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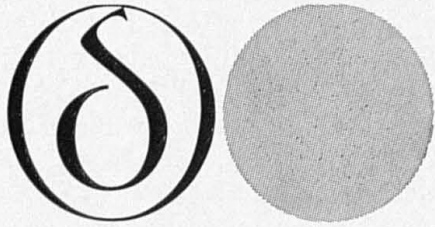
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ARA BERBERIAN, *bass*

UNIVERSITY OF MICHIGAN CHORAL UNION

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BEETHOVEN **Missa solemnis, D major, Opus 123**

Kyrie

Gloria

Credo

INTERMISSION

Sanctus

Benedictus

Agnus Dei

BENITA VALENTE

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UNIVERSITY OF MICHIGAN CHORAL UNION

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The Steinway is the official piano of the Detroit Symphony Orchestra

THIS WEEK'S GUEST ARTISTS



BENITA VALENTE is one of those rare artists who has won international renown as a lieder singer, orchestral soloist and operatic performer. The young, California-born soprano began her climb to fame when she won the Metropolitan Opera Auditions in the early 1960s. She has since performed more than forty operatic roles and has appeared as soloist with major symphony orchestras throughout the world. Miss Valente last appeared with the DSO in January of 1976.



Composers have called ELAINE BONAZZI their dream singer. She has participated in world or American premières of nine operas and has performed as soloist with virtually every major orchestra in the United States. European audiences have hailed Miss Bonazzi's performances at the Belgrade and West Berlin Festivals. Miss Bonazzi studied piano as well as voice in her native Endicott, New York, and was graduated "with distinction" from the Eastman School of Music in Rochester. Her last appearance with the DSO was in April of 1968.



SETH MCCOY began his professional career in the early 1960s as soloist with the Robert Shaw Chorale. Since then, he has built a firm, broad career and has won the highest acclaim for performances throughout the United States in recital, oratorio and opera. A member of the Bach Aria Group, Mr. McCoy appears on its nationwide tours and also on its New York series at Tully Hall in Lincoln Center. He has appeared as soloist with the DSO on three previous occasions, most recently in performances of Beethoven's Ninth Symphony at Ford Auditorium and in Ann Arbor in March of 1976.



ARA BERBERIAN is a regular performer with the New York City and the San Francisco Operas. He has sung leading roles in more than 100 operas with those and other companies throughout the country, and he has appeared as soloist with all the major U.S. orchestras. His European performances have included a tour of Soviet Russia — including Soviet Armenia — several seasons ago and ten performances with the Israel Philharmonic in 1971. A favorite with Detroit audiences, Mr. Berberian first appeared with the DSO in 1965 and most recently was featured in the DSO's performances of Janáček's *Glagolitic Mass* in Ford Auditorium, Carnegie Hall and Kennedy Center in January of 1975.

PROGRAM NOTES

by Robert Holmes

Dean, College of Fine Arts, Western Michigan University

MISSA SOLEMNIS, D MAJOR, OPUS 123 LUDWIG VAN BEETHOVEN

Born Bonn, 1770; died Vienna, 1827

Not counting the Ninth Symphony, Beethoven composed 13 works for chorus and orchestra: four cantatas, two choruses, an oratorio, the *Bundeslied*, two versions of *Opferlied*, a "Fantasy," and two masses, the one in C major composed in 1807, and the *Missa solemnis*. The composer began the *Missa solemnis* towards the end of 1818 and completed it around the middle of 1823. The work was occasioned by and was to have been performed at the installation of Archduke Rudolph as Archbishop of Olmütz. But when the installation took place on 20 March 1820, the score was far from finished and the ritual took place without it. The publication was a stormy affair, Beethoven having promised it to several publishers and, after the promises, having continued to re-write and re-write. He finally sold the manuscript to Schott and Sons for 10,000 florins. The manuscript bears a dedication to Rudolph, Archduke of Austria and Archbishop of Olmütz.

The complete Mass was never performed in Vienna during Beethoven's lifetime. However, the *Kyrie*, *Credo*, and *Agnus Dei* were performed at the concert which presented the première of the Ninth Symphony, on 7 May 1824. The program booklet described the sections simply as ". . . Secondly: three grand hymns for solos and chorus". The first performance of the Mass in its entirety had taken place in St. Petersburg, under the patronage of Prince Nicolas Galitzin, on 6 April 1824¹. The first complete performance in Austria took place in Warnsdorf in 1830; the first Viennese performance of the entire Mass did not take place until 1845. The first performance in the United States was probably the one given by the Church Musical Association of New York at Steinway Hall on 2 May 1872.

The composition has served as the official "opener" for several significant events. On 15 October 1900, it was performed at the dedication of Boston Symphony Hall. Moreover, the *Gloria* was the first music performed at the opening of Philharmonic Hall of the Lincoln Center for the Performing Arts 23 September 1962.

The work has been performed on two previous occasions in this series, both times under the direction of Paul Paray: on 3 March 1960 the singers were Irene Jordan, Frances Bible, David Lloyd, McHenry Boatwright, and the Rackham Symphony Choir; on 16 and 18 March 1967 the soloists were Elinor Ross, Florence Kopleff, Walter Carringer, McHenry Boatwright, and the Rackham Symphony Choir.

The *Missa solemnis* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, organ, and strings, 4 vocal soloists (SATB) and mixed chorus. Performance takes about 75 minutes.

¹In spite of the problems Beethoven created for himself in attempting to procure the best possible price from a publishing house, he decided to try to augment the monetary potential of the Mass by selling copies of the original manuscript to renowned musicians, musical societies, and several sovereigns. But of all those contacted, only six royal courts responded, the Spanish, Royal Saxon, French, Darmstadt, Tuscan and Russian. This explains why the world première took place in Russia.

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PROGRAM NOTES — *continued*

BEETHOVEN THE MAN AND CREATOR 1818-1823

During the composing of his titanic *Missa solemnis*, Beethoven, as usual, was harassed by personal and familial problems. By way of documentation, here is a portion of his 1820 calendar:²

On April 17 the kitchen-maid entered upon her duties.

April 19 a poor day.

May 16 gave notice to the kitchen-maid.

May 19 the kitchen-maid left.

May 30 the woman entered upon her duties.

July 1 the kitchen-maid entered upon her duties.

July 28 the kitchen-maid ran away in the evening.

July 30 the woman from Lower Döbling entered service.

During the four evil days, August 10, 11, 12 and 13, I ate in Lerchenfeld.

August 28 the woman's month up.

September 9 the girl entered service.

October 22 the girl left.

December 12 the kitchen-maid entered service.

December 18 the kitchen-maid gave notice.

December 28 the new chambermaid entered service.

More vexatious were the problems with brother Johann, who had, in Beethoven's words, married a *Fettlümmerl* (a term best left untranslated), and nephew Karl, who continued to move from tavern to tavern, and mistress to mistress.

Yet though Beethoven the man was constantly embroiled in life's petty vicissitudes, Beethoven the creator dissociated himself completely, and was able to concentrate on the Mass as if earthly worries did not exist. Anton Schindler, who was as close to the composer during the last 12 years of his life as anyone, wrote of a visit to Beethoven in August of 1819 as follows:

"It was four in the afternoon. As soon as we entered we learned that in the

²O. G. Sonneck, ed.: *Beethoven: Impressions of Contemporaries* (New York, 1926).

E. POWER BIGGS

(1906 - 1977)

The music world mourns the death last week of the internationally famous organ virtuoso E. Power Biggs, whose weekly radio-broadcast recitals during the 1940s and -50s introduced millions of Americans to classical organ music. Mr. Biggs performed with the DSO on three occasions during the 1960s: in November 1963, when he played a Handel concerto and the Barber *Toccata festiva* with Eugen Jochum; in February 1965, when he played the Sowerby Concerto with Sixten Ehrling; and in April 1969 when he played the Poulenc Concerto, again with Ehrling, and some J. S. Bach solos.

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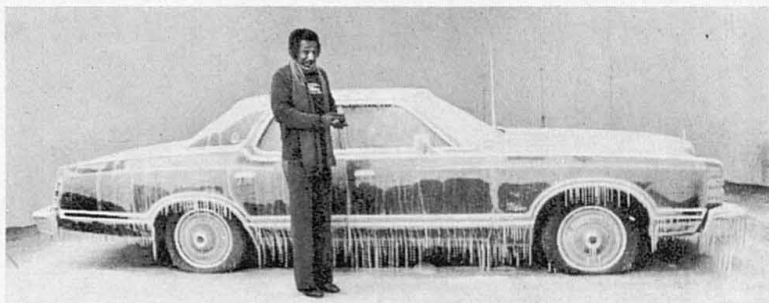
"This fan is bigger than my old neighborhood."

Tough Test #1.

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"That breeze is a real hang-up."

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PROGRAM NOTES — *continued*

morning both servants had gone away, and that there had been a quarrel after midnight which had disturbed all the neighbors, because as a consequence of a long vigil both had gone to sleep and the food which had been prepared had become unpalatable. In the living-room, behind a locked door, we heard the master singing parts of the fugue in the *Credo* — singing, howling, stamping. After we had been listening a long time to this almost awful scene, and were about to go away, the door opened and Beethoven stood before us with distorted features, calculated to excite fear. He looked as if he had been in mortal combat with the whole host of contrapuntists, his everlasting enemies.”

Bear in mind that this is only one report of one such incident while he was writing his sacred masterwork. There are many other stories describing the composer's utter unawareness of rain on his head, of time, of appetite, of most earthly things. All this attests to quite a different image from that of the pragmatic Haydn and Mozart, but an image which was to manifest itself time and again during the remaining decades of the 19th century.

HIS RELIGION

To what extent did Beethoven's ability to put up with personal tribulations, his talent for dissociation, and his particular obsession with the Mass derive from his religious belief? It is a question that can hardly be explored at length here, but a few comments are pertinent.

Beethoven was born a Catholic and received the sacrament on his deathbed. We also know that he encouraged his nephew to attend church and to pray. However, there seems to be no other biographical trace of orthodoxy — no hint, for example, in his copious letters and diaries, that he reserved any part of Sunday for formal worship. Rather, his personal library contained books on Persian religion, Eastern mysticism, and various other philosophies. He has been labelled everything from an atheist to a pantheist, including madman and democrat.

But one thing is clear: Beethoven believed. During that miraculous period he wrote in his journal: “Hard is thy situation at present, but He above is, oh, He is! and nothing is without Him. God, my refuge, my rock, Thou seest my heart; Oh hear, Ever Ineffable One, hear me, Thy most unhappy of mortals.” And, again, he writes: “Sacrifice again all the pettinesses of social life to your art. God above all things! For it is an eternal providence which directs omnisciently the good and evil fortunes of human man . . . Tranquilly will I submit myself to all viscissitudes and place my sole confidence in Thine unalterable goodness, O God! Be my rock, my light, forever my trust!”

Of particular interest are the comments of Vincent d'Indy, a devout Catholic: “How can one venture to assert that the entire Mass is not an ardent ‘act of faith,’ that *Credo* does not proclaim on every page ‘I believe not merely in a vague divinity, but in the God of the gospel and in the mysteries of the incarnation, the redemption, and the life eternal?’ How gainsay the penetrating emotion — so new in music — which attends these affirmations, and which springs solely from a Catholic comprehension of these dogmas and mysteries?”

PROGRAM NOTES — *continued*

THE MISSA SOLEMNIS

So, one must study Beethoven's relation with God not in his church attendance record, not in his actions, nor in his library, but in his work, and particularly in his greatest religious work, the *Missa solemnis*. It is here that he probes and ultimately discovers and expresses all of the psychological and dramatic possibilities inherent in the mass text. The most striking substantive result is the constant, almost paranoiac, juxtaposition of the lowliness of man and the greatness of God, the plight of humanity and God's saving grace. The Mass is Beethoven's prayer to God and to man. He wrote at the beginning of the manuscript: "*Von Herzen — möge es wieder zu Herzen gehen!*" (From the heart — may it go to the heart!)

KYRIE

Kyrie eleison (Assai sostenuto, Mit Andacht).

The orchestral introduction, though brief (21 measures), sets the majestic and dramatic mood of the entire Mass. And when the first prayer for mercy is intoned, the listener knows how well Beethoven meant the direction "*Mit Andacht*" (with devotion).

Kyrie eleison.

Lord have mercy upon us.

Kyrie eleison.

Lord have mercy upon us.

Kyrie eleison.

Lord have mercy upon us.

Christe eleison (Andante assai ben marcato).

Following the *Kyrie* there is a brief orchestral interlude leading into the *Christe* which, since Christ is the "mediator for our prayer," is far more personal in character than the *Kyrie*. Its intimacy is abetted by the extensive employment of the soloists. Then again there is a short interlude between the *Christe* and the second *Kyrie*.

Christe eleison.

Christ have mercy upon us.

Christe eleison.

Christ have mercy upon us.

Christe eleison.

Christ have mercy upon us.

Kyrie eleison (Tempo I).

Kyrie eleison.

Lord have mercy upon us.

Kyrie eleison.

Lord have mercy upon us.

Kyrie eleison.

Lord have mercy upon us.

GLORIA

Gloria in excelsis Deo (Allegro vivace).

Like the joy which permeates the last movement of the Ninth Symphony, the joy of the *Gloria* ascends to the heavens proclaiming the glory of God. Beethoven then descends to the *Et in terra pax*, intoned, fittingly enough, by the basses, only to have the *Laudamus te* return to the mood of the *Gloria*, all of this taking place with nearly imperceptible, typically Beethovenian transitions. But the most touching transition of all occurs when the orchestra is reduced to medium woodwinds and lower strings, the tempo changes (to *meno allegro*) and the tenor begins the

brief, serene *Gratias*. Note then how Beethoven relishes and glorifies, by employing all forces, by changing key abruptly, and by augmenting, the word “Omnipotens.” To the composer, it was clearly one of the most important words in the entire Mass text, and he wanted to depict it well.

<i>Gloria in excelsis Deo.</i>	Glory to God on high.
<i>Et in terra pax hominibus</i>	And on earth peace to men
<i>bonae voluntatis. Laudamus te,</i>	of good will. We praise Thee,
<i>benedicimus te,</i>	we bless Thee,
<i>adoramus te,</i>	we adore Thee,
<i>glorificamus te;</i>	we glorify Thee;
<i>gratias agimus tibi</i>	we give thanks unto Thee
<i>propter magnam gloriam tuam;</i>	for Thy great glory;
<i>Domine Deus,</i>	Lord God,
<i>Rex coelestis,</i>	King of heaven,
<i>Deus pater omnipotens.</i>	God the Father Almighty.
<i>Domine fili unigenite,</i>	O Lord, only-begotten Son,
<i>Domine Deus.</i>	Jesus Christ;
<i>Jesu Christe;</i>	O Lord God,
<i>agnus Dei,</i>	lamb of God,
<i>filius Patris;</i>	Son of the Father;

Qui tollis (Larghetto).

The *Qui tollis*, the second major section of the *Gloria*, is sublime pathos, in which the listener should note, in particular, the counterpoint taking place among the soloists. They issue a quiet plea for Christ’s absolution, interspersed with the contrasting lamentation *Miserere* intoned by the full chorus.

<i>Qui tollis peccata mundi,</i>	Thou that takest away the sins
	of the world,
<i>Miserere nobis.</i>	Have mercy upon us.
<i>Qui tollis peccata mundi,</i>	Thou that takes away the sins
	of the world,
<i>suscipe deprecationem nostram.</i>	receive our prayer.
<i>Qui sedes ad dexteram Patris,</i>	Thou that sittest at the right hand
	of the Father,
<i>miserere nobis;</i>	have mercy upon us.

Quoniam (Allegro maestoso — Allegro, ma non troppo e ben marcato).

The *Quoniam* issues forth the highest musical praise, a thunderous, heavenly choir, shouting of Christ’s uniqueness, his oneness with man and God, his eternal

From the Program Books of the Royal Festival Hall, London:

“During a recent test in the Hall, a note played *mezzoforte* on the horn measured approximately 65 decibels of sound. A single ‘uncovered’ cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*.”

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PROGRAM NOTES — *continued*

truth and beauty. But this serves only as herald of what is to come — the mighty fugue of the *In gloria Dei Patris*. It is not by accident that Beethoven, as did Bach and Handel in their greatest religious expressions, used the titan, the most logical, most exciting of all musical forms, the fugue, to symbolize and convey the logic of this part of the text. But Beethoven could not contain himself and he thrusts into the *presto* coda, an emotional apex, the most exciting kind of religious joy. Except for the conclusion of the entire Mass, this is the only section that does not end *pianissimo*.

*Quoniam tu solus sanctus,
tu solus altissimus,
Jesu Christe,
cum sancto spiritu
in gloria Dei Patris.
Amen*

For thou alone art holy,
Thou alone art most high
Jesus Christ,
with the Holy Ghost
in the glory of God the Father.
Amen.

CREDO

Credo in unum Deum (Allegro ma non troppo)

“*Gott über alles — Gott hat mich nie verlassen*” (God above all — God has never deserted me). With this inscription over the opening measures of the short instrumental introduction, Beethoven leads the listener into the core of this art form, the declaration of faith in one God. Appropriately, it is the longest text, and the composer makes it the longest musical section. Yet, always demanding of the human instrument, urging it to constantly extend itself, the voices are seldom silent, repeating the firm, forthright “Credo” motive again and again, confirming, reconfirming, piling climax upon climax.

As might be expected, the last words, “*descendit de coelis,*” are depicted literally. They are echoed in the orchestra with a unison suspension again reminiscent of a technique used in the Ninth Symphony.

*Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium;
Et in unum Dominum,
Jesum Christum
filium Dei unigenitum,
et ex Patre natum
ante omnia saecula,
Deum de Deo,
lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patris,
per quem omnia facta sunt;*

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
and of all things visible
and invisible;
And in one Lord,
Jesus Christ,
only-begotten Son of God,
and begotten of the Father
before all worlds,
God of God,
Light of Light,
true God of true God,
begotten, not made,
of one substance with the Father,
by whom all things were made;

*Qui propter nos homines
et propter nostram salutem
descendit de coelis,*

Who for us men
and for our salvation
came down from heaven,

Et incarnatus est (Adagio).

Following the descent to earth, the *Et incarnatus est* is a lovely prayer intoned first by the tenor and then taken by the other soloists. The thinner orchestration and the general starkness are unusual. With the *Et homo factus est*, the setting becomes more optimistic, and seems to depict the nobility of man because Christ was made of him.

*Et incarnatus est
de Spiritu Sancto
ex Maria Virgine,
et homo factus est;*

And was incarnate
by the Holy Ghost
of the Virgin Mary
and was made man;

Crucifixus (Adagio espressivo).

As in most parts of the *Missa solemnis* any attempt to compare Beethoven's treatment of the *Crucifixus* with Bach's B minor Mass is unsuccessful. Bach's famous *Crucifixus* mysteriously reflects that composer's *Jesuminnie* [love of Jesus], agonizing in its chromatically descending bass, which romantic scholars used to associate with the pounding of the nails into the cross. For Beethoven, the Crucifixion is not so mystical. Nor does it recapture in any way Bach's tragic, naturalistic treatment. It is more the case that Beethoven depicts the words "sub Pontio Pilato" in complete unison for purposes of emphasis. The *Et sepultus est* closes in the depths of despair, the score reading "*ppp.*"

*Crucifixus etiam pro nobis,
sub Pontio Pilato passus
et sepultus est;*

He was crucified also for us,
he suffered under Pontius Pilate
and was buried;

Et resurrexit (Allegro)

The *Et resurrexit* thrusts, shrieks upwards to the stars, depicting literally the ascension with flowing scale passages. Even the stern announcement of judgment day ("judicare vivos et mortuos") in the solo trombones is short-lived; for Beethoven must return to his pronouncement of belief.

*Et resurrexit tertia die
secundum Scripturas;
Et ascendit in coelum;
sedet ad dexteram Patris,
et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni non erit finis;*

And he rose again on the third day
according to the scriptures;
and ascended into heaven;
he sits on the right hand of the Father,
and he shall come again with glory
to judge the quick and the dead;
whose kingdom shall have no end;

Et in spiritum sanctum (Allegro ma non troppo).

The composer's desire to proclaim and repeat "*Credo*" over and over again, elevating tier upon tier, combines well with a new structural concept. The word "credo" does not appear in this section of the official Mass text. Beethoven interpolates it, however — "Et [credo] in Spiritum Sanctum" — enabling him to return to the original "*Credo*" music, thus bringing together the concepts of "unum Deum" and "Spiritum Sanctum," and thus linking the textual and musical content from the beginning of the *Credo* to the end.

PROGRAM NOTES — *continued*

<i>Et [credo] in Spiritum Sanctum Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas, Et in unam sanctam catholicam et apostolicam ecclesiam, Confiteor unum baptisma in remissionem peccatorum, et expecto resurrectionem mortuorum,</i>	And [I believe] in the Holy Ghost, The Lord and giver of life, who proceeds from the Father and the Son, who with the Father and Son together is worshipped and glorified, who spoke through the Prophets; And in one holy Catholic and Apostolic Church; I acknowledge one Baptism for the remission of sins. and I look for the Resurrection of the dead,
--	---

Et vitam venturi (Allegretto ma non troppo — Allegro con moto).

As he did at the end of the *Gloria*, the composer closes the *Credo* with a massive choral fugue, portraying his faith in and the logic of everlasting life. As Riezler wrote, “the Fugue of the *Gloria* is one of the mightiest that Beethoven ever wrote; that of the *Credo*, for all its tremendous climaxes, is the farthest removed from worldly things.”

<i>Et vitam venturi saeculi. Amen.</i>	And life in the world to come. Amen.
--	---

INTERMISSION

SANCTUS

Sanctus (Adagio. Mit Andacht).

Although it is a brief text, Beethoven treats the *Sanctus* in expansive musical fashion.

<i>Sanctus, sanctus, sanctus, Dominus Deus Sabaoth.</i>	Holy, holy, holy, Lord God of hosts.
---	---

Pleni sunt coeli (Allegro pesante) and Osanna (Presto).

The original score indicates that the second section of the *Sanctus*, the *Pleni sunt coeli*, was written for solo voices. Tovey, however, may be correct in his contention that the section was really meant for chorus, since the solo voices are usually drowned out by the rather heavy orchestral accompaniment.

<i>Pleni sunt coeli et terra gloria tua; Osanna in excelsis.</i>	Heaven and earth are full of thy glory; Hosanna in the highest.
--	---

BENEDICTUS

Praeludium (Sostenuto ma non troppo) and Benedictus (Andante molto cantabile e non troppo mosso).

In the official Mass, the *Sanctus* is followed by the act of consecration, during

which, as proscribed by the *Motu Proprio*, no music is to take place. In one sense, none does, for it is the largest respite Beethoven gives to the voices. The interpolation of the Prelude is, however, a superb stroke, since it functions in several ways: (1) it serves as a wondrous transition between the *Sanctus* and the *Benedictus*; (2) it is a heartfelt introduction to the *Benedictus*, the text of which Beethoven takes so personally; (3) we may surmise that the *Praeludium* also symbolizes the act of consecration, explaining in part at least why it is among Beethoven's most brilliant and romantic instrumental passages. When this longest instrumental section of the entire composition (32 measures), featuring lower strings and winds, reaches an end, the beatific *Benedictus* is uttered in total, undisturbed peace.

*Benedictus qui venit in
nomine Domini.
Ossana in excelsis.*

Blessed is he who comes in the
name of the Lord.
Hosanna in the highest.

AGNUS DEI

Agnus Dei (Adagio).

The first section of the *Agnus Dei* is almost completely in B minor, expressing the tragedy of the sins of man and their burden upon Christ. The listener should take note of the way in which the alto and then the tenor plead, "Agnus Dei," only to be answered reproachfully by the Chorus's "Miserere!"

*Agnus Dei, qui tollis
peccata mundi,
miserere nobis.*

Lamb of God, who takes away
the sins of the world,
have mercy on us.

Dona nobis pacem (Allegretto vivace — Allegro assai — Presto — Tempo I).

Even with the *Dona nobis pacem*, peace appears not easily won, for the trumpets of war threaten in the distance. The drums roll and the alto cries, spreading her fears to the tenor and soprano. And, at this point, the dramatic apex of the entire work, one knows what the composer meant when he wrote above the *Qui tollis* "Bitte um innern und aussern Frieden" (Prayer for inner and outer peace). Even at the very end the timpani again threaten but, finally, peace is achieved, sin and ugliness are absolved.

*Agnus Dei qui tollis peccata
mundi,
Dona nobis pacem.*

Lamb of God, who takes away
the sins of the world,
Give us peace.

The many descriptions of Beethoven's death penned by Romantic biographers, relating how the master sat up and shook his fist and the heavens roared with thunder and wind swept through the room, have quite naturally been considered apocryphal and have therefore been stifled by the more realistic 20th-century historian. But note what that magical lexicographer Nicolas Slonimsky has to say in the preface to his completely revised fifth edition of *Baker's Biographical Dictionary of Musicians*: ". . . The famous account of Beethoven's dying during a violent storm has been triumphantly confirmed. I have obtained from the Vienna Bureau of Meteorology an official extract from the weather report for March 26, 1827, stating that a thunderstorm, accompanied by strong winds, raged over the city at 4:00 in the afternoon."

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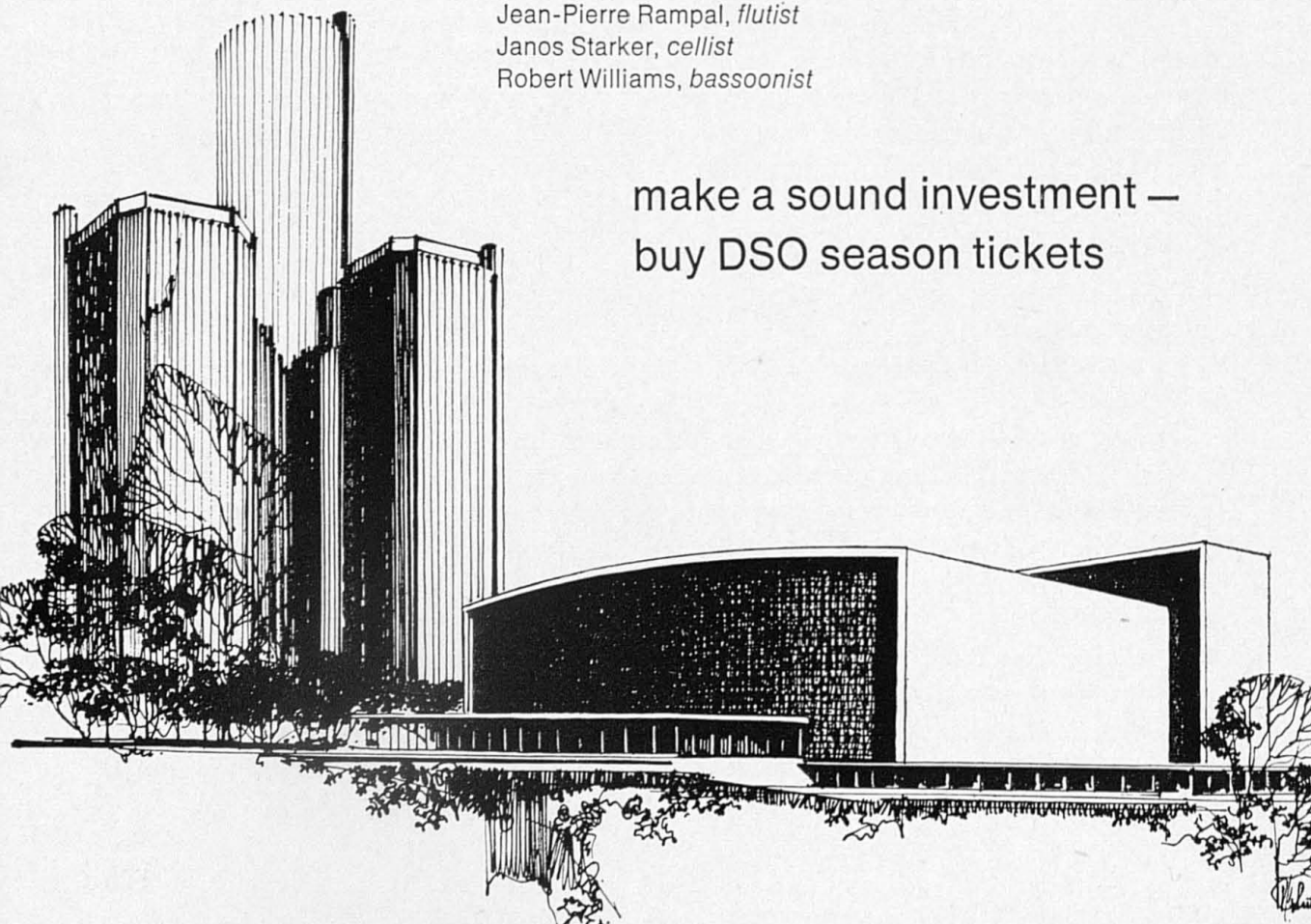
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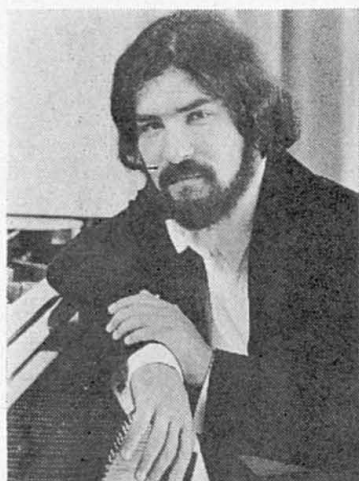
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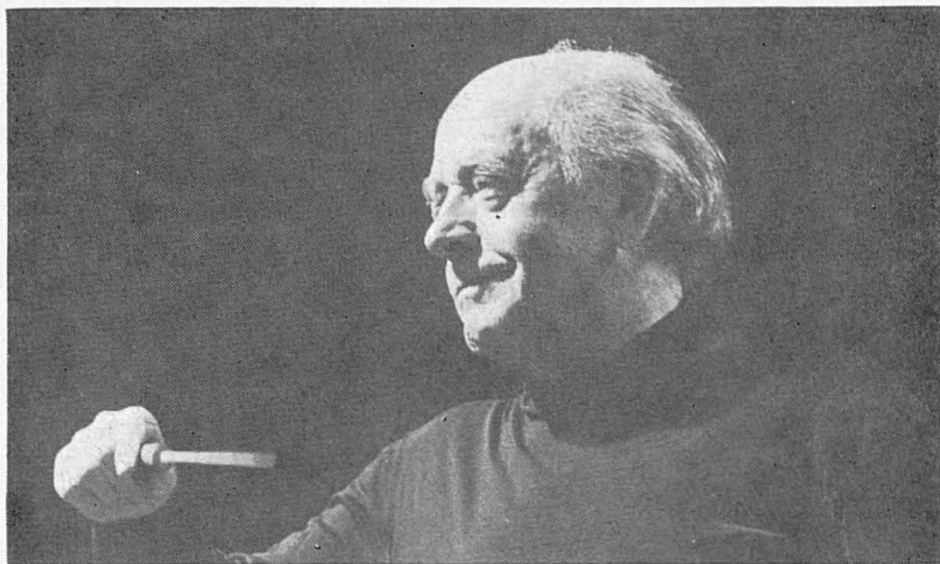
James Loughran, principal conductor of the Hallé Orchestra of Manchester (England) makes his conducting debut with the DSO next Thursday (March 24) and Friday (March 25) evenings at 8:30 in Ford Auditorium. Pianist Radu Lupu will be featured as soloist in Beethoven's Piano Concerto No. 2; also on the program is the Mahler Symphony No. 5. Friday evening's concert is the fourth in this season's Zodiac series, and includes a special pre-concert Prelude at 7:30 in the Auditorium, free to ticketholders for the evening's concert.



JAMES LOUGHRAN (pronounced LOCK-run) began his musical career as assistant to Peter Maag at the Bonn Opera. Later he moved to similar appointments in Holland and Italy before returning to England to take first place in the Philharmonia Orchestra's competition for young conductors. Subsequently, he was appointed Associate Conductor of the Bournemouth Symphony Orchestra, and in 1965 he was invited to return to his native Scotland as Principal Conductor of the BBC Scottish Symphony Orchestra. Maestro Loughran was appointed to his present position in 1971. He has recorded the complete cycle of Beethoven symphonies with the Hallé Orchestra for release over the next two years on the Enigma Classics label. His extensive European conducting experience includes recent return tours of Germany and Switzerland. Maestro Loughran made his United States debut with the New York Philharmonic in 1972.



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Thursday evening, March 24 at 8:30

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JAMES LOUGHRAN, conducting

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BEETHOVEN Piano Concerto No. 2

MAHLER Symphony No. 5

Saturday morning, March 26 at 11 o'clock

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Young People's Concerts

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Thursday evening, April 14 at 8:30

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LEONARD SLATKIN, conducting

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CARTER Holiday Overture

FRANCK Variations symphoniques

WEBER Konzertstück in F minor

SHOSTAKOVICH Symphony No. 10

Friday evening, April 15 at 8:30

Sunday afternoon, April 17 at 3:30

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24-Hour Concert Information	961-7017
Box Office	961-0700
Underground Garage	964-9657
Symphony Office	961-0700
Emergency Number (during concerts)	961-0705

The HOUSE MANAGER'S OFFICE is located at the west end of the vestibule (street level), next to the BOX OFFICE.

The UNDERGROUND GARAGE is open from 6 a.m. to midnight, Monday through Saturday, and from one hour before to one hour after any event in Ford Auditorium on a Sunday. Enter the garage from Jefferson Avenue. There is an escalator down to the garage just outside the main entrance to the Auditorium — to your right as you leave the vestibule.

The CHECK ROOM is in the lounge area adjoining the main lobby.

REFRESHMENTS are available from one hour before concert time through intermission, at the bar in the main lobby lounge and at the snack bar in the social room downstairs.

CHIME TONES signal that the concert is about to begin or resume.

REST ROOMS are located downstairs and on the mezzanine (balcony) level.

FOR LOST AND FOUND items, consult the House Manager's office.

PUBLIC TELEPHONES are at the west end of the social room downstairs.

For FIRST AID, ask the nearest usher to obtain help.

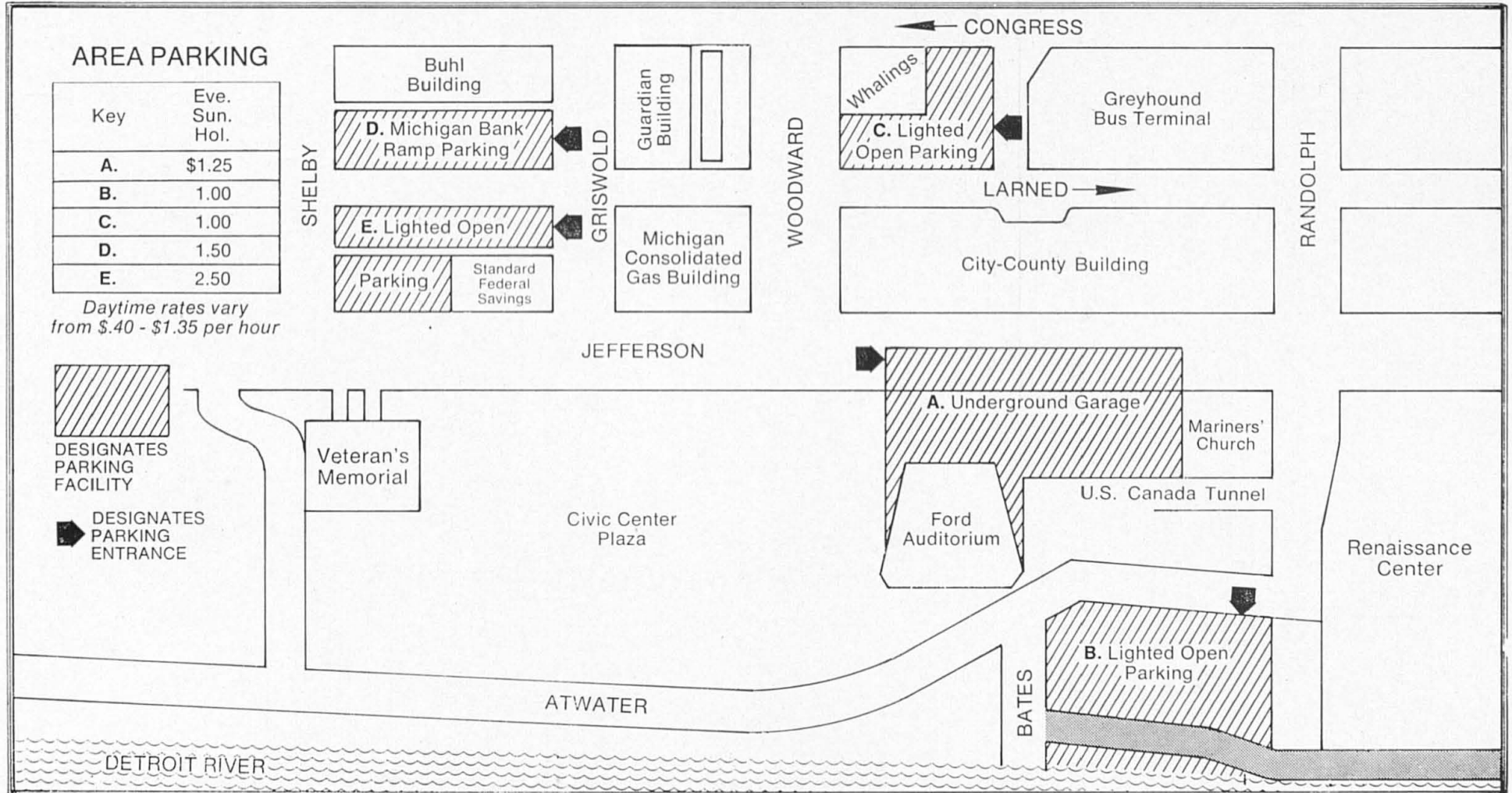
TAXICABS are available in the horseshoe drive at the front of the Auditorium after each concert.

Doctors expecting calls should leave seat locations at the House Manager's office.

Please smoke downstairs or in the vestibule only.

PARKING ADJACENT AND NEAR TO FORD AUDITORIUM

There are over 2000 parking spaces available in lots close to Ford Auditorium. Besides the underground lot immediately adjacent to the lobby, the map below shows locations and access for the newly-paved surface lot between the Auditorium and the Renaissance Center, and for several other nearby facilities. We hope this will make it easy for our patrons to find safe and convenient spots to park on DSO concert nights and afternoons.



Announcing Flight 225.

BUICK ELECTRA 225. It looks right. It appeals to your eye for much the same reasons an airplane does.

It is lean. Aerodynamic. Functional.

It looks like what it is. A luxury car that is designed to be something more than luxurious. A luxury car that is meant to be driven.

Oh, the luxury is there, all right. As it always is in a Buick. The power windows, the richly cushioned seats, the center armrest, the rich cut-pile carpeting, the quartz dial clock are all standard.

There is a functional use of space inside.

And the list of available options is, to say the least, extensive.

In terms of pure creature comfort, it is obviously, the ultimate Buick.

But there are little things that tip you off that you will be most at home in this Electra behind the wheel, and on the road.

Like the instrument panel. Dials, deep-set. Easily readable. The controls, within easy reach.

Under way, it is smooth. Tight. Quiet. With standard automatic transmission, steel-belted radial tires, power front disc brakes, power steering. A responsive 5.7 litre V-8 supplies the motion.

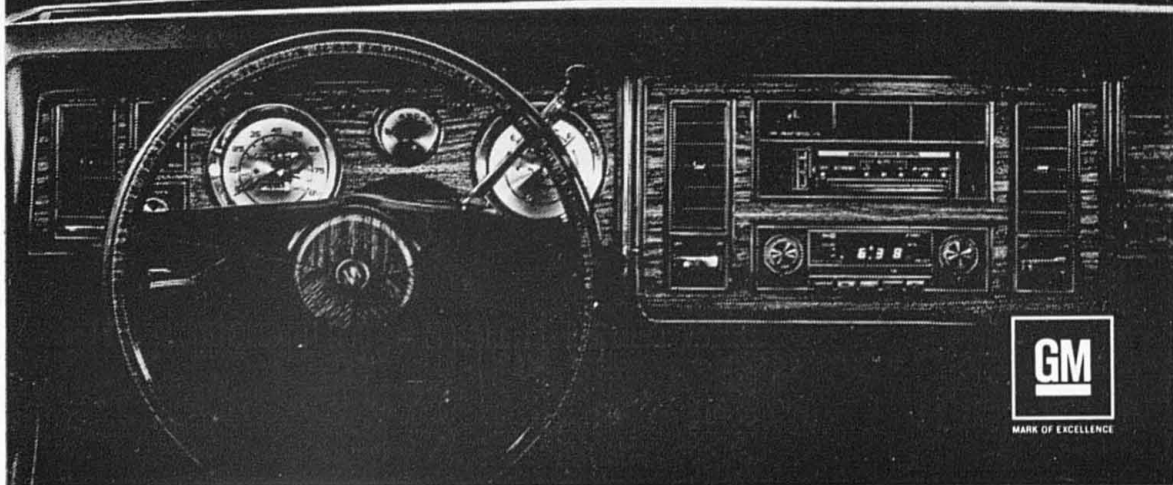
There is a sense of precision and balance. To give you an uncanny sense of communication with the road.

But reading about it can only tell you just so much. Now, what you ought to do, is see your Buick dealer and drive the Electra. We think you'll find it's quite an experience. Because as luxury cars go, it's Cloud 9.



BUICK

Dedicated to the Free Spirit in just about everyone.



MARK OF EXCELLENCE