

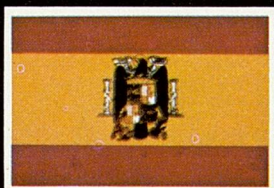
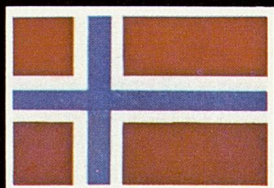
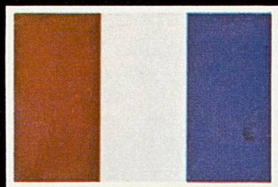
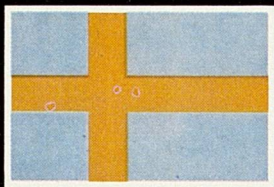
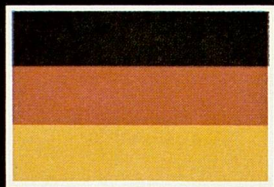
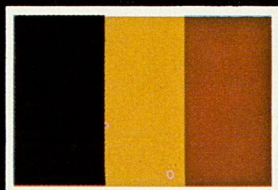
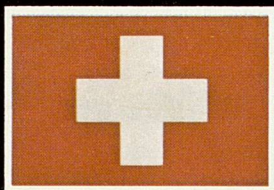
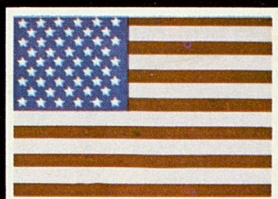
# DSO PROGRAM MAGAZINE

SIXTY-SIXTH SEASON 1979/80

OCTOBER 12  
HILL AUDITORIUM, ANN ARBOR

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Antal Dorati • Music Director



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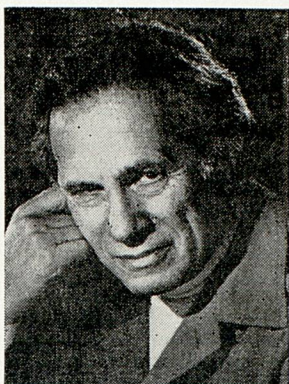
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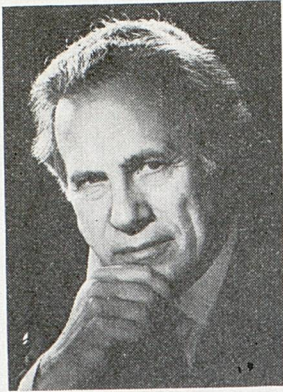
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ANTAL DORATI, the ninth Music Director in the Detroit Symphony Orchestra's history, has had a long and distinguished career as an orchestra conductor. He has appeared with virtually every major orchestra throughout the world, and became DSO music director in September 1977.

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

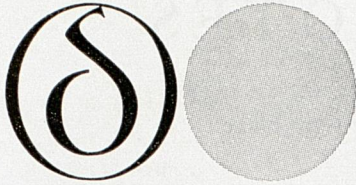
Maestro Dorati joined the Ballet Russe de Monte Carlo as its leading conductor in 1934, and his Detroit Symphony Orchestra debut came during Ballet Russe appearances in Detroit in 1936. During the next several years, he made extensive tours of Australia and the United States.

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

In 1966 he became Principal Conductor of the Stockholm Philharmonic and in 1970 was named Music Director of the National Symphony Orchestra in Washington; in 1977 he became the National's Principal Guest Conductor. He became Chief Conductor of the Royal Philharmonic Orchestra in London in 1975, and was named Laureate Conductor of the RPO in July of 1979.

One of the world's most recorded conductors, Dorati has more than 600 recordings to his credit. In March of 1979 he received the 24th award of his illustrious recording career — the Grand Prix du Disque — for his most recent Haydn opera on the Philips label. His first DSO recording, Tchaikovsky's *1812 Overture*, began setting sales records as soon as it was released last December, and two more Dorati-DSO discs have appeared since then.

Maestro Dorati's many awards include honors bestowed upon him by the governments of France, Austria and Sweden.



HILL AUDITORIUM, ANN ARBOR

detroit symphony

Antal Dorati Music Director

*Friday evening, October 12 at 8:30*

**Antal Dorati**, *conductor*

**HAYDN** Overture to "L'isola disabitata," Hob.Ia:13

**BARBER** Medea's Meditation and Dance of Vengeance,  
Opus 23a

**RAVEL** Rapsodie espagnole  
Prélude à la nuit  
Malagueña  
Habañera  
Feria

INTERMISSION

**DVOŘÁK** Symphony No. 7, D minor, Opus 70  
Allegro maestoso  
Poco adagio  
Scherzo: Vivace  
Finale: Allegro

The Steinway is the official piano of the Detroit Symphony Orchestra

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

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

This evening's concert marks the DSO's 61st appearance in Hill Auditorium.

# PROGRAM NOTES

by Robert Holmes

Dean, College of Fine Arts, Western Michigan University

OVERTURE TO "L'ISOLA DISABITATA" . . . . . FRANZ JOSEPH HAYDN  
Born Rohrau, Austria, 1732; died Vienna, 1809

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Haydn composed his opera *L'isola disabitata* at Esterháza (Hungary) in 1779. The text, by the famous Italian librettist Pietro Metastasio, had previously been set by Ignaz Holzbauer, Niccolò Jomelli, and Niccolò Traetta, among others. The first performance of Haydn's opera took place in the marionette theatre at Esterháza Castle on 6 December of that same year, the Name Day of Prince Nicholas Esterházy.

The overture lasts about 8 minutes.

The score calls for flute, 2 oboes, 2 bassoons, 2 horns, and strings.

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The 18 extant operas of Franz Joseph Haydn have long been overshadowed by those of Wolfgang Amadeus Mozart, who was of course the best opera composer of the 18th century and, if one were to make such a judgment, perhaps of all time. Haydn himself seems to have recognized this fact. In 1787, just eight years after he wrote *L'isola disabitata*, he received a request to compose an opera from a Prague admirer by the name of Roth. Haydn responded:

"You wish me to write an *opera buffa* for you. Most willingly if you are desirous of having a vocal composition of mine for yourself alone; but if it is with the idea of producing it on the stage at Prague I cannot comply with your wish, all my operas being too closely connected with our personal circle [Prince Esterházy's, in Hungary] so that they could never produce the proper effect, which I have calculated in accordance with the locality. It would be very different if I had the invaluable privilege of composing a new opera for your theatre. But even then I should be taking a big risk, for scarcely any man could stand comparison with the great Mozart."

Owing to his own fame, he could afford to be that generous, but the central point is still made: Haydn was clearly aware of the timeless, universal greatness of Mozart's operas.

Nonetheless, Haydn's own operas are worthy and the best Haydn scholars, Geiringer and Robbins Landon for example, speak highly of them.

Many of Haydn's operas were destroyed in a bad fire that occurred at Esterháza Castle on 18 November 1779. It destroyed the Chinese ballroom and the theatre, and all of the valuable instruments, furnishings, *objets*, and manuscripts contained therein. The score of *L'isola disabitata* was spared, however, apparently because Haydn had it in his own quarters, probably completing it

for the production he, as Court Kapellmeister, was planning for his master's Name Day, just two weeks away.

H. C. Robbins Landon writes: "The Overture is in G minor, and serves to introduce the somber and lonely atmosphere of a deserted island. It is divided in several sections — a slow and solemn introduction, leading into a furious, *Sturm und Drang* fast section; this, in turn, leads into a lyrical slow part, designed to show the gentle character of Costanza, the *prima donna* — by the way, there are only four people in the cast; this *Allegretto* turns dark-hued and plunges into a précis of the previous quick movement. It is a magnificent overture, one of the best Haydn ever wrote, combining, as it does, tenderness and high dramatic emotions."

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**MEDEA'S MEDITATION AND DANCE OF VENGEANCE, OPUS 23a . . . SAMUEL BARBER**

Born Westchester, Pennsylvania, 1910; now living in Mt. Kisco, New York

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Samuel Barber arranged this work from his 1946 ballet in 1955 • The first performance took place in New York on 2 February 1956; Dmitri Mitropoulos conducted The New York Philharmonic Orchestra.

The score calls for 2 flutes and piccolo, 2 oboes and english horn, 2 clarinets, E-flat clarinet and bass clarinet, 2 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, harp, piano, triangle, cymbals, side drum, tom-tom, bass drum, tam-tam, whip, xylophone, and strings • The work lasts about 12 minutes.

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The particular portion of the Medea legend that serves as basis for this composition has interested artists for centuries. The sorceress Medea, after aiding Jason in the defeat of her father, the King of Colchis, returned as Jason's wife to his native Thessaly. Jason eventually grew weary of her and decided to take another wife, Creusa, the Corinthian princess. Medea's revenge was the murders of Creusa, Jason, her own two children by Jason, and the burning of their palace.

The score carries the following note by the composer:

"The score of *Medea* was commissioned by the Ditson Fund of Columbia University and was first danced by Martha Graham and her company at the MacMillan Theater in New York in May 1946. Miss Graham, to whom the score is dedicated, uses the title *Cave of the Heart*. In December of 1948, the Philadelphia Orchestra, under the direction of Eugene Ormandy, introduced the orchestral suite in seven movements. The present version, rescored for large orchestra in 1955, is in one continuous movement and is based on material from the ballet which is directly related to the central character, Medea. Tracing her emotions from her tender feelings towards her children, through her mounting suspicions and anguish at her husband's betrayal and her decision to avenge herself, the piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

## PROGRAM NOTES — *continued*

### RAPSODIE ESPAGNOLE . . . . . MAURICE RAVEL

Born Ciboure, French-Basque Pyrenees, 1875; died Paris, 1937

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Ravel composed his *Rapsodie espagnole* in 1907 • The first performance was at a Colonne Concert at the Châtelet in Paris on 15 March 1908.

The first performance in the United States took place in Boston at a concert of the Orchestral Club on 26 January 1910; Georges Longy conducted

The score calls for 2 flutes and 2 piccolos, 2 oboes and english horn, 2 clarinets and bass clarinet, 3 bassoons and contrabassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, side drum, triangle, tambourine, gong, xylophone, celeste, 2 harps, and strings • The work lasts about 19 minutes in performance.

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A curious fact of Ravel's art is that he composed only three "original" works for orchestra: the *Rapsodie espagnole*, *La valse*, and the *Boléro*. His other orchestral compositions are transcriptions of either his own piano music (e.g., *Alborada del gracioso*), or that of other composers (e.g., *Pictures at an Exhibition*).

As his first major orchestral work, the *Rapsodie* was responsible for skyrocketing the composer to fame and to his position as one of the greatest orchestrators in the entire history of our art. Its sonorities, particularly the treatment of the wind instruments, were thoroughly unique and revolutionary. H. H. Stuckenschmidt gives us a rather special insight into the genius of this master by comparing Ravel the orchestral wizard to Ravel the gourmet. He writes:

"Like so many French artists, Maurice Ravel was a gourmet but not a snob in eating habits, an expert who prized good quality even in the simplest productions. Stravinsky spoke of this characteristic when, in writing to Ramuz, he told how Ravel loved the local wine, the well-baked bread, and the fresh cheese. What was even more striking was Ravel's love of high seasoning. He preferred the strong wines drunk in the region of his birth. He sprinkled his dishes with herbs of every kind. Pepper, paprika, salt, and mustard were indispensable to him. It was part of his physical as well as his mental makeup to require strong stimulation.

"All this is of a piece with his musical style; his harmony, his polyphony, above all his orchestration, are analogous to his practice never to allow colors to melt into each other. It is just this quality that amounts to a signature and differentiates him from Debussy. The clash of two or three half-tones, the planned omission of a note in favor of its neighboring step — these intensify the aroma of a sound just as a strong condiment does that of a culinary dish. His linear instrumentation, as seen at its greatest virtuosity in his Spanish pieces, the 'Rapsodie,' the opera about the pretty clockmaker's wife [*L'heure espagnol*], the orchestral version of the 'Alborada,' and especially the 'Bolero,' keeps tone colors apart from each other as do salt, pepper, and vinegar the tastes of different foods . . . Thus Ravel's special kind of relish for good food reveals his principles in art as well: the greatest independence of each ingredient to achieve the maximum unity of the entire production."



The *Rapsodie espagnole* is in four sections: *Prélude à la nuit*, a sultry overture to evening, based upon a yearning figure of four descending notes (F-E-D-C#) repeated over and over; *Malagueña*, a free, rhythmic fandango; *Habañera*, which is actually of Cuban rather than Spanish origin and which is a transcription of an earlier work (1895) for two pianos; and *Feria* ("Fair"), a brilliant and colorful finale.

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**SYMPHONY NO. 7, D MINOR, OPUS 70 . . . . . ANTONIN DVOŘÁK**

Born Mühlhausen, Bohemia, 1841; died Prague, 1904

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Dvořák completed his Seventh Symphony between December 1884 and March 1885 • The first performance was given by the London Philharmonic Society, with the composer conducting, on 22 April 1885 • The score was published by Simrock in 1885 as Symphony No. 2.

The first performance on the continent took place in Vienna in January 1887; Hans Richter conducted • The first United States performance had been given by the New York Philharmonic Society on 9 January 1886.

The score calls for 2 flutes, 2 oboes, 2 bassoons, 2 clarinets, 4 horns, 2 trumpets, 3 trombones, timpani, and strings • The symphony lasts about 37 minutes.

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Movement I. *Allegro maestoso*; D minor; 6/8; sonata-allegro form.

Movement II. *Poco adagio*; F major; 4/4; sonata-allegro form.

Movement III. *Scherzo: Vivace*; D minor; 6/4; ternary form.

Movement IV. *Finale: Allegro*; D minor; 2/2; sonata-allegro form.

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As with Handel, Haydn, and Mendelssohn, Dvořák's career was given tremendous impetus by the British reaction to his music. His Slavonic Dances and the *Stabat Mater* so impressed the Londoners that they invited him to visit them. He first did so early in 1884, conducting many of his compositions and meeting with such success that he made a return visit before the year was over. They also bestowed upon this princely peasant an honorary membership in the Philharmonic Society. It was then that they asked him to write a symphony for them, the one on this program.

Dvořák responded by devoting all of his energies and abilities to the task. He moved quickly, and before 1884 was over he wrote to a friend: "I am now occupied with my new symphony (for London), and wherever I go I have nothing else in mind but my work, which must be such as to shake the world, and with God's help it will be so." Hence it was his greatest effort theretofore and many still consider it the greatest of his nine symphonies. Certainly the Londoners thought so. The reviewers wrote paeans which were read by the entire musical world, and thus his international reputation was truly established.

## PROGRAM NOTES — *continued*

The success of the D minor Symphony was an important factor from another point of view. Since his first London success a year earlier, Dvořák had decided to try to make a living for his family by way of composing and conducting only. In order to do this, he would necessarily have to increase his income. This meant a confrontation with his publisher, Fritz Simrock.

Dvořák had first been called to Simrock's attention by Johannes Brahms. That was in 1877, and Simrock subsequently published a group of Dvořák's songs under the collective title *Klänge aus Mähren* (Moravian Airs). Not long after, Simrock displayed his artistic and business acumen by securing from the unknown Bohemian peasant the option to publish all of his future compositions. Obviously, this was quite a coup for the young composer, for Simrock was Brahms's publisher and Brahms was the most famous composer in the world. But Simrock was essentially a businessman and music publishing in those days could be a lucrative business provided one met the public half way, which included peddling a lot of salon pieces.

At first, Dvořák gladly wrote for Simrock's market, and many of these works are not fit to be listed with his major efforts. But as he grew in stature, he wearied of trivia and wanted more attention focused on his major works.

He also wanted more money. For the first set of Slavonic Dances, for example, which had brought Simrock large sums, the publisher paid him only 300 marks (about \$75).

When Simrock offered Dvořák 3000 marks for the Seventh Symphony, he also demanded another set of Slavonic Dances. (By way of comparison, in that same year Simrock was to pay Brahms 40,000 marks for his Fourth Symphony.) Dvořák responded with a communication worthy of Beethoven, the arch music haggler of all time:

“(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

“(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make for it; and

“(3) Please remember that in my Slavonic Dances you have found a mine not lightly to be underestimated;

“(4) If we look at this from a common sense point of view, reconsidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of ‘Lieder,’ ‘Piano Pieces’ and ‘Dances’ and I don't know what sort of ‘publishable’ things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist . . . Please remember that I am a poor artist and father of a family . . .”

He got his 6000 marks.

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It is the policy of the Detroit Symphony Orchestra, Inc., that all its employment opportunities, concerts, activities, and services be offered equally without regard to race, color, religion, national origin, handicap, age or sex.

## Join Us As The World Hears Our Music . . .

The ten national flags which are illustrated on the front cover of our program magazine are a reminder that 1979-80 is truly our international season. This November the Detroit Symphony Orchestra makes its first tour of Europe, visiting Belgium, England, France, Germany, Norway, Spain, Sweden, and Switzerland. Next April our annual Festival pays homage to one of the greatest composers ever to call Austria his home: Johannes Brahms. Listed below are the twenty-four concerts of the European Tour, and the names of the corporate sponsors who are helping to make this momentous trip possible.

October 30  
Barcelona  
*Knight Foundation*

October 31  
Barcelona  
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November 1  
Madrid  
*Chrysler*

November 3  
Ludwigshafen  
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November 4  
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November 6  
Brussels  
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November 7  
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November 8  
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November 9  
Frankfurt  
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November 12  
Paris  
*American Motors*

November 13  
Munich  
*Automotive News*

November 14  
Berlin

November 15  
Braunschweig

November 16  
Düsseldorf  
*The Budd Company*

November 19  
London  
*Ford Motor Company*

November 20  
Stockholm  
*Atlas Copco AB*

November 22  
Uppsala

November 23  
Oslo

November 24  
Sandefjord

November 25  
Bergen

November 27  
Geneva  
*Touche Ross International*

November 28  
Zurich

November 29  
Lausanne

November 30  
Basel  
*General Motors*

## PAUL PARAY

*24 May 1886 - 10 October 1979*

Maestro Antal Dorati and the Detroit Symphony Orchestra are greatly saddened by the death, in Monte Carlo on Wednesday, of our revered former music director Paul Paray. Maestro Paray, who guided the Detroit Symphony to its first nation-wide fame, was music director and conductor of the Orchestra from 1952 to 1962, and conductor-emeritus from 1962 to 1968. He last appeared with the Orchestra at Meadow Brook in the summers of 1975 and 1976.

Paul Paray brought the Detroit Symphony its first long-term recording contract, the results of which were 65 albums on the Mercury label; many of these performances are still regarded as definitive, and several have been re-pressed and reissued by Philips as "Mercury Golden Imports." In 1958 Maestro Paray also began the Detroit Symphony's 17-year incumbency as resident orchestra of the Worcester Music Festival in Massachusetts, and the following year he conducted the Orchestra at the United Nations in New York, on the eleventh anniversary of the Universal Declaration of Human Rights. His musicianship and leadership over almost two decades here had a clear and lasting influence on the Orchestra and on the city of Detroit.

Of the 100 musicians now in the Detroit Symphony Orchestra, 52 were members during Maestro Paray's tenure. To Madame Paray, and to the Parays' many friends and admirers, Maestro Dorati, the Board of Directors, and the players and staff of the Detroit Symphony Orchestra extend their sympathy in proud remembrance of a great leader.

This week's Detroit Symphony Orchestra concerts are dedicated to the memory of Paul Paray.

11, 12, 13, 14 October 1979