

Gala Opening Concert
Detroit Symphony Orchestra

PHILIPPE ENTREMONT
Guest Conductor and Pianist

James Westwater, *Multimedia Artist*

Gordon Staples, *Violinist*
Edouard Kesner, *Violinist*

Nathan Gordon, *Violist*
Italo Babini, *Cellist*

Ann Arbor Summer Festival Chorus
Donald Bryant, *Director*

Saturday Evening, June 30, 1984, at 8:00
Power Center for the Performing Arts
Ann Arbor, Michigan

P R O G R A M

- Overture, "Le Corsaire," Op. 21 Berlioz
Suite from "Appalachian Spring" Copland
With James Westwater's simultaneous three-screen photographic presentation
"La création du monde" (string quartet and piano) Milhaud
Gordon Staples, Edouard Kesner, Nathan Gordon, Italo Babini, Philippe Entremont

I N T E R M I S S I O N

- "Daphnis et Chloe," Suites 1 and 2 Ravel
With Ann Arbor Summer Festival Chorus

Immediately following this evening's concert, you are invited to join Marcel Marceau at the Top of the Park (above the adjacent Fletcher Street parking structure), where he will introduce his filmed mime performance of "La création du monde." In case of rain, the film will be shown inside the Power Center.

A gala benefit reception with a French flavor honored Marcel Marceau and Philippe Entremont prior to tonight's concert. Thanks go to the reception committee headed by Phyllis Wright, assisted by Mary Branch, Cindy Colton, Rosalie Edwards, Judith Goodman, Helen Mann, Charlotte McGeoch, Shirley Oliver, Agnes Reading, Anne Rubin, Ann Schriber, Jerry Weidenbach, and Sally White.

PROGRAM NOTES

Overture, "Le Corsaire," Op. 21 Hector Berlioz (1803-1869)

Berlioz wrote this concert overture, based upon Byron's *The Corsair*, in 1831 and revised it extensively thirteen years later. The work was first performed in Paris on January 19, 1845, with the composer conducting from the manuscript.

Speculation over the nebulous background and genesis of this work has run rampant over the years. It is true that Berlioz was enchanted with Byron's works and followed the *Corsair* in his desperate adventures. It is also true that unrequited love affairs and contemplated murders and suicides were not uncommon to Berlioz. Furthermore, the title of the Overture when it first appeared was *La Tour de Nice*, a name derived from a ruined tower rising high above the sea, and a second title was *Le Corsaire rouge*, apparently after James Fenimore Cooper's novel of 1827. Sir Donald Francis Tovey lays to rest this endless speculation in his *Essays in Music Analysis*: "Berlioz has now twice induced me to read works of Byron, which otherwise I might have failed to read; and I can proudly claim now to have read them for their own sake, since the light they throw upon Berlioz' music is nil. The Overture to *Le Corsaire* is as salty a seapiece as has ever been written. To me it is one of Berlioz' most attractive works."

Suite from "Appalachian Spring" Aaron Copland (b.1900)

The major characteristic of Copland's music is an abiding Americanism which expresses itself in all of his works. Among his most familiar ballet scores is *Appalachian Spring*, composed for the eminent modern dancer Martha Graham. The ballet, an evocation of the simple folk and customs of America of the last century, was commissioned by the Elizabeth Sprague Coolidge Foundation and first performed in 1944 in the Library of Congress. It was the recipient of the Pulitzer Prize in 1945, and in the same year received the New York Music Critics Circle award.

The composer describes his collaboration with Miss Graham: "The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of her work. She, in turn, must have felt a certain affinity for my music, because in 1931 she chose my Piano Variations as background for a dance composition called 'Dithyramb.' Miss Graham sent me an untitled script...I began work on the music in 1943 but I didn't complete it until a year later. The title was chosen by Miss Graham. She borrowed it from a Hart Crane poem, although the ballet bears no relation to the poem's text."

In 1945 Copland arranged some of the outstanding portions of the music into an orchestral suite which includes eight sections, played without interruption. It begins at the dedication of a new Pennsylvania farmhouse for a young farmer and his bride. Other characters are an old pioneering woman, a revivalist who grapples with Sin, and four apprentice preachers. The music evokes tenderness and passion in the duo for the Bride and her Beloved; jubilation and exaltation for the Revivalist and his flock; the Bride's solo dance, with its extremes of joy and fear; and scenes of daily activity for the Bride and her farmer-husband, from which emerges an old Shaker theme derived from the Pennsylvania melody, "The Gift to be Simple."

Concertgoers this evening have the unique opportunity to experience simultaneously James Westwater's visual scoring of *Appalachian Spring*, as he employs his slides in a dissolve technique to depict the nature, history, and people of that region.

"La création du monde" (string quartet and piano version) Darius Milhaud (1892-1974)

Although Darius Milhaud was familiar with American jazz in France and its influence on European music, his first trip to New York in 1922 had a lasting effect on him. In his biography, "Notes Without Music," he writes about his visit to Harlem that year: "The music I heard was absolutely different from anything I had ever heard before, and was a revelation to me. This authentic music had its roots in the darkest corners of the Negro soul, the vestigial traces of Africa, no doubt. Its effect on me was overwhelming. As soon as I came back from the United States, I got in touch with Fernand Leger and Blaise Cendrars, with whom I was to work on a new ballet for Rolf de Mare. Cendrars chose for his subject the creation of the world, going for his inspiration to African folklore, in which he was well versed. At last, in *La Création du monde*, I had the opportunity I had been waiting for to use those elements of jazz to which I had devoted so much study, and I made wholesale use of the jazz style to convey a purely classical feeling."

The ballet was first performed in Paris in 1923. The action occurs in semi-darkness, with the dancers emerging out of the gloom. Giant deities of Creation appear in council; the confused mass begins to move. Suddenly a tree appears, and then various animals; the animals join in a dance during which two bodies emerge. While the pair performs the dance of desire, the remaining mass dissolves into human beings, who join in a mad and dizzying round. The crowd breaks into small groups and disappears, leaving the black Adam and Eve embraced in a prolonged kiss of springtime.

The composer later made the version heard here, for string quartet and piano, performed tonight by first-desk players of the Detroit Symphony Orchestra and Mr. Entremont.

The piano used in this performance is a Bösendorfer Imperial Grand, courtesy of Kimball International and Arnoldt Williams, Canton, Michigan.

“Daphnis et Chloe,” Suites 1 and 2 Maurice Ravel
(1875-1937)

Ravel began to work on the ballet *Daphnis et Chloe* in 1909 and completed it in 1911. The work was commissioned by Serge Diaghilev, to whom it is dedicated. The first performance of the complete ballet was given by the Ballet Russe at the Châtelet in Paris in 1912; Pierre Monteux conducted, Michel Fokine the choreographer, Leon Bakst the designer, and Tamara Karsavina and Vaslav Nijinsky the leading dancers. The composer intended that all performances of the complete ballet and of the subsequent orchestral suites include a chorus of mixed voices, singing without words.

The scenario, by Fokine, is based on the classical tale written by Longus, a Greek poet who lived during the fourth century B.C. It deals with Daphnis' love for Chloe, her abduction by pirates, and her rescue and return to Daphnis by Pan.

Ravel made clear his intentions in *Daphnis et Chloe* when he wrote his autobiography (1928): “In writing it, my intention was to compose a vast musical fresco, concerning itself less with archaic fidelity than with fidelity to the Greece of my dreams, which in many ways resembled that imagined and depicted by the French artists of the latter end of the 18th century. The work is constructed symphonically, but the tonal plan is kept severely in check by the employment of a very few themes, whose elaboration ensures that the work shall be homogeneous . . .”

Ravel arranged two suites from the original score, the first in 1911 and the second a short time later. The suites are based on the second and third sections, respectively, of the original ballet score.



Philippe Entremont, one of France's foremost musicians, has won great acclaim for three decades as a concert pianist and, in the last sixteen years, as a conductor. He has performed as piano soloist with most of the world's major orchestras, his tours taking him to five continents for performances with orchestras and recitals. As conductor, he has led such orchestras as the Royal Philharmonic, Vienna Symphony, Warsaw Philharmonic, and Orchestre National de France, and in this country he has guest-conducted the symphonies of San Francisco, Detroit, Houston, and Philadelphia. Since 1980 he has been Music Director and Conductor of the New Orleans Philharmonic, taking that ensemble on its first European tour in 1982. He led the Vienna Chamber Orchestra on its 1981 American tour, which included Ann Arbor.

Mr. Entremont is the former President of the Ravel Academy in St. Jean-de-Luz, and is the recipient of many honors, including the Grand Prix du Disque (four times), the Netherlands Edison Award, and is a Knight of the Legion d'Honneur.

This evening's concert marks Mr. Entremont's seventh Ann Arbor appearance as a pianist, and his second as conductor.

The **Detroit Symphony Orchestra**, founded in 1914, has earned a reputation of undisputed excellence throughout the country. Each season, the DSO presents more than 200 concerts at home and on tour in Michigan and the United States. The Orchestra offers a Young People's Concert series, gives free concerts at city schools, shopping malls, and Hart Plaza. The DSO has repeatedly been invited to perform at Carnegie Hall, before the United Nations, and at the Kennedy Center for the Performing Arts in Washington, D.C.

In 1964 the DSO established its summer residence at the Meadow Brook Music Festival on the campus of Oakland University. With its pastoral setting and beautiful natural amphitheater, it is now one of the most popular summer music festivals in the country.

Eurotour '79 placed the Detroit Symphony Orchestra in the international spotlight, as Maestro Antal Dorati led the DSO through 24 concerts in eight European capitals. The Orchestra earned rave reviews, numerous encores, and standing ovations.

The DSO, with a current roster of 102 players, is presently under a recording contract with London Records. In 1977 the Orchestra's performances of the nine Beethoven symphonies were filmed for television and shown on the PBS network.

The Orchestra's first concert in Ann Arbor took place in 1919; this evening's concert marks its 59th appearance here under Musical Society auspices.

James Westwater's wide ranging interests have carried him from Alaska, where he photographed with the Institute of Polar Studies, to Antarctica, where he was artist for the National Science Foundation; and from photography filling hardcover books to orchestral photographic productions in many of the nation's concert halls with distinguished orchestras. Twice a National Endowment for the Arts Resident Artist, Mr. Westwater has pioneered the integration of multiple screen photography and live symphonic music. His production, *The Wilderness Suite*, to be presented July 24 in the final program of this Festival, was premiered in Washington's Kennedy Center by the National Symphony Orchestra. *Appalachian Suite*, a recent work seen this evening, was premiered by The Cleveland Orchestra.

Mr. Westwater earned a Ph.D. in Educational Development, with studies in philosophy, aesthetics, art history, cinema, and multimedia production. He is a recipient of the Antarctic Medal, a past fellow of the Explorers Club, and has produced multimedia presentations in cooperation with the National Geographic Society and the Institute of Polar Studies.

Detroit Symphony Orchestra

GUNTHER HERBIG
Music Director-Designate

ANTAL DORATI
Conductor Laureate

KENNETH JEAN
Resident Conductor

MICHAEL KRAJEWSKI
Assistant Conductor

FIRST VIOLINS**

Gordon Staples†
Concertmaster
Bogos Mortchikian
Associate Concertmaster
Joseph Goldman
Gordon Peterson
Assistant Concertmasters

Misha Rachlevsky
Linda Snedden-Smith
Derek Francis
Alan Gerstel
Nicholas Zonas
LeAnn Toth
Beatriz Budinszky
Malvern Kaufman
Richard Margitza
Margaret Tundo
Elias Friedenzohn
Santo Urso
Geoffrey Applegate
Ann Alicia Ourada
Velda Kelly***

SECOND VIOLINS**

Edouard Kesner†
Felix Resnick*
Alvin Score
Lillian Fenstermacher
James Waring
Lenore Iatzko
Walter Maddox
Roy Bengtsson
Thomas Downs
Robert Murphy
Ronald Fischer
Joseph Striplin
Bruce Smith
Gabriel Szitas

Marguerite Deslippe
Stacey Woolley

VIOLAS

Nathan Gordon†
David Ireland*
Philip Porbe
Eugenia Staszewski
LeRoy Fenstermacher
Hart Hollman
Walter Evich
Gary Schnerer
Catherine Compton
Vincent J. Lioni
Glenn Mellow
Darryl Jeffers

VIOLONCELLOS**

Italo Babini†
James C. Gordon Chair
Marcy Chanteaux*
John Thurman
Mario DiFiore
David Levine
Barbara Hassan
Debra Fayroian
David Saltzman
Paul Wingert
Carole Gatwood
Haden McKay

BASSES

Robert Gladstone†
Raymond Benner*
Stephen Molina
Maxim Janowsky
Linton Bodwin
Stephen Edwards
Craig Rifel
Donald Pennington
Marshall Hutchinson

HARP

Elyse Ilku†

FLUTES

Ervin Monroe†
Shaul Ben-Meir
Robert Patrick*
Clement Barone

PICCOLO

Clement Barone

OBOES

Donald Baker†
John Snow
Robert Sorton*
Treva Womble

ENGLISH HORN

Treva Womble

CLARINETS

Paul Schaller†
Douglas Cornelsen
Laurence Liberson*
Oliver Green

E-FLAT CLARINET

Laurence Liberson

BASS CLARINET

Oliver Green

BASSOONS

Robert Williams†
Kirkland Ferris
Paul Ganson*
Lyell Lindsey

CONTRABASSOON

Lyell Lindsey

HORNS

Eugene Wade†
Bryan Kennedy

Corbin Wagner
Willard Darling
Mark Abbott*
Keith Vernon

TRUMPETS

Ramon Parcells†
Kevin Good
Alvin Belknap*
Gordon Smith

TROMBONES

Raymond Turner†
Joseph Skrzynski
Nathaniel Gurin*
Thomas Klaber

TUBA

Wesley Jacobs†

TIMPANI

Salvatore Rabbio†
Robert Pangborn*

PERCUSSION

Robert Pangborn†
Norman Fickett*
Raymond Makowski
Sam Tundo

LIBRARIAN

Elkhonon Yoffe
Charles Weaver, *assistant*

PERSONNEL MANAGER

Oliver Green
Stephen Molina, *assistant*

†*Principal*

**Assistant Principal*

**Some members of the section voluntarily rotate seating on a periodic basis.

***Orchestral Fellow, The Music Assistance Fund.

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ANN ARBOR SUMMER FESTIVAL CHORUS

Donald Bryant, *Director* Beth Lipson, *Manager*
 Nancy Hodge and Robert Pazur, *Accompanists*

First Sopranos

Mary Ellen Auch
 Sharon Barlow
 Susan Campbell
 Cheryl Cunningham
 Kathryn Foster-Elliott
 Sylvia Jenkins
 Cheryl Jordan
 Carolyn Leyh
 Doris L. Luecke
 Loretta Meissner
 Margaret Nesse
 Marie Phillips
 Suzanne Schluederberg
 Alice Schneider
 Margaret Warrick
 Joanne Westman

Sally Carpenter
 Ellen Collarini
 Cheryl Cox
 Mary Crichton
 Angeleen Dahl
 Carolyn Ehrlich
 Marilyn Finkbeiner
 Nancy Houk
 Carol Hurwitz
 Gretchen Jackson
 Olga Johnson
 Nancy Karp
 Mary Anne Long
 Frances Lyman
 Tamber McPike
 Marian Miner
 Lois Nelson
 Shelley Rankin
 Elaine Sargous
 Linda Siebert
 Jari Smith
 Leah Stein
 Jane Van Bolt
 Suzanne Williams
 Charlotte Wolfe
 Bobbie Wooding

Cynthia Urbytes
 Alice Warsinski
 Helen Wolford

First Tenors

William Bronson
 Charles Cowley
 Joseph Kubis
 Paul Lowry
 Robert MacGregor

Second Tenors

Albert Girod
 Donald Haworth
 Ted Hefley
 Daniel Kaller
 James Priore
 Carl Smith

Second Sopranos

Kathleen Bergen
 Lois Briggs
 Barbara Carron
 Doris Datsko
 Judith Lehmann
 Mary Loewen
 Kim Mackenzie
 Barbara Nordman
 Sara Peth
 Rachel Shefner
 Patricia Tompkins
 Barbara Wallgren
 Rachelle Warren
 Christine Wendt

Second Altos

Anne Abbrecht
 Alice Dobson
 Andrea Foote
 Mary Haab
 Dana Hull
 Cheryl Melby
 Mary Peterson
 Mary Price
 Margaret Sharemet
 Carol Spencer
 Kathryn Stebbins

First Basses

Thomas Cox
 William Hale
 William Ling
 Eric Neiswender
 Brad Pritts
 James Schneider
 Donald Williams

Second Basses

Glenn Davis
 Bruce Dicey
 John Dunkel-
 berger
 Charles Lehmann
 Raymond Schankin
 Robert Shellen-
 berger
 Robert Strozier
 Terril Tompkins
 John Van Bolt

First Altos

Yvonne Allen
 Martha Ause
 Kathlyn Boyer
 Marion Brown
 Carol Carpenter