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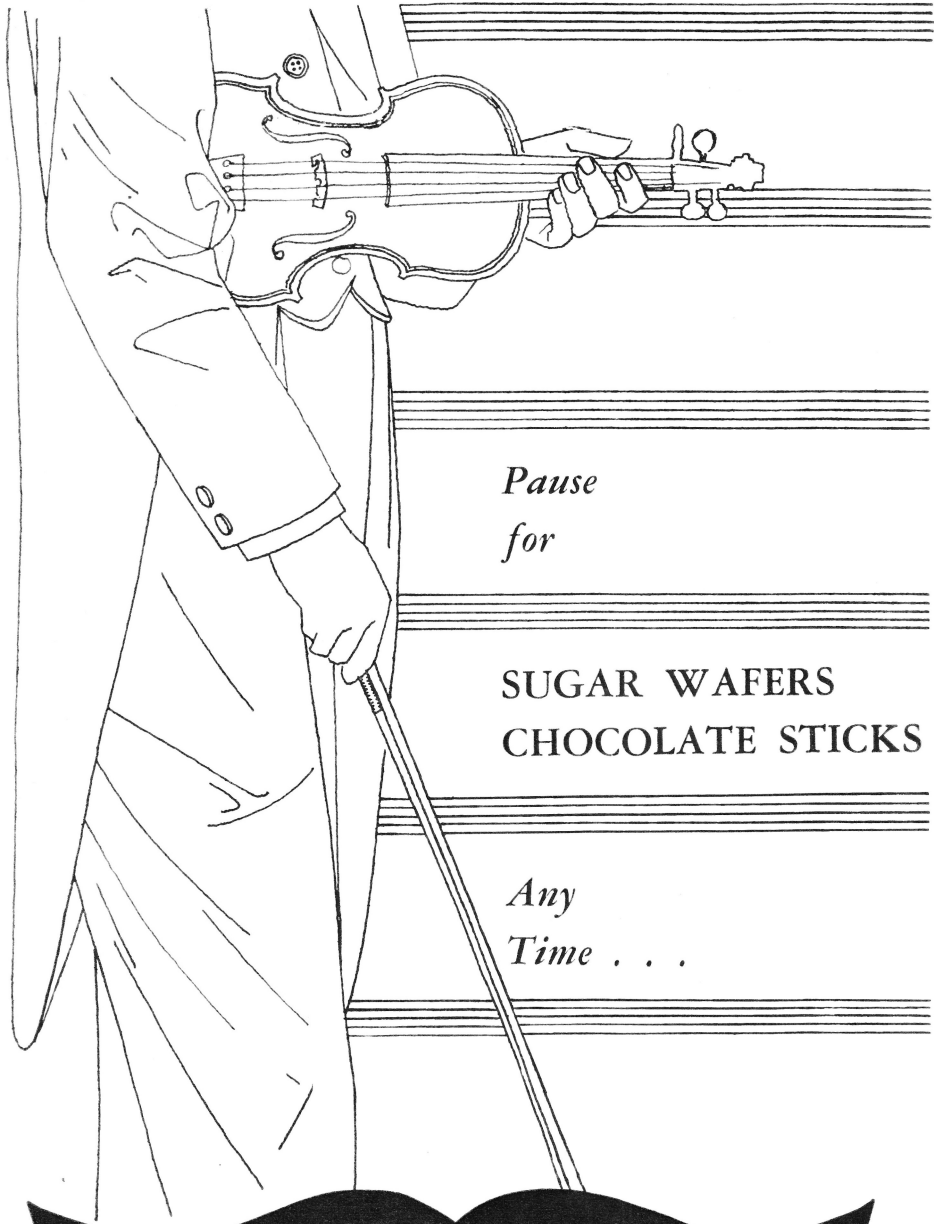
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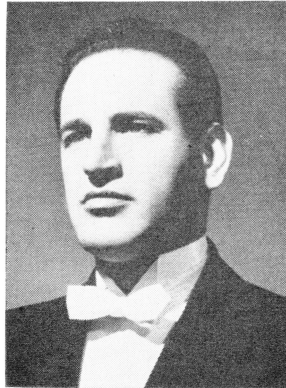
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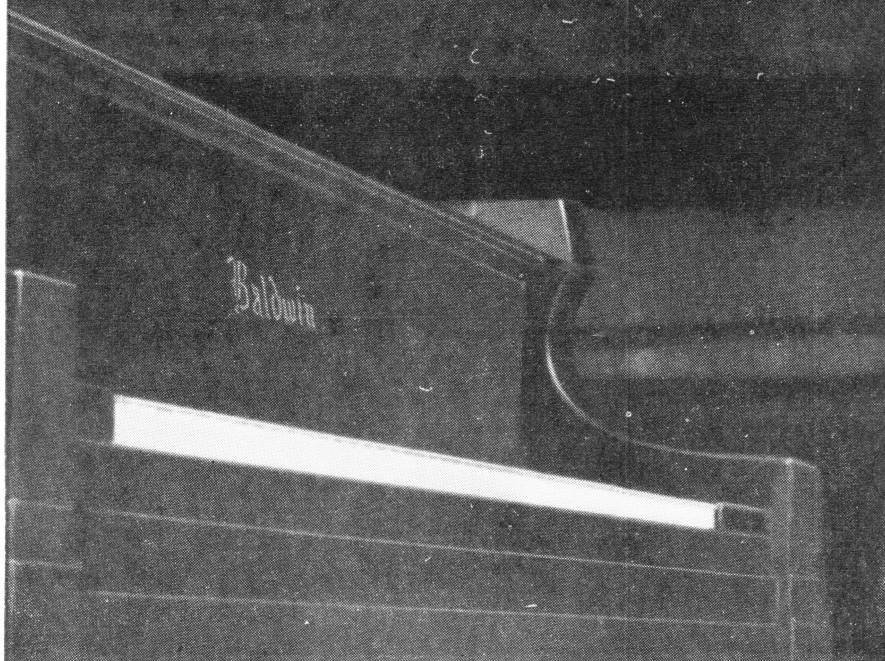
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Grand Rapids Symphony Orchestra

ROBERT ZELLER, *Music Director and Conductor*

THIRTY-FIRST SEASON — 1959-1960

Program

Fourth Concert, Friday
January 15, at 8:30 o'clock

Conductor, ROBERT ZELLER
Soloists, LUPE SERRANO, ANDRE EGLEVSKY

TCHAIKOVSKY *The Swan Lake Ballet*

- ACT I Overture
 - Opening scène
 - Valse
 - Interlude
 - Danse des Coupes

- ACT II Introduction
 - Scène
 - Pas de deux
 - White Swan (Odette) and Prince Siegfried
 - Adagio
 - Variation I
 - Variation II
 - Scène Finale

- ACT III Prelude
 - Arrival of Guests
 - Danse Espagnole
 - Danse Neopolitaine
 - Pas de deux
 - Black Swan (Odile) and Prince Siegfried
 - Entrée
 - Variation I
 - Variation II
 - Coda

- ACT IV Introduction — Danse des Petit Cygnes
 - The Storm
 - Scène Finale

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The Grand Rapids Federation of Musicians has cooperated in the presentation of this concert.

Tonight's Soloists

TWO WORLD FAMOUS ballet stars are soloists for tonight's concert.

Lupe Serrano, the South American ballerina who has danced with the American Ballet Theatre since 1953, and Andre Eglevsky, who has been "danseur noble" with all the great ballet companies before joining the New York City Ballet in 1951, perform in the four acts of the Russian classic *Swan Lake*.

Born in Santiago, Chile, Miss Serrano has studied dancing since the age of four. She made her debut with the Ballet of the Palacio de Bellas Artes in Mexico City when she was thirteen, and came to New York in 1951 to join the Ballet Russe. She is a favorite in capitals of South America and Europe.

Eglevsky also began his career with the Ballet Russe, at the age of 14. He makes frequent television appearances, has danced in films and is soloist with major symphony orchestras season after season. Highest honor was accorded him last year when he was asked to bring the Andre Eglevsky Ballet Divertissements, a "dance concert," to the World's Fair at Brussels.

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The Women's Committee

HAVING SUCCESSFULLY SPONSORED its 17th annual contest for young musicians earlier this month (details elsewhere in this program), the Women's Committee now turns to another project for youth, the Children's Symphony Concert which, with the assistance of the Music Performance Trust Fund of the Recording Industries, will be given in the Civic Auditorium Feb. 15 at 1:30 p.m. This concert is for all fifth graders and children of like age in all schools in Grand Rapids and East Grand Rapids. An attendance of about 3,700 is anticipated.

Robert Zeller, conductor of the Grand Rapids Symphony, will conduct this concert. Members of the Women's Committee will visit elementary schools before the concert to present a class lesson on the music to be played, taking records with them to play on the schools' record players. Music to be played will be of a type to appeal to the fifth grade listener. In a special bulletin sent to teachers from the office of the Grand Rapids Board of Education the annual Children's Concert is referred to as "a very excellent symphonic experience designed in every way for elementary students."

Mrs. Ralph E. Sasser and Mrs. Milo G. DeVries are chairmen for the concert. The 1960 event will be the 16th annual children's concert played by the Grand Rapids Symphony.

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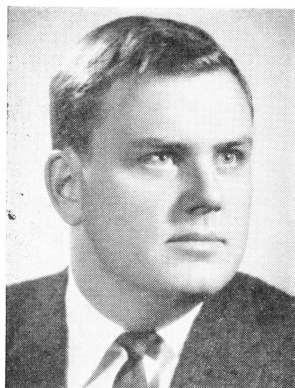
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- Swan Lake (new Recording) Orchestre Suisse Romande

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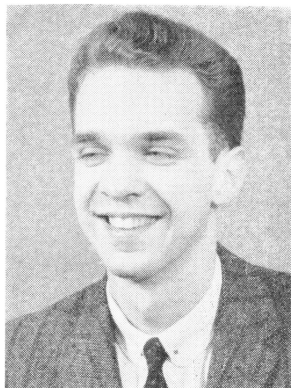
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The February Concert



WILLIAM K. BOOT

WINNERS OF THE 17th annual contest conducted by the Women's Committee will be soloists on February 19. John R. Wilson, MSU student from Detroit and Grand Rapids' William K. Boot, U. of M. graduate, will play concerti on the clarinet and piano, respectively.



JOHN R. WILSON

Featured on the concert also will be the mid-western premiere of *Eagles* by the contemporary American composer, Ned Rorem. It was recently premiered in the east by Eugene Ormandy and the Philadelphia Orchestra.

Mr. Rorem is head of the composition department of the University of Buffalo, a post formerly held by Aaron Copland. The composer plans to attend the concert.

Program

Fifth Concert, Friday
February 19, at 8:30 o'clock

Conductor, ROBERT ZELLER
Soloists, JOHN R. WILSON, *Clarinetist*
WILLIAM K. BOOT, *Pianist*

ROSSINI *Overture, La Scala di Seta*

MOZART *Concerto in A Major for Clarinet, K. 622*
Rondo

ROREM *Eagles*
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Scene and Gypsy Song
Fandango Asturiano — Finale

Contest Concerts — 1960

THE SEVENTEENTH ANNUAL CONTEST for young musicians sponsored by the Women's Committee for the Grand Rapids Symphony Society was the largest ever held. Nineteen young musicians competed in the orchestral instruments division held January 8 in the St. Cecilia Society auditorium and 16 in the piano division, January 9.

Top winners were William K. Boot of Grand Rapids, 23-year-old pianist, and John Richard Wilson of Detroit, 22-year-old clarinetist. The two will be soloists with the Orchestra in the February concert.

Boot, son of Mr. and Mrs. Arthur Boot of 1034 Monterey Dr., S.E., is a senior at the University of Michigan and has studied piano for the past four years with Benning Dexter at the University. Last summer he studied with Victor Babin at the Aspen Music School. He is a member of Phi Mu Alpha Sinfonia, national honorary music fraternity.

Wilson is the son of Mr. and Mrs. Albert D. Wilson of Detroit. He received a B.M. degree at the University of Michigan last year and is now studying at Michigan State University. He has studied clarinet for 10 years with Albert Luconi, Alexander Williams and Keith Stein.

Ronald Evans, 14-year-old violinist from East Lansing received the high school title in the orchestral instruments division, and Kenneth Medema of Grand Rapids in the piano division. Both will be soloists with the new Youth Symphony in its spring concert.

Ronald, now a pupil of Professor Romeo Tata at Michigan State University, studied for a year at the Music Academy in Vienna. He is the son of Joseph Evans, Associate Professor of Piano at State, and a grandson of Louis Evans, for many years principal cellist of the Grand Rapids Symphony.

Kenneth is the son of Mr. and Mrs. Henry Medema of 1011 Eleventh St., N.W., and has studied four years with Heather E. Halsted, his previous work having been done with the late Chester Berger. He is 16 and a junior at Grand Rapids Christian High School.

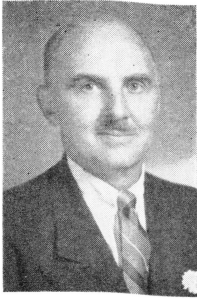
Two honorable mentions were given to college players in the orchestral instruments division: Barbara Anne Youngdahl, violin pupil of Julius Stulberg of Western Michigan University, and David L. Baxter, French horn pupil of Dr. Douglas Campbell at Michigan State University. Miss Youngdahl, daughter of Mr. and Mrs. William Youngdahl of Marshall, has been a student at Interlochen for two summers. Baxter is the son of Mr. and Mrs. Clifton Baxter of Nashville, and besides study at Michigan State, has studied with Robert Fink and Leonard Meretha at Western Michigan.

Marjorie Connell, graduate student at Wayne State University and a pupil of Boris Maximovich for eight years, was runner-up among college pianists. She is the daughter of Mrs. Henry Connell of Detroit.

Neal Plantinga, 13, violin pupil of Mrs. Doris Van Ringelesteyn, was runner-up among high school players in the instrumental division, and Janice Pauzenga, pupil of Joseph VanBeek, in the piano division. Neal is the son of Dr. C. A. Plantinga, Professor of Psychology at Calvin College. Janice is the daughter of Paul Pauzenga of 451 Port Sheldon Drive, Grandville.

Mrs. Walter W. Wennerstrom and Mrs. W. T. Broersma were chairmen of the contest.

Judges for the orchestral instruments were: Dr. Thomas Beversdorf, head of the brass instruments department at Indiana University; Herman Felber, violinist and conductor of the Kalamazoo Symphony, and Valdimar Rushevics, Professor of Stringed Instruments at Kalamazoo College. Judges for the piano division were: Manahem Pressler of Indiana University, a member of the Beaux Arts Trio; Professor Joseph Evans of Michigan State, and Mrs. Donald D. Armstrong who took the place of a third judge whose plane was grounded by fog.



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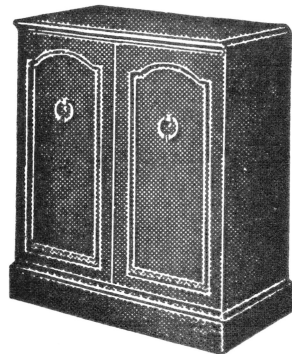
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Keynotes from The Browsing Room

OBSERVERS ACQUAINTED WITH the ballet scene are aware that the audience for ballet in the United States has grown from a small cult to a vast nationwide audience. What are the stories, the music, the meaning, the dancers, and the reasons for the revival of this popular art?

Books and records at the Grand Rapids Public Library will help you find the answers.

For an introduction to *Twentieth Century Ballet* there is a book by A. H. Franks in which he traces the rise of modern ballet at the close of the 19th century, the revolt against the stale formulas into which the art had fallen, and the complete renaissance effected by the new choreographers who laid the foundations for the 20th century concept of expressive dancing.

S. Hurok Presents is a more intimate account of the world of the dance, written by "the man who brought ballet to America and America to the ballet." In it Hurok depicts the inside story of the glamorous and temperamental world of the dance, picturing in human terms the dancers whose names have lighted the marquees of the world.

For a comprehensive picture of ballet today and yesterday there is *World Dance* by Fernau Hall, covering virtually every phase of dancing. Of the 85 illustrations, many are from the famous Mander-Mitchenson Theatre collection. Hall traces the contributions made by the leading choreographers, teachers, dancers, and company directors from the early days of the court and commercial companies to the 20th century, and the enormous expansion in ballet and theatrical dancing still going on today.

Of special interest to the younger generation are the books *Famous Dancers* by Jane Muir, including discussions of 11 outstanding dancers, and *Tales from the Ballet* by Pigeon Crowle, an attractively illustrated book that contains the complete story of many of the most popular ballets in performance today.

A complete *History of Russian Ballet* is available in a book by Serge Lifar, himself a dancer and long ballet master at the Theatre Nationale de l'Opera Paris. The book is translated by Arnold Haskell.

As to records of the ballet's musical scores, many are available at the Browsing Room, including four recordings of Tchaikovsky's "Swan Lake." Acts 2 and 3 are recorded by Leopold Stokowski and the NBC Symphony Orchestra; Andre Kostelanetz and his orchestra are recorded in *Swan Lake Ballet Music, Op. 20a*; the Philadelphia Orchestra with Eugene Ormandy in *Swan Lake Ballet, Op. 20*; and another by the Philharmonic Orchestra with Robert Irving, conductor.

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Program Notes

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"Swan Lake" Ballet

P. I. Tchaikovsky (1810-93)

Tchaikovsky wrote three ballets — *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker* — all of which still are performed regularly. Of these *Swan Lake* was the first. It was composed in 1875-6 and first performed at the Bolshov Theater in Moscow on March 4, 1877. In relation to Tchaikovsky's other works, it came a year before the opera *Eugene Onegin* and a year after the B-flat minor concerto. The Third symphony already had been composed (1875) and the Fourth was to be completed the following year.

There is some evidence that Tchaikovsky did not highly regard *Swan Lake*. In a letter to his patroness, Nadejda von Meck, written at the end of 1877, he praised Delibes' ballet *Sylvia*, which, he declared, "completely charmed him." "My own "*Lake of the Swans*," he lamented, "is simply trash in comparison with *Sylvia*."

Yet it is a simple fact that if it were not for Tchaikovsky's music the *Swan Lake* ballet never would have survived. As a matter of fact the only ballets that survive from this period are the three Tchaikovsky wrote. The appearance of *Swan Lake* was of special significance since it marked the return of serious composers to the field of the dance.

It is true that the original production of *Swan Lake* was a failure, but that was partly because of inferior choreography and partly because of a feeling that the music was too symphonic for the theater. As has been true so many times with respect to great composers, it was not until after Tchaikovsky's death that the work gained the recognition it merited — in 1894, with new choreography by Petipa, who had performed the same service for Tchaikovsky's two other ballets.

Swan Lake is in four acts. The first act opens with a festival in honor of Prince Siegfried, who has just come of



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age. At the height of the festivities Siegfried's mother appears and chastises him for the company he keeps. At the same time she reminds him that a ball is to be held the next evening at which he is to choose his bride. As she leaves, the guests dance a rather stately waltz.

Some whimsical moments then are provided by the prince's old teacher, who has quaffed rather too deeply of the cup that cheers. At the conclusion of this episode a flight of wild swans appears. It is at this point that Tchaikovsky introduces what might be called the "fate motif" of the ballet, a four-bar theme in four-four time, played softly and marked andante. Written in B minor, it

has a slightly ominous quality to it. The prince and his friends watch the flight and agree to hunt the swans that night.

The second act opens on a glade bordering a lake. In the background is an abandoned chapel. A group of swans, led by one who wears a crown, is riding on the lake as the curtain rises. The swans soon disappear. The hunters, led by Benno, enter. Benno calls Siegfried who, on arriving, dismisses his companions. As he meditates a beautiful white swan, Odette, the Queen, enters. She tells Siegfried that she is under the evil spell of a sorcerer, von Rothbart, and can assume her rightful form of a woman only between the hours of mid-

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night and dawn. The other swans are under a similar restraint. They have come to the lake hoping that Siegfried will liberate them.

The Prince dutifully falls in love with Odette and dances with her. Just as they are about to embrace, von Rothbart intrudes. Siegfried threatens him but quickly recognizes that he is powerless against the sorcerer who, having made his point, withdraws.

The troupe of swans appears; quickly followed by the hunters. But Siegfried waves them away; whereupon the swans execute a romantic waltz. Finally the Prince is alone with Odette. They perform a grand adagio which, in the music, is identified by an extended passage for solo violin. Siegfried invites Odette to the ball at which he is to choose his bride, and promises it shall be she whom he selects.

As the time draws near for them to part, Odette warns the Prince that he will have to break von Rothbart's spell if she is to come to the ball. The act ends with the withdrawal of the swans.

The third act takes place in the palace, at the ball. The guests arrive; a series

of *divertissements* take place. This sequence is interrupted by the arrival of the Knight of the Black Swan, who is actually von Rothbart in disguise. He is accompanied by his daughter Odile, who is a counterpart to Odette. She is intent on destroying Siegfried. The two dance a *pas de deux*, one of the most strenuous in all ballet. At the end of the dance Siegfried announces that Odile is to be his bride. At this point Odette flies past his window. It is only after von Rothbart and Odile have departed that Siegfried realizes how tragically he has been deceived. He rushes from the room to search for Odette.

Act four returns to the glade. Siegfried is seen running to meet Odette, who turns from him angrily. He explains how he was hoodwinked; she forgives him, whereupon von Rothbart appears and makes the lake to overflow in an effort to drown Odette and the Swans. Siegfried, who would prefer death to life, without Odette, carries her above the waves to a hill. His defiance has broken von Rothbart's spell over Odette and the swans, who now regain their human form. And so the ballet ends with general rejoicing.

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