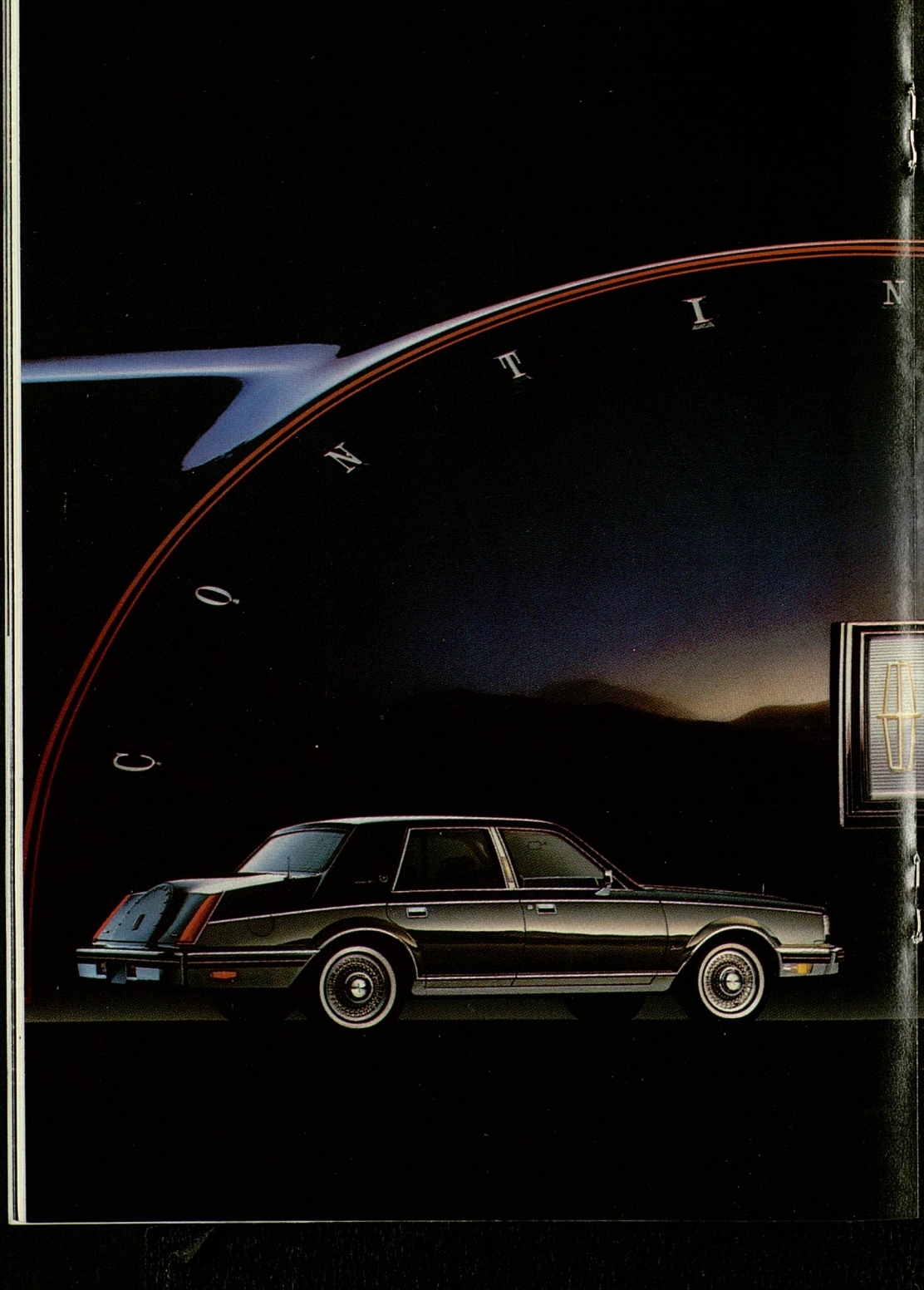
fiddles and fiddlers

Dr. Samuel Johnson, although he was little accomplished in music, once made a shrewd observation about violinists to James Boswell: "There is nothing, I think, in which the power of art is shown so much as in playing on the fiddle. In all other things we can do something at first. Any man will forge a bar of iron, if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddlestick and he can do nothing."

In other words, as many a boy or girl (not to mention their next-door neighbors) have discovered to their sorrow, learning the violin is far from a short or simple task. Anyone can make an instant beginning upon the piano keyboard; it's possible to draw respectable sounds from a number of wind instruments within a reasonable time. But hand a violin and bow to a neophyte and ask him to play and he is as helpless as if you put him inside a space capsule and bid him fly to the moon.

This is true even though the scientific

Herbert Kupferberg


CONTIN

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principles by which a violin emits sounds are easily understandable, and the basic materials of the instrument are simple almost to the point of hominess. A bit of 19th century doggerel describes the procedure and the component parts this way:

A squeak's heard in the orchestra,
The leader draws across
The intestines of the agile cat
The tail of the noble hoss.

Cat and hoss notwithstanding, the violin itself is perhaps the most expressive, sensitive and versatile instrument ever devised by man. It is beautiful to the eye no less than to the ear; like the egg or the scallop shell it has a shape uniquely and unmistakably its own. Its elaborate curvature, its narrow f-shaped openings, its richly burnished coloration all give it—along with the other members of the string family, which it heads—an air of somehow possessing a hidden musical depth and wisdom. The feeling is enhanced by the antiquity of many of the violins still in use today, for no one has ever surpassed, or even equalled, the art of the violin-makers of 17th century Brescia and Cremona. Violinists today are invariably eager to play old instruments whenever they can find or afford them; wind and brass players, on the other hand, prefer their instruments new.

The mystic lure of the violin is reflected in its manifestations in stories and novels. For a character in a work of fiction to play the fiddle can almost always be taken as a sign of superior, or even superhuman, attainments. In E.T.A. Hoffman's fantasy, *Antonia's Song*, Councillor Krespel is a learned lawyer who for a hobby makes his own violins—the finest in the world—and then after playing each instrument once, hangs it alongside the others, never touching it again. The larger-than-life hero of Saul Bellow's *Henderson the Rain King*, in his pursuit of sanity, takes up the violin: "One day as I was poking around in a storeroom I found the dusty case and I opened it, and there lay the instrument my father used to play, inside that little sarcophagus, with its narrow scrolled neck and incurved waist and the hair of the bow undone and loose all around it."

Probably the most remarkable of all literary violinists is Sir Arthur Conan Doyle's great detective Sherlock Holmes. His mastery of the instrument is such that, according to his companion and biographer Dr. John H. Watson, he can even play "sonorous and melancholy" chords with his Stradivarius not in its normal position under the chin but carelessly "thrown across his knee"—an amazing feat. Clearly the violin is symbolic of Holmes' eccentric but awesome intellect; it is no surprise to find that he makes ingenious use of the instrument to help him run down a notorious jewel thief in *The Adventure of the Mazarin Stone*.

But the image of the violinist as a figure of extraordinary artistic prowess and personal magnetism is by no means a fictional affair; it is reflected in the actual careers of dozens of performers who have become almost legendary over the years. While illustrious keyboard players have existed at least since the days of the Bach family, the great solo bravura pianist did

(continued on page 46)

Kathleen Winkler performs the Mozart Violin Concerto No. 4 on January 14 & 16.

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MEET THE ARTISTS

ERIC BERGEL, *conductor*

Eric Bergel was born in Romania to a family that was as cosmopolitan as it was musical: his father, a violinist, was a native of Luxembourg and his mother was Spanish. At an early age, Bergel joined his father and two musical brothers in a family string quartet. In addition to the violin, which his father taught him to play, Bergel has studied the flute, trumpet, French horn, and percussion, although the pipe organ has been his major performing instrument. From 1959 to 1971, he was chief conductor of Romania's finest orchestra, the State Philharmonic of Cluj.

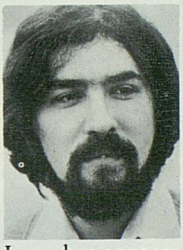
As an organist, Bergel naturally had a great affinity for the music of Bach, which led him to analyze the master's "Art of the Fugue" and to complete the final, unfinished fugue. This outstanding musical scholarship came to the attention of Herbert von Karajan, who invited Bergel to come to West Germany and to make his first of many appearances with the Berlin Philharmonic. Currently, in his additional roles of scholar and teacher, Bergel is University Professor of Berlin's Hochschule der Kunste. Also an author, the first volume of his *JOHANN SEBASTIAN BACH—DIE KUNST DER FUGE* has recently been published by the prestigious Brockhaus Musikverlag.

Since he made his U.S. debut with the Houston Symphony in 1975, Erich Begel has conducted the Chicago Symphony and the orchestras of Buffalo, San Diego, San Francisco, St. Louis, and Toronto. In May 1979, immediately prior to his leading that orchestra on a highly-acclaimed tour to Mexico, Begel was named Principal Guest Conductor of the Houston Symphony.

Although Bergel continues to build an extraordinary career in the United States, he is becoming equally well-known overseas, where he has appeared with such august European ensembles as the Orchestre de Paris, Madrid Philharmonic, Rome's Santa Cecilia, Vienna, Berlin, Royal Philharmonics and London Symphony. He is also much in demand as a leader of Europe's major radio orchestras, notably those of Bavaria, Berlin, Hamburg, Rome, Scotland, and the B.B.C. Welch, of which he is chief conductor. As his reputation grows worldwide, he has now conducted orchestras in Israel, Japan, New Zealand, and South Africa.

Maestro Bergel made his DSO debut appearances in April 1981.

RADU LUPU, *pianist*



Following his first major American appearances with the Cleveland Orchestra and Daniel Barenboim in New York in 1972, and an enormous success with the Chicago Symphony under Carlo Maria Giulini, Mr. Lupu has appeared and been re-engaged in every important American city, including Los Angeles, New York, Washington, D.C., Boston, Detroit, Philadelphia, and San Francisco. In Europe, he is a regular visitor to all the great music centers—both in recital and orchestral concerts. He has been a soloist with the Berlin and Vienna philharmonics, and has performed with the Concertgebouw as well as l'Orchestre de Paris. He also appears regularly with the Israel Philharmonic.

Radu Lupu was born in Romania and began studying the piano at age six. He made his public debut with a complete program of his own music at twelve. He continued his studies for a number of years with Florica Muzicescu and Cella Delavrancea. In 1961 he was awarded a scholarship to the Moscow Conservatory and remained there for seven years. During this formative period, his teachers included Heinrich Neuhaus and his son, Sviatoslav Neuhaus. While still at the Moscow Conservatory, he won First Prize in three competitions: the 1966 Van Cliburn, the 1967 Enesco International and the 1969 Leeds Piano Competition.

His last appearances with the DSO were on March 21 and 22, 1980.

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Next Week's Concerts

Erich Bergel returns to the DSO podium next week in Ford Auditorium to conduct a program which includes Vaughan Williams' *Fantasia on a Theme by Thomas Tallis for Double String Orchestra* and the Franck *Symphony in D Minor.* Guest soloist will be violinist Edith Peinemann, who will perform Khatchaturian's *Concerto for Violin and Orchestra.* Performances are scheduled for 8:30 p.m. on Thursday, March 11 and 10:45 a.m. on Friday, March 12.

The Artists

Eric Bergel was born in Romania to a family that was as cosmopolitan as it was musical: his father, a violinist, was a native of Luxembourg and his mother was Spanish. At an early age, Bergel joined his father and two musical brothers in a family string quartet. In addition to the violin, which his father taught him to play, Bergel has studied the flute, trumpet, French horn, and percussion, although the pipe organ has been his major performing instrument. From 1959 to 1971, he was chief conductor of Romania's finest orchestra, the State Philharmonic of Cluj.

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Although Bergel continues to build an extraordinary career in the United States, he is becoming equally well-known overseas, where he has appeared with such august European ensembles as the Orchestre de Paris, Madrid Philharmonic, Rome's Santa Cecilia, Vienna, Berlin, Royal Philharmonics and London Symphony. He is also much in demand as a leader of Europe's major radio orchestras, notably those of Bavaria, Berlin, Hamburg, Rome, Scotland, and the B.B.C. Welch, of which he is chief conductor. As his reputation grows worldwide, he has now conducted orchestras in Israel, Japan, New Zealand, and South Africa.

Maestro Bergel made his DSO debut appearances in April 1981.

Edith Peinemann, *violinist,* was born in Mainz, Germany, where her father, Robert Peinemann, was concertmaster of the Mainz Symphony Orchestra. She was tutored by her father until she was 14 and then by the great German violinist Heinz Stanske. A scholarship to study with Max Rostal in London followed, and from 1953 to 1956 she continued her training there. Her career moved ahead steadily with recitals and concerts in and around London and Europe. Then in 1962 she made her American debut with the Cincinnati Symphony Orchestra with Max Rudolf.

Her distinguished career since that time has brought her to every major orchestra in the United States and Europe, including the Vienna Symphony, Munich Philharmonic, Zurich Tonhalle Orchestra, Concertgebouw Orchestra, Royal Philharmonic, Stuttgart State Orchestra, Berlin Philharmonic, the Cleveland Orchestra, the Chicago, Cincinnati, Detroit, Pittsburgh, and National symphonies, and the Los Angeles Philharmonic.

Miss Peinemann plays the Guarneri del Sesu violin. Her last appearances with the Detroit Symphony were on March 1 and 3, 1978, under the baton of Warner Torkanowsky.

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Con brio: Spiritedly. (CNB tellers always treat you *con brio*.)

Largo: Large, broad, stately. (The list of CNB services is definitely *largo*.)

Andante: Somewhat slow. (If your bank handles your accounts *andante*, you should talk to the Talking Bank.)

A capriccio: Free and fanciful. (With your money earning 5-1/4% interest in a CNB Interest-on-Checking account, you'll feel *a capriccio*.)

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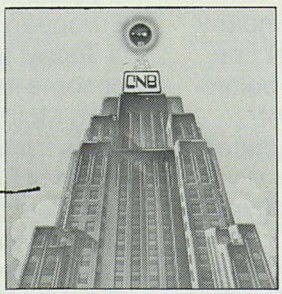

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The Critics Cornered

Whether you like them or not, whether you agree with them or not, the Critics—individually and in a body—will be with us for a long time. Here is a roundup of critical opinion on the creatures themselves: praise and scorn, analysis and definition, truth and hyperbole.

Compiled by Paul Steiner

"A critic is a man who knows the way but can't drive the car." —*Kenneth Tynan*

"It is through criticism that the race has managed to come out of the wood and lead a civilized life. The first man who objected to the general nakedness, and advised his fellows to put on clothes, was the first critic." —*E.L. Godkin*

"Criticism is a disinterested endeavour to learn and propagate the best that is known and thought in the world." —*Matthew Arnold*

"A critic is a man whose watch is five minutes ahead of other people's watches." —*Saint-Beuve*

"I find that when I dislike what I see on the stage that I can be vastly amusing, but when I write about something I like, I find I am appallingly dull." —*Max Beerbohm*

"People want critics to be more and more one of them ....Critics may wind up becoming Gallup Polls rather than dispensers of judgment." —*Judith Crist*

"There are two kinds of dramatic critics: destructive and constructive. There are two kinds of guns: Krupp and pop." —*George Jean Nathan*

"To many, dramatic criticism must seem like an attempt to tattoo soap bubbles." —*John Mason Brown*

"A dramatic critic is a person who surprises the playwright by informing him what he meant." —*Wilson Mizner*

"The critic leaves at curtain fall/To find, in starting to review it/He scarcely saw the play at all/For watching his reaction to it." —*E.B. White*

Playwright and critic Oscar Wilde

"Theatrical criticism is a branch of reporting. Like every other branch, it can, in general, only give to one ephemeral moment of life a second ephemeral moment of revival in print." —*Eric Bentley*

"You don't expect me to know what to say about a play when I don't know who the author is, do you?...If it's by a good author, it's a good play, naturally. That stands to reason." —*George Bernard Shaw*

"You just shut up and take your lumps (from the critics). When they liked you, you took it, when they hate you, you have to take it too." —*Robert Aldrich*

"If Attila the Hun were alive today, he'd be a drama critic." —*Edward Albee*

"It's much easier to satisfy the reviewers than to satisfy an audience." —*Menasha Skulnik*

"When critics disagree, the artist is in accord with himself." —*Oscar Wilde*

stage•note

VIOLIN, The main representative of bowed chordophones, or "fiddles"

* The classic violin emerged sometime between c. 1550 and 1600. It evolved from several earlier types, each of which contributed essential features.
* Salomone Rossi (1587-1630) and Giovanni Battista Fontana of Brescia (d. 1631) were among the first composers of solo violin music. The instrument's virtuosity was exploited by composers Biagio Marini (1595-1665) and Carlo Farina (1600-1640), who made use of double-stops. trills, pizzicato, and tremolos. After 1650, the Italian composers explored the true musical qualities of the violin and nurtured its expressive "singing" style. Corelli and Vivaldi were central to the violin's move toward artistic sophistication.
* Among the first virtuoso violinists were Carlo Farina, Heinrich Ignaz Franz von Biber (1644-1704) and Giuseppe Tartini (1692-1770).
* The great age of violin making was from 1600-1750. In Cremona, the masters Niccolo Amati, Antonio Stradivari, and Giuseppe B. Guarneri were creating the instruments that are now priceless treasures. Contrary to popular belief the composition of the varnish *is not* responsible for the fine tone of these instruments—modern makers have produced violins whose sound is indistinguishable from a genuine "Strad." These violins are immortal because of the unsurpassed beauty and craftsmanship that embraces their exquisite sound.
* Although the violin is much as it was in the 1600's, there have been a few changes. The neck has been lengthened, broadened, and thrown more backwards; the fingerboard has been prolonged to reach extreme high notes; and the bridge has been raised and its curve increased so that the bow may press harder on the string without fear of touching the next. In the days of Tartini (when the pitch was lower) the strain on the strings was 63 lb., whereas it is now 90. (OXFORD COMPANION TO MUSIC, 10th Edition)

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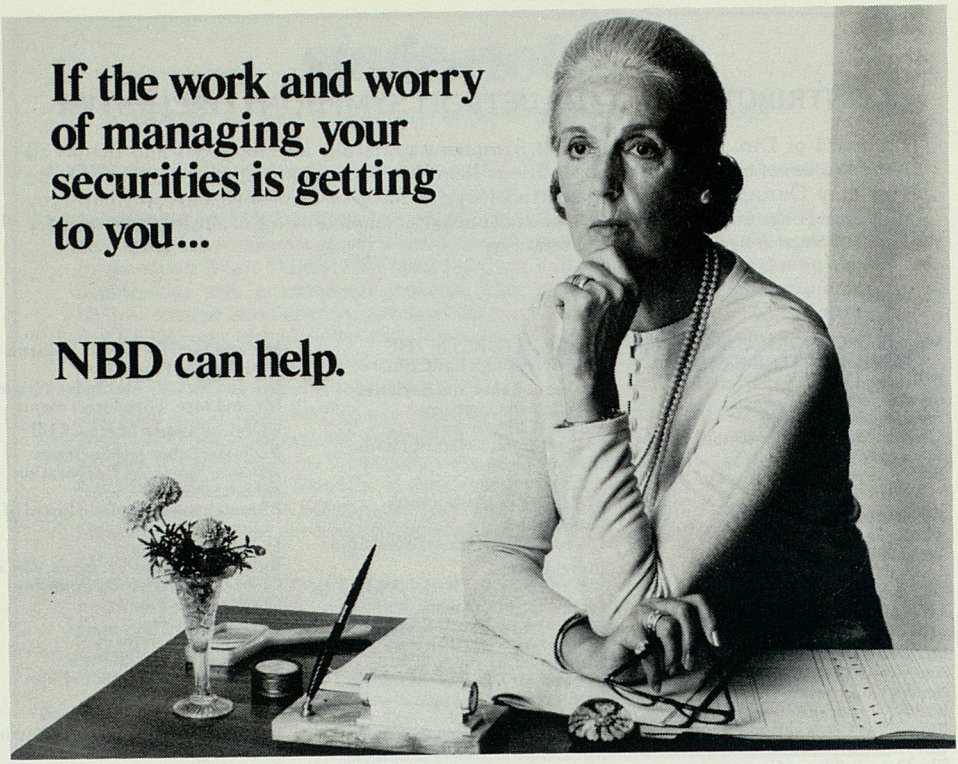

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MAHLER MANIA *(cont. from p. 10)*
when or where it's done."

Not every musical work will fit into this scheme, Hayman says. The longer symphonies and concertos of the classical repertoire would strain the patience of an audience expecting to be entertained, so the classical segments of Pops programs draw heavily on overtures and dance music from the classical repertoire, with a sprinkling of the more tuneful symphonies or concertos.

According to a survey of 94 American orchestras conducted last season by the American Symphony Orchestra League, Tchaikovsky is the classical composer most often represented on Pops programs. From the light music field, the Viennese waltzes and polkas of such composers as Lehar and Strauss are often programmed, as is the music of George Gershwin.

Just where to draw the line between classical and popular music is a perpetual problem for conductors, and its location may be altered by circumstances. For example, the introduction to Richard Strauss's *Also Sprach Zarathustra* became a hot item on pops concerts after its inclusion in the movie *2001: A Space Odyssey,* although Strauss's lugubrious score is the last place one would have expected to unearth pops material.

The popular segment of the program is even more subject to change. When Latin American music or disco rhythm is "in," it will show up on orchestral pops programs; the next year, a new style takes its place. Of course, there are perennial favorites: the Big Bands, Broadway musicals, the marches of John Philip Sousa. But even these are brought up to date by new arrangements, since nothing dates a piece as surely as yesterday's style of orchestration.

According to Hayman, the arranger's style "gives individuality, like handwriting or the way you dress. But you have to stay with the times, so that you don't sound old-fashioned, unless you're reviving a period style, like the big bands. Then you would stick to the original charts."

For some classically trained musicians, like Peter Nero and Mitch Miller, pops conducting has provided a lucrative career. And for many popular artists, symphony pops concerts have offered virgin territory. (Ethel Merman, to name just one, has built a flourishing second career singing in pops concerts.) But for many orchestral musicians, the time devoted to preparing pops concerts can be the straw that breaks the camel's back.

Most players realize, however, that a successful pops season can make the difference between a full year's employment and a shorter season, and so they take pops concerts in stride. "There is always a certain faction that doesn't enjoy popular music," Hayman says, "But they look out and see a full house, and think, 'Will, there must be something to it.' "

If the pops in Gilbert and Sullivan's London struck a lofty tone, today's pops concerts frankly aim at giving the public what it wants. "I'm there to entertain people, rather than to provide a musical education," Hayman explains. And if today's audience is short on "Music-hall singers" sentenced to a term at hard listening, it is packed with people who might never otherwise set foot in a concert hall or hear a symphony orchestra.

The ASOL survey has confirmed what orchestra managers long admitted—that there is little overlap between pops and classical audiences, and that attendance at the pops seldom lures listeners into the regular subscription season. For the orchestra, pops concerts are, cynically considered, a means of slowing the drain on the orchestra's budget, and more altruistically, a service to a portion of the public not reached by the regular concerts.

For some members of the audience, however, Hayman says, the first exposure to a symphony orchestra is an education in itself. "Lots of people say, 'Gee, I didn't know a full orchestra coudl be so thrilling.' I try to give the management what they hire me to do," he explains, "And at the same time, to work in some of the classics, to let people hear symphonic music. Pops concerts draw a whole new audience to the symphony, and the whole season benefits. Perhaps we can even make a few converts."

Michael Fleming is music editor of the Fort Worth Star-Telegram and a former St. Louisan.

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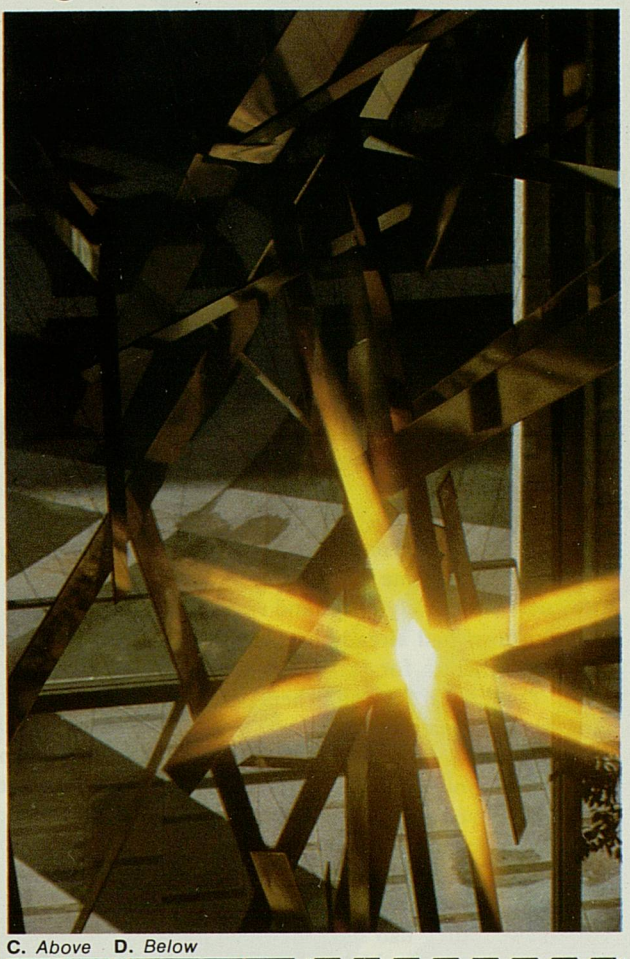

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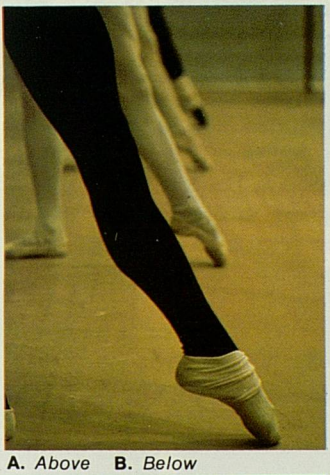

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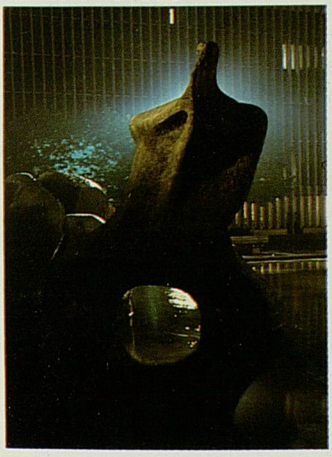

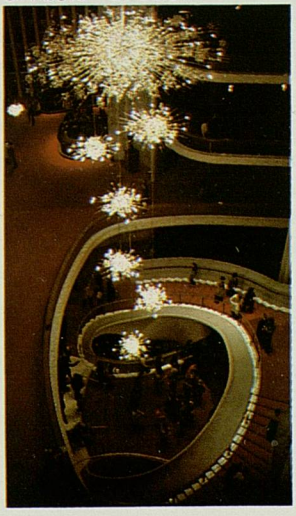

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FIDDLES & FIDDLERS *(cont. from p. 22)*

not arrive on the scene until well into the 19th century, being most notably embodied by Franz Liszt.

But by the time Liszt began making listeners alternately cheer and swoon, violin virtuosi had already been a European phenomenon for 150 years, with Corelli, Torelli, Tartini and others performing works—usually written by themselves—that combined passionate utterance with prodigious technique. Niccolo Paganini, who lived from 1782 to 1840, represented the culmination of the Italian virtuosic school; his performances were so incredible that there were witnesses ready to swear they had seen the Devil himself standing at his side to assist with the more difficult passages.

Especially from the 19th century on, great violinists have been the monoply of no single country or school. Names like Bull (Norway), Enesco (Romania), Joachim (Germany), Kreisler (Austria), Sarasate (Spain), Spalding (United States), Szigeti (Hungary), Thibaud (France), Wieniawski (Poland) and Ysaye (Belgium) attest the universality of the art. This list has been drawn from the dead, in the hope of minimizing complaints of inadvertant omissions, but virtually every country in the Western world (and, more recently, in the Eastern as well) has produced violinists of commanding technique and talents.

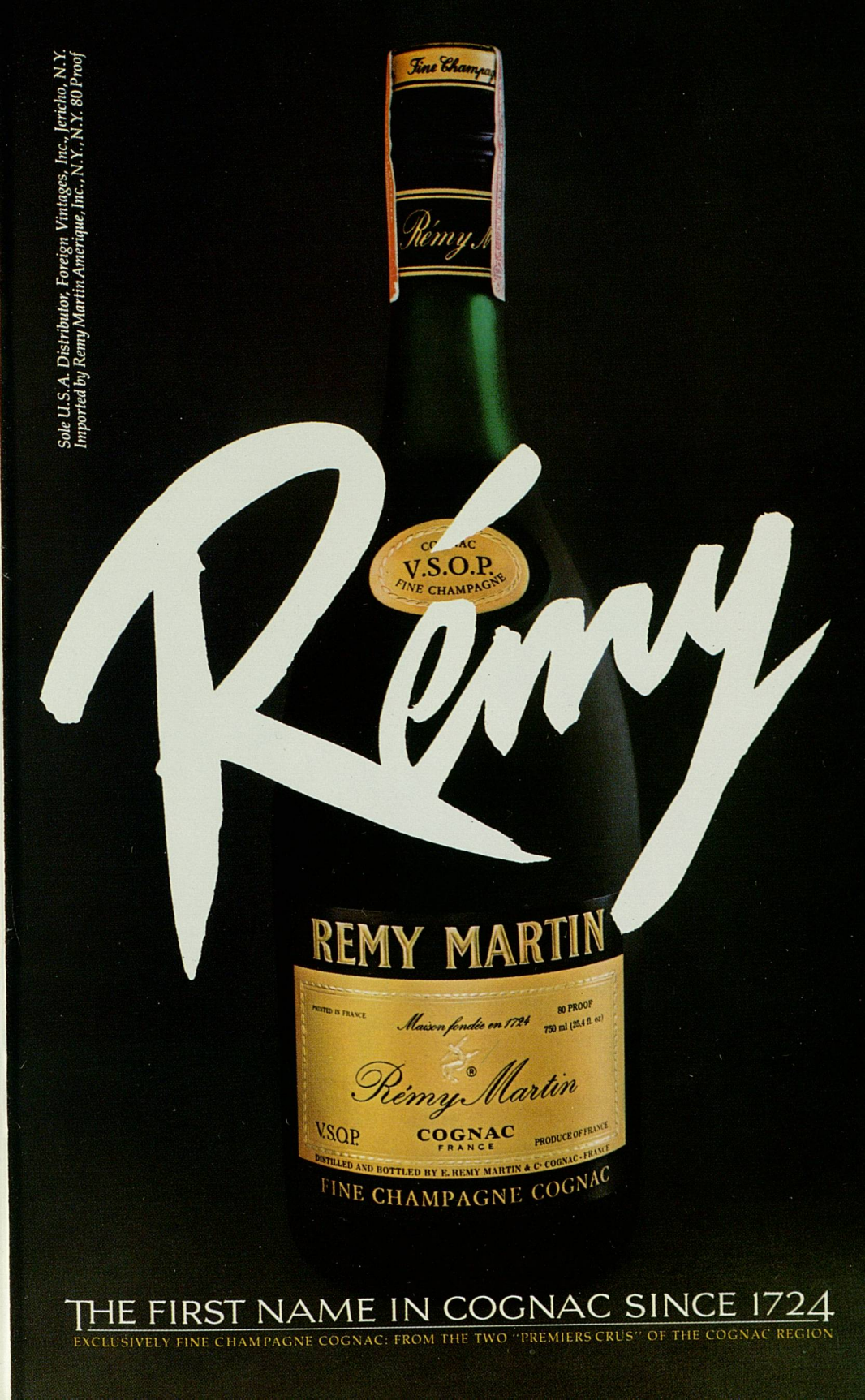
But the greatest concentration in the 20th century has come, for reasons that never have been satisfactorily explained, from eastern Europe, especially Russia. One famous story, perhaps apocryphal, relates to the sensational Carnegie Hall debut on October 27, 1917 of the 16-year-old Jascha Heifetz. As the audience erupted in an ovation, Mischa Elman turned to Moriz Rosenthal and remarked, "It's very warm in here." "Not for pianists," replied Rosenthal. Heifetz—and for that matter, Elman—was part of a great violinistic migration to this country that continued into the 1920s and later received new impetus when the Nazis began driving musicians from Germany.

Russia continues to be a breeding ground for great violinists, as was evidenced when the late David Oistrakh made his first visit to the United States after World War II, opening the way for many others. Isaac Stern, who was born in the Soviet Union in 1920 but was taken to the United States as an infant, once described the U.S.-U.S.S.R. cultural exchange program succinctly as: "They send us their Jews from Odessa and we send them our Jews from Odessa."

Today more than ever violinists seem to transcend their national origins as they transport their art, along with their fiddle-cases, throughout the world. Brazil, Israel, Japan, Korea, Mexico and other countries that scarcely were part of the world musical picture a few decades ago now are making notable contributions to the violinistic art.

Best of all, young players of surpassing quality continue to arrive on the scene, carrying on a tradition of virtuosity that shows no sign of dimming. "I continue to be amazed at the way in which the younger generation continues to play the fiddle," wrote Bernard Shaw—in 1893. Let us hope that listeners of future generations will be equally amazed.

Herbert Kupferberg, a senior editor of Parade, *is a frequent contributor to these pages.*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