

PERFORMANCE

THE MAGAZINE OF THE DETROIT SYMPHONY ORCHESTRA

DETROIT'S SONIC PORTRAIT



The **Symphony in D** World Premiere

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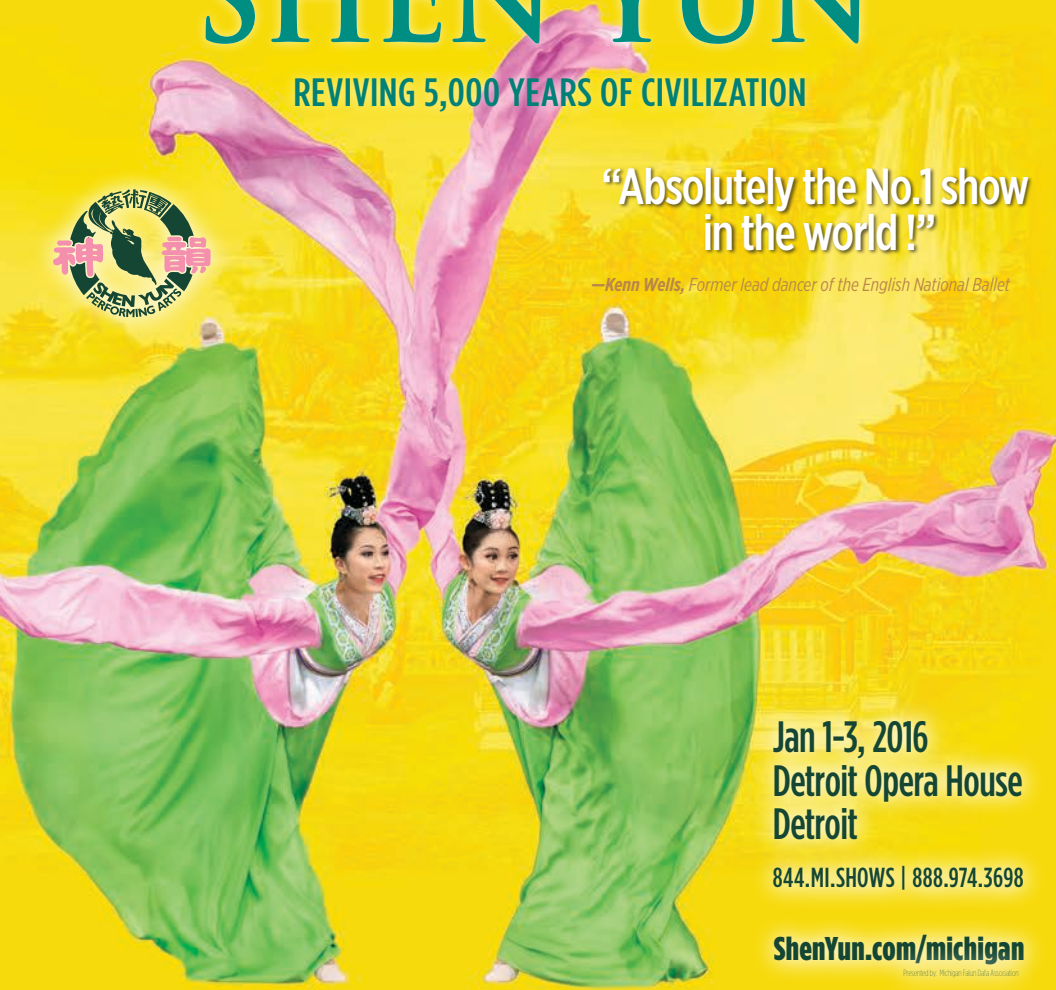
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Read program notes anytime in *Performance* magazine online at dso.org/performance

oneDSO

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welcome



DEAR FRIENDS,

Welcome to Orchestra Hall at the newly renamed Max M. & Marjorie S. Fisher Music Center! By adding Marjorie's name to our iconic hub for music, we pay homage to an extraordinary personal legacy of support of the DSO's musicians and programs.

As we begin this season, we reflect on those who have helped us get to this exciting point in our history. We honor many decades of support from long-time contributors Helen Wu and Jack A. Robinson who are no longer with us but who have left a strong legacy. Respectively, they helped create the Wu Family Academy For Learning And Engagement and the Jack A. and Aviva Robinson Chair, now held by new Principal Oboe Alex Kinmonth, who you can learn about on page 15. As the music reverberates in harmony with Orchestra Hall's celebrated acoustics, remember that every concert presented, each student nurtured and all community partnerships are possible thanks to the support from the DSO's more than 10,000 patrons. Truly, we are a *community-supported* orchestra.

Our artistic powerhouse, led by Music Director Leonard Slatkin, has orchestrated a remarkable new season featuring the Brahms Festival in February and a staggering total of six world premieres; we also celebrate Elvis at 80 on the Pops series; Patti Austin on the Paradise Jazz series; a visit from Yo-Yo Ma and Kathryn Stott; the return of season favorite, Home for the Holidays; and our annual Classical Roots Celebration featuring soprano Jessye Norman!

This fall features a truly unique highlight. After a year compiling sounds of Detroit—from the crack of a bat and the crowd's roar at the Tigers' Opening Day, to the click-clack of Henry Ford's first engine, to the tens of thousands of sounds that Detroiters submitted—composer Tod Machover has written a symphony about Detroit, for Detroit and essentially by Detroit. Thanks to support from the John S. and James L. Knight Foundation and Rock Ventures, the DSO will bring you the world premiere performance of Symphony in D this November.

Hear from the composer himself on the making of his first crowd-sourced symphony to be written for a U.S. orchestra on page 12.

Symphony in D will appear on our *Live From Orchestra Hall* webcast series, brought to you by the Knight Foundation and the Ford Motor Company Fund. As a new benefit to those who donate \$50 or more to the Annual Fund, over 100 works are now available for viewing on-demand via dso.org/replay. In fact, classical programs you hear at Orchestra Hall this season will be viewable just days after they've been performed.

Thank you for joining us for another season of music on Woodward Avenue in the heart of America's comeback city.

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THURSDAY, SEPTEMBER 10, 5-7 P.M.
ART GALLERY
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AUGUST 28-OCTOBER 31
EXHIBITION DATES

MUSIC

**"Faculty Artistry Gems!
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the Community"**

MONDAY, SEPTEMBER 21, 7:30 P.M.
LOUIS ARMSTRONG THEATRE
PERFORMING ARTS CENTER
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POETRY

**"An Evening of Poetry and
Conversation with
Aimee Nezhukumatathil
and Kwame Dawes"**

THURSDAY, OCTOBER 15, 7 P.M.
L.V. EBERHARD CENTER, 2ND FLOOR
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DANCE

**Kun-Yang Lin/Dancers
present "Meditations in Motion:
Virtuosity and Imagination
in Dance — Innovation and
Modernity in Music"**

MONDAY, NOVEMBER 2, 7:30 P.M.
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LECTURE

**Kip Thorne
"Discovery and Collaboration"**

MONDAY, NOVEMBER 16, 7 P.M.
L.V. EBERHARD CENTER, 2ND FLOOR
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HOLIDAY CELEBRATION

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LEONARD SLATKIN

Music Director

Music Directorship endowed by the Kresge Foundation

Internationally acclaimed conductor Leonard Slatkin is Music Director of the Detroit Symphony Orchestra (DSO) and the Orchestre National de Lyon (ONL). He also maintains a rigorous schedule of guest conducting and is active as a composer, author and educator.

Highlights of the 2015-16 season include a three-week Brahms festival with the DSO in February; engagements with the St. Louis Symphony, Pittsburgh Symphony, Los Angeles Philharmonic and NHK Symphony in Tokyo; debuts with Beijing's China Philharmonic Orchestra and the Shanghai Symphony Orchestra; and a summer tour of Japan and China with the ONL.

Slatkin's more than 100 recordings have garnered seven Grammy awards and 64 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel and Berlioz (with the ONL) and music by Copland, Rachmaninoff, Borzova, McTee and John Williams (with the DSO). In addition, he has recorded the complete Beethoven and Tchaikovsky symphonies with the DSO (available online as digital downloads at dso.org/recordings).

JEFF TYZIK

Principal Pops Conductor

Grammy Award winner Jeff Tyzik is one of America's most sought-after pops conductors. Alongside his role as the DSO's Principal Pops Conductor, Tyzik holds The Dot and Paul Mason Principal Pops Conductor's Podium at the Dallas Symphony Orchestra and also serves as Principal Pops Conductor of the Seattle Symphony, the Oregon Symphony, The Florida Orchestra and the Rochester Philharmonic Orchestra.

Highly sought after as a guest conductor, Tyzik has appeared with the Boston Pops, Cincinnati Pops, Toronto Symphony, Indianapolis Symphony, Philadelphia Orchestra and the Los Angeles Philharmonic. In May 2007, the Harmonia Mundi label released his recording of works



A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Declaration of Honor in Silver, the American Symphony Orchestra League's Gold Baton Award and the 2013 ASCAP Deems Taylor Special Recognition Award for his book, *Conducting Business*.

Slatkin has conducted virtually all of the leading orchestras in the world. As Music Director, he has held posts with the New Orleans, St. Louis, and National symphony orchestras, and he was Chief Conductor of the BBC Symphony Orchestra. He has served as Principal Guest Conductor of London's Philharmonia and Royal Philharmonic, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic at the Hollywood Bowl and the Minnesota Orchestra.



by Gershwin with pianist Jon Nakamatsu and the RPO, which stayed in the Top 10 on the Billboard classical chart for over 3 months.

As an accomplished composer and arranger, Tyzik has had his compositions recorded by major orchestras. He has also produced and composed theme music for many of the major TV networks and released six of his own albums.

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spotlight

XAVIER & MAEVA MOSQUET

BOARD OF DIRECTORS AND GOVERNING MEMBERS

Xavier Mosquet has always had a listening ear, which he first developed when his father introduced him to orchestral music. This is one of the many reasons the Mosquets have attended concerts at the DSO since 2006 and are now supporters of the orchestra. The couple finds the DSO to be a unique asset and the place to be for musical entertainment in Detroit. They value the excellence in the way the DSO not only performs music but also creates it. They also see the significance in the orchestra's ability to reach patrons far beyond Detroit with the international outreach of the webcasts, touring and Leonard Slatkin's artistic vision. In addition to the worldwide presence, Xavier has observed an inspiring culture of collaboration between the musicians and staff during his time on the Board of Directors.



Outside of the DSO the Mosquets support the French American Chamber of Commerce owing to their belief in the importance of strong business in Detroit. Xavier and Maeva also support Loaves and Fishes along with the Detroit Public Theatre, which makes its home at the Max M. and Marjorie S. Fisher Music Center with performances opening Oct. 30. Recalling their favorite DSO memory of the past nine years, the Mosquets said definitively, "The Heroes Gala where John Williams and Steven Spielberg were onstage. We regretted not bringing 200 friends with us that day."

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DETROIT'S SONIC PORTRAIT

Thoughts on Symphony in D

BY TOD MACHOVER

Composer, Massachusetts Institute of Technology Media Lab

I first thought of the idea of creating a sonic portrait of a city through collaborating with its citizens when the Toronto Symphony Orchestra approached me about a commission in 2012. I was inspired by that request to think about how the real sounds of the city could be combined with – and transformed into – a musical discourse of notes, rhythms and colors, and how sharing the composition process with everyone might help close the gap between the mystery of musical creation and the pleasure of listening. I truly enjoyed working with the Toronto Symphony to develop this model of community composition and we presented *A Toronto Symphony* in March 2013, followed later that year by *Festival City* for Edinburgh, Scotland, then *Between the Desert and the Deep Blue Sea* for Perth, Australia (2014) and most recently *Eine Sinfonie für Luzern* for Lucerne, Switzerland (2015). Through each of these projects, we learned how to establish community dialogue through “listening” to a city, how to bring people from diverse backgrounds together through sound and music, and how to create a symphony that is both rich for its process as well as for its musical result.

None of these previous experiences, however, prepared me for the excitement and power of creating a collaborative city symphony here in Detroit. *Symphony in D* came about because Dennis Scholl—then head of arts at the John S. and James L. Knight Foundation—heard about the To-

ronto project and arranged to attend the premiere of *Festival City* at the 2013 Edinburgh Festival. Dennis felt strongly about bringing the project to the U.S. and proposed that we think about Detroit, because of the incredible dynamism of the city as well as the adventurous spirit of the Detroit Symphony Orchestra. Fortunately, the DSO was interested, so together we planned the project and launched it last November. Since then, the community response has been simply overwhelming, from the generous sharing of sounds, to numerous exploration and improvisation sessions of making music together, to listening to unforgettable stories and memories, and to meeting some of the most imaginative, independent, visionary and passionate people on the planet. To me, it feels as if Detroit was the place I had in mind—without knowing it at the time—when I first imagined these City Symphonies.

We launched the project last November with an invitation to the public to record and share favorite, most indelible sounds of Detroit, and with my colleagues at the MIT Media Lab, we created a special mobile app—conveniently called *Symphony in D*—to make this as easy as possible. Recorded sounds were also automatically marked by geographical location, and a growing “sound map” of the city emerged, which the community could listen to, comment on and recombine into soundscapes using another app we created called “Constellation.” Over the following months, we received far more sound submissions from Detroit citizens than in any other city so far: iconic

sounds from the People Mover to sporting events (winning *or* losing.); personal sounds such as stirrings in someone's backyard to a child's music practice session; mechanical sounds from automobile assembly plants to metal sculpture workshops; nature sounds from boating at Belle Isle to wandering in a blizzard; to cars, cars and more cars, from historic to most recent models, lovingly recorded zipping by on a city street or Grand Prix raceway to meticulously recorded from the driver's seat or from under the hood. Many of these sounds were sent to us by individuals, but—unlike in the other cities we have visited—some were recorded by groups, such as Ringside Media and Doner, that went way beyond the call of duty to help share special aspects of the city they love. I also spent much time in Detroit exploring many corners of the city, listening and recording, and then re-experiencing back at MIT, or in my 18th-century barn studio in Waltham, Mass.

Beyond the actual sounds of Detroit have been the amazing people I have met here this year, from kids at Detroit Achievement Academy, to senior residents of American House, to musicians at the DSO, to teens studying beat-making and DJ-ing at Youthville, to entrepreneurs, poets and performance artists, civic leaders, urban gardeners, and musicians of the most diverse backgrounds, styles and instrumentations. I have found that people in Detroit—whether they have been there for generations or have arrived recently from near and far—are deeply devoted to the city's rich and proud history, are thoughtful and articulate about its many conflicts and problems, and are energized and optimistic about building a future based on creativity, community and col-

laboration.

It is thanks to these amazing people that the “story” of *Symphony in D* has taken shape over these past months. I have listened to this multitude of sounds and have attempted to craft a work that juxtaposes the many—sometimes reinforcing, other times wildly conflicting—rhythms of the city that alternatively mesh and clash, that listens to the beauty of melody often rising resolutely from the bass, that acknowledges the

importance of voice and the word in this city of talking and writing, and that seeks to express this particular, special moment in Detroit's history when anything seems possible although the stakes are very high indeed. As I write these notes in mid-September, I am putting the finishing touches on this composition while also keeping open the conversation with my colleagues at the DSO and my friends in the community about precisely how all these diverse forces should be balanced, how the many sounds should be “tuned,” how the emotional arc of the composition should be carefully crafted, and how the ending must be uplifting but also complex, just like the richly rewarding work-in-progress that Detroit is at this moment.

And as I had always hoped would happen when I first envisioned this concept of City Symphonies, I believe that *Symphony in D* feels both like *my* composition—something in which I have invested heart and soul, imagination and craftsmanship for over a year—and *our* composition to which so many have contributed.

I believe that together we have captured something essential, important and moving about Detroit through sound and through music and I hope that you will agree when you hear the world premiere of *Symphony in D* in November.



Photography by Corinne Wiseman



ALEXANDER KINMONTH

Principal Oboe

Jack A. and Aviva Robinson Chair

At the age of 21, Alexander Kinmonth was named Principal Oboe of the DSO before he even graduated from the Juilliard School. But that's not his only accomplishment. Although music is the main focus of his life, he also enjoys a balance of athletic, social and academic interests.

In fact, he credits his athleticism for making him a better musician.

"The amount of focus you need while careening down a mountain on a bicycle is similar to performing," Kinmonth said. "I try to apply that focus to every phrase I play. I find a small goal to make every phrase special in some way."

Kinmonth participated in the 2010 National Junior Olympics for fencing and enjoys soccer, pole-vaulting and downhill mountain biking.

He said being athletic helps him to not only build endurance but also to think more deeply about the physical aspects of playing music.

"When I used to run track, people would get into so much detail about the way every part of their bodies moved. That detail-oriented way of thinking applies to playing your instrument too."

Kinmonth brings his own excitement to the DSO while also hoping to learn from his incredible colleagues.

"Performing in an orchestra definitely has its similarities to team sports," he said. "You need a lot of collaboration and have to be able to understand how each person can play their part. It's a

cooperation between people working toward one common goal."

Kinmonth has anticipated joining the DSO's team since he successfully completed the audition process in March.

"I'm most excited to play with such an inspiring orchestra every single day," he said. "It will open a lot of doors for me to improve. It's also exciting to see the orchestra grow just like the city, and I'm excited to find my place here."

Kinmonth moved to Downtown Detroit this fall. As he has done in other cities where he performed, he plans to explore the wilderness and find kindred spirits who enjoy one of his many athletic interests.

When traveling during the summers for performances at music festivals such as Aspen and Tanglewood, Kinmonth said he looked forward to exploring nature in each new location. He even planned ahead and brought his mountain bike on his flight to Aspen so he could experience the Colorado trails.

"Plus, during the summer festivals, there is always someone to play soccer or frisbee with!" he said.

This summer Kinmonth participated in the Mainly Mozart Festival and has substituted in the Metropolitan Opera on both oboe and English horn.

Learn more about Alex Kinmonth at dso.org/orchestra.

maximize your experience

OFFERINGS

Priority Service for Our Members

Subscribers and donors who make a gift of \$1,000 or more annually receive priority assistance. Just visit the Patron Services Center on the second floor of the Max M. and Marjorie S. Fisher Music Center Atrium for help with tickets, exchanges, donations or any other DSO needs.

Herman and Sharon Frankel Donor Lounge

Governing Members who make a gift of \$3,000 or more annually enjoy complimentary beverages, appetizers and desserts in the Donor Lounge, open 90 minutes prior to each concert through the end of intermission. For more information on becoming a Governing Member, contact Dan Coleman at 313.576.5451 or dcoleman@dso.org.

Dine at the DSO

Located on the second floor of Orchestra Hall, Paradise Lounge is open prior to most concerts featuring gourmet dinners, decadent desserts, classic cocktails, small production wines and craft beers. Bars are available throughout the Max M. and Marjorie S. Fisher Music Center prior to concerts and during intermission. For your convenience, you may place your beverage orders pre-concert and your drink will be waiting for you at intermission.

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Give friends and loved ones a gift that ignites their soul—the experience of a DSO performance. Gift certificates are available in any denomination and may be used toward the purchase of DSO concert tickets. Visit the **DSO Box Office** or call **313.576.5111** for more information.

PERFORMANCE

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To report an emergency during a concert, call 313.576.5119.

To make special arrangements to receive emergency phone calls during a concert, ask for the house manager.

Activities of the DSO are made possible in part with the support of the National Endowment for the Arts and the Michigan Council for Arts and Cultural Affairs.

RENT THE MAX

The Max M. and Marjorie S. Fisher Music Center is an ideal setting for a variety of events and performances, including weddings, corporate gatherings, concerts and more. For information on renting the facility, please call **313.576.5050** or visit dso.org/rent.

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MAX M. & MARJORIE S. FISHER MUSIC CENTER

Home of the Detroit Symphony Orchestra

POLICIES

Parking, Security and Lost & Found

During M-1 Rail construction, valet parking is available for most concerts for \$12 with vehicle drop-off and pick-up on Parsons Street near the corner of Woodward Avenue. Donor valet and pick-up, (patrons who give \$7,500+), is available at the stage door behind the Max M. and Marjorie S. Fisher Music Center.

Parking is available for \$7 in the Orchestra Place Parking Structure located on Parsons Street, with overflow in a nearby DSO lot. Handicap accessible parking is also available. Other parking options include Woodward Gardens on Woodward Avenue near Alexandrine Street and Wayne State University Parking near Whole Foods on John R Street. The DSO offers shuttle bus service to Coffee Concerts from select locations for \$12. Please call 313.576.5130 for information.

When purchasing tickets at the Box Office, DSO offers patrons one hour of free parking in the Orchestra Place Parking Structure during daytime box office hours. Lost & Found is located at the security desk by the stage entrance, and can be contacted at 313.576.5199.

Accessibility

Parking is available in the Orchestra Place Parking Structure for patrons with applicable permits. There are elevators, barrier-free restrooms and accessible seating in all areas of the Max M. and Marjorie S. Fisher Music Center. Security personnel are available at the entrances to help patrons requiring extra assistance in and out of vehicles. Hearing assistance devices are also available. Please see the House Manager or any usher for additional assistance.

The DSO is pleased to offer a smoke-free environment at the Max M. and Marjorie S. Fisher Music Center. Patrons who wish to smoke must do so outside the building. This policy also applies to electronic smoking devices such as e-cigarettes and personal vaporizers. An outdoor patio is also available on the second level of the Atrium Lobby.

House and Seating Policies

All patrons must have a ticket to attend concerts at the Max M. and Marjorie S. Fisher Music Center, including children. The Max opens two hours prior to most DSO concerts. Most classical concerts feature free pre-concert talks or performances in Orchestra Hall for all ticket holders.

The DSO makes every attempt to begin concerts on time. In deference to the comfort and listening pleasure of the audience, latecomers will be seated at an appropriate pause in the music at the discretion of the house staff. Patrons who leave the hall before or during a piece will be re-seated after the piece is completed. Latecomers may watch the performance on closed circuit television in the Atrium.

Please silence cell phones, alarms and other electronic devices. Patrons should speak to the House Manager to make special arrangements to receive emergency phone calls during a performance.

Emergency Evacuation Procedure

In the event of an emergency, locate the nearest exit sign and listen for announcements on the PA system. Please follow the directions of Orchestra Hall ushers and staff. For safety reasons, everyone should leave in an orderly fashion and please remain calm. Guests with disabilities will be escorted to the nearest exits by an usher. Elevators will not operate during an evacuation. Once you exit the building, proceed as far away from the premises as possible. Thank you for being prepared to respond calmly in the event of an emergency.

Concert Cancellations

In the case of inclement weather or other emergencies, visit dso.org or [facebook.com/detroitssymphony](https://www.facebook.com/detroitssymphony), call the Box Office at 313.576.5111, or tune in to WJR 760 AM and WWJ 950 AM. Patrons will be notified of exchange options. The DSO is unable to offer refunds.

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spotlight

FCA

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FCA's generous history of support ranges from annual operations, capital campaigns, endowment campaigns, special events, international touring and the life-changing restoration campaign to save Orchestra Hall. FCA's commitment to their employees includes offering a free DSO concert in recognition of service from the production line and beyond. These appreciation concerts have happened in many non-traditional spaces including their Tech Center atrium and outside world headquarters on the lawn - all sharing the gift of music while celebrating the positive impact of corporate



investment in our community's most treasured cultural organizations.


FCA and the DSO also work together in fun and creative ways such as the "May the Fourth" project—a recent video in honor of Star Wars Day that showcased DSO Assistant Conductor Michelle Merrill conducting an ensemble of automobile engines humming the popular theme tune.

The DSO extends its tremendous gratitude to Fiat Chrysler Automobiles and looks forward to another season of making unforgettable music made possible by their support.

Leonard Slatkin, *Music Director*
Jeff Tyzik, *Principal Pops Conductor*
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CLASSICAL SERIES

Debussy's Sensuous La Mer

Thursday, November 12, 2015 at 7:30 p.m.
Friday, November 13, 2015 at 10:45 a.m.
Saturday, November 14, 2015 at 8:00 p.m. 
in Orchestra Hall

FABIEN GABEL, conductor
YOONSHIN SONG, violin


Alexander Borodin *Overture to Prince Igor*
(1833-1887)

Aram Khachaturian *Concerto for Violin and Orchestra*
(1903-1978)
I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace
Yoonshin Song, violin

—INTERMISSION—

Paul Dukas *The Sorcerer's Apprentice*
(1865-1935)

Claude Debussy *La mer*
(1862-1918)
I. De l'aube à midi sur la mer
[From Dawn to Noon on the Sea]
II. Jeux des vagues [Play of the Waves]
III. Dialogue du vent et de la mer
[Dialogue of Wind and Sea]

This Classical series performance is generously sponsored by PVS Chemicals 



This performance will be webcast at dso.org/live



Experience the concert again at dso.org/replay

Get the most out of each Classical concert by attending pre-concert presentations, one hour prior to performances (excluding Coffee Concerts). The presentations are informal and may include special guests, lectures and music that reveal interesting facts about the program and provide a behind-the-scenes look at the art of making music.

The DSO can be heard on the Live From Orchestra Hall, Chandos, London, Mercury Records, Naxos and RCA labels.

FABIEN GABEL

Recognized internationally as one of the stars of the new generation, Fabien Gabel is a regular guest of major orchestras in Europe, North America and Asia, and has also been music director of the Quebec Symphony Orchestra since September 2013.



In 2014-15 and 2015-16 Gabel returns with the Oslo Philharmonic, BBC Symphony Orchestra, Houston Symphony Orchestra, Toronto Symphony Orchestra, Rochester Philharmonic Orchestra, Orchestre de Paris, Orchestre National de France, Royal Flemish Philharmonic, Bournemouth Symphony Orchestra, Brussels Philharmonic, Bremer Philharmoniker, Filharmonica de Galicia and will debut with the Danish National Symphony Orchestra, Düsseldorf Symphoniker, Helsinki Philharmonic, NDR Sinfonie Orchester, Detroit Symphony Orchestra, Seoul Philharmonic, Orchestre National de Belgique, Auckland Symphony and Brisbane's Queensland Symphony. He will also conduct *Carmen* at the Norwegian Opera in Oslo.

Orchestras he has guest conducted also include the London Symphony Orchestra, Orchestre Philharmonique de Radio France, Staatskapelle Dresden, Orchestre Philharmonique de Radio France and London Philharmonic Orchestra, among others.

This season, Gabel works with soloists such as Emmanuel Ax, Christian Tetzlaff, Jean-Yves Thibaudet and Alina Pogostkina, to name a few.

Fabien first attracted international attention in 2004 winning the Donatella Flick competition in London, which subsequently led to his appointment as the LSO's assistant conductor for the 2004-05 and 2005-06 seasons. Since then, the LSO has engaged him regularly as a guest conductor.

He made his professional conducting debut in 2003 with the Orchestre National de France and has since returned frequently.

YOONSHIN SONG

Concertmaster

Katherine Tuck Chair

Yoonshin Song was born in South Korea where she began her musical studies at age 5. Making her solo debut with the Seoul Philharmonic at age 11, she has since built a successful performing career throughout Korea, the US and Europe.

Song earned many prestigious prizes throughout her career. Highlights include top prize awards in international violin competitions such as the Wieniawski (Poland), Lipizer (Italy), Henry Marteau (Germany) and first prize at the Stradivarius International Competition in the US. In addition, Song has received the David G. Whitecomb Foundation Award and the Korean Minister of Culture's Award.

As a soloist she has performed with many orchestras around the world, including the Detroit Symphony, the Houston Symphony, the Utah Symphony, the P. Constantinescu Philharmonic Orchestra, Bayreuth Festival Orchestra, Seoul Philharmonic Orchestra, KBS Philharmonic Orchestra and Korean Baroque Chamber Orchestra.

Song has participated both as a soloist and as a chamber musician in numerous music festivals: Marlboro Music Festival, Verbier Music Festival, Deer Valley Music Festival, the Great Lakes Chamber Music Festival, Aspen Music Festival, Perlman Music Program, Miyazaki Chamber Music Festival in Japan and Bayreuth Festival in Germany.

Since 2012, Song has been the Concertmaster of the DSO, and has enjoyed close collaborations with inspiring guest artists such as Gil Shaham, Joshua Bell and Jamie Laredo, among others.

Song currently plays on a 1707 Vincenzo Rugeri violin on loan to her by a generous sponsor in Michigan. She teaches at the University of Michigan.



Overture to Prince Igor

ALEXANDER BORODIN

B: Nov. 12, 1833, Saint Petersburg, Russia

D: Feb. 27, 1887, Moscow, Russia



SCORED FOR PICCOLO AND 2 FLUTES, 2 OBOES, 2 CLARINETS, 2 BASSOONS, 4 HORNS, 2 TRUMPETS, 3 TROMBONES, TUBA, TIMPANI AND STRINGS. (APPROX. 10 MINS)

Alexander Borodin's opera *Prince Igor* received its first performance on October 23, 1890, at the Maryinski Theater in Saint Petersburg.

At age 8, Borodin showed an interest in military bands and instruments, and was able to replicate what he heard at the piano. As a result, his mother hired a tutor to give the young Borodin flute lessons. Later, Borodin taught himself to play the cello, and he began writing music — a concerto for flute and piano, as well as a trio for violins and cello on themes from *Robert le diable*.

Along with Mikhail Glinka, Borodin was the first Russian composer whose music achieved lasting importance. His most ambitious project was the opera *Prince Igor*. Although Borodin worked on this music drama intermittently for nearly two decades, he left it unfinished at his death in 1887. Much of *Prince Igor* was later completed by Nilolai Rimsky Korsakov and another composer, Alexander Glazunov, and we are especially indebted to the latter for the opera's splendid overture. Borodin had played this at the piano for Glazunov but never committed it to paper. The younger man had been so impressed by the music, however, that he was able to reproduce it, largely from memory (though he also consulted various passages in the opera), and subsequently orchestrated it.

The idea for *Prince Igor* was originally suggested in 1869 by music and art critic Vladimir Stassov (also the organizer of the art show which prompted Mussorgsky's *Pictures at an Exhibition*), who collaborated with Borodin on the libretto. The plot was derived from *The Epic of the Army of Igor*, an early Russian poem which appeared in 1800, but was believed by many Russian scholars to be a literary

fraud. Set in 12th-century Russia, the opera concerns the adventures of Prince Igor Severski and his battles against the tribe called the Polovstians. The best-known section of the opera is the popular "Polovstian Dances," whose thematic material Borodin derived from actual tribal melodies and rhythms.

The overture is based on themes from the opera. The somber subject heard at the outset suggests the title character's defeat in battle. Those that follow are by turns martial or romantic but always stirring, as befits the heroic character of the work. Glazunov has clothed Borodin's music in vivid instrumental colors, and there is an unmistakably Russian flavor to many of the passages.

The DSO's last performance of Borodin's Overture to *Prince Igor* took place at Meadow Brook Music Festival in July 2010 with Andrew Grams conducting.

The DSO's first performance of the piece was in November 1923 with Ossip Gabrilowitsch conducting.

Violin Concerto In D minor

ARAM KHACHATURIAN

B. June 6, 1903 in Tbilisi, Georgia

D. May 1, 1978 in Moscow, Russia



SCORED FOR SOLO VIOLIN, 3 FLUTES, PICCOLO, 3 OBOES, ENGLISH HORN, 2 CLARINETS, 2 BASSOONS, 4 HORNS, 3 TRUMPETS, 3 TROMBONES, TUBA, TIMPANI, PERCUSSION (TAMBOURINE, SNARE DRUM, BASS DRUM, SUSPENDED CYMBAL), HARP AND STRINGS. (APPROX. 35 MINS)

When the latest compositions began to come out of the Soviet Union near the end of World War II, Aram Khachaturian quickly became a worldwide favorite. Here was a composer who could entertain audiences with music that was tuneful, positive and accessible. He was a Soviet-Armenian composer who achieved international fame with a

two-minute dance from his ballet *Gayaneh*, the Saber Dance. Many scholars place him alongside Prokofieff and Shostakovich as one of the three giants of 20th-century Russian music. For a person who had such extraordinary popularity, he had a rather unusual beginning.

He was born into a poor family in Tbilisi, the largest city in the Russian state of Georgia. In his youth he was fascinated by the folk music he heard around him, and it was not until he entered the famous Gnessin Music School in Moscow when he was 19 that he even learned how to read music. Due to his remarkable progress at the Gnessin school he was admitted to the Moscow Conservatory in 1929 where he initially studied composition and orchestration. While there he developed an interest in great Russian composers of the past such as Glinka, Borodin and Rimsky-Korsakoff, as well as music of the French Impressionists. He graduated from the Conservatory in 1934, at which time he had also written his first symphony. By 1939 his reputation was solidly established, and he went to Armenia to study its folk music and dance in greater depth. He later became a professor of music at both of his alma maters in Moscow, along the way holding important posts at the Russian Composers' Union. He joined the Communist Party in 1943, but temporarily fell out of favor some five years later. Composers of that era, particularly during the brutal and murderous reign of Josef Stalin, were expected to produce music that conformed to party ideology. Although he was born in Georgia (as was Stalin) and lived most of his life in Moscow, Khachaturian was ethnically Armenian, and had an extraordinary knack for blending the exciting rhythms and soaring melodies of his Armenian heritage into the traditional forms of Russian romanticism. For a time, this kept him in the good graces of the Soviet authorities. However, after World War II, the Composers' Union dramatically tightened its grip, and in 1948 an infamous decree was issued which, among other things, severely condemned Shostakovich, Prokofieff and Khachaturian, accusing them of "formalism" and "modernism" and being "anti-popular." All three of these great composers were forced to apologize in public for their supposed transgressions. It was

only after Stalin's death in 1953 that he and many others felt free to compose once again in their own styles and idioms. In this case, the man never really strayed from a basically tonal language, although he was not averse to including dissonances to spice up the musical landscape.

Khachaturian's only violin concerto was completed in 1940 and is dedicated to the great Russian violinist David Oistrakh, who gave the work its first performance in Moscow. The concert was part of a 10-day festival of Soviet music. Oistrakh gave Khachaturian considerable advice regarding the violin part, and went so far as to reject the composer's original long, first-movement cadenza, replacing it with a fine cadenza of his own devising. The concerto was very well received, won the Stalin Prize for the Arts in 1941, and initially became a staple of the 20th-century violin repertoire. The first movement begins with a short orchestral introduction, after which the solo violin introduces a vigorous first theme followed by a very expressive second theme. There are two cadenzas in the movement which bracket the development section, the first quite short and the second much longer. The principal themes return, and the movement ends with a brief coda, or concluding section. The musical and emotional heart of the concerto is to be found in the intensely beautiful second movement, one of whose themes comes from a funeral song that Khachaturian composed for a 1938 film entitled *Zangezur*. The movement is remarkable for its variety of moods, most of them bittersweet, and the wide-ranging, highly expressive writing for the soloist. A sense of grief pervades the music here, and the movement ends in a very bleak and unsettling mood. In great contrast, the last movement is one of the most ebullient and vivacious finales in any violin concerto, and is strongly influenced by Armenian folk music. To tie the music together, the main theme of this movement is based on the lyrical second theme of the first movement.

The DSO last performed this piece in July 1999 at Meadow Brook Music Festival with Neeme Järvi conducting and soloist Chuan Yun Li.

The DSO first performed this piece in March 1960 at Ford Auditorium with Paul Paray conducting and Mischa Elman as soloist.

L'Apprenti Sorcier
 ('The Sorcerer's Apprentice')

PAUL ABRAHAM DUKAS

B. October 1, 1865, Paris, France

D. May 17, 1935, Paris, France



SCORED FOR 2 FLUTES AND PICCOLO, 2 OBOES, 2 CLARINETS AND BASS CLARINET, 3 BASSOONS AND CONTRABASSOON, 4 HORNS, 4 TRUMPETS, 3 TROMBONES, TIMPANI AND 4 PERCUSSION (PLAYING BASS DRUM, CYMBALS (PAIR), LARGE AND SMALL SUSPENDED CYMBAL, ORCHESTRA BELLS AND TRIANGLE), HARP AND STRINGS. (APPROX. 10 MINS)

In addition to being a music critic, composition teacher and musicologist, Paul Dukas was also a composer. A studious man of quiet personality, he was also extremely self-critical, with the result that only a few of his works ever saw publication: many of his other compositions were either abandoned or destroyed. Among his surviving works are an opera, *Ariane et Barbe-Bleue* (*Ariadne and Bluebeard*), a symphony, two large works for solo piano, and a ballet, *La Péri*. However, the work that brought him lasting fame was the short, programmatic orchestral piece *The Sorcerer's Apprentice*.

At a time when French musicians tended to fall into conservative and progressive camps, Dukas managed to adhere to neither one while still retaining the admiration of both. His music displays the influence of contemporaries such as Berlioz, D'Indy, Franck and Debussy as well as that of Beethoven.

Dukas was born in Paris, the second son in a family of three children. Young Dukas studied the piano, but showed no particular musical talent until he began to compose at the age of 14, while recovering from an illness. He entered the conservatoire de Paris at age 16, studying piano, harmony and composition. One of his fellow students was Claude Debussy, who became a close friend.

Dukas composed his symphony in C major in 1895-96, when he was in his early thirties. Like César Franck's only symphony, it is cast in three

movements rather than the typical four. It received a mixed reception at its first performance, when it aroused not only the protestations of the public, but also those of the musicians of the orchestra.

Dukas' *Symphony* was followed by another orchestral work, by far the best known of his compositions, his scherzo for orchestra *L'apprenti sorcier* ('*The Sorcerer's Apprentice*'), based on Goethe's poem *Der Zauberlehrling*. Even during the composer's lifetime, the journal *The Musical Quarterly* commented that the fame of the work not only overshadowed all of Dukas' other compositions, it also eclipsed Goethe's original poem. The work's popularity actually became a nuisance to Dukas during his lifetime. The 2011 version of *The Grove Dictionary of Music and Musicians* commented "The popularity of *L'apprenti sorcier* and the exhilarating film version of it in Disney's *Fantasia* possibly hindered a fuller understanding of Dukas, as that single work is far better known than its composer."

A great deal of the work's expressive power can easily be attributed to its central theme which, like the broom it depicts, gradually takes on a life of its own. This theme, which originates from an evocative passage for the bassoon, gradually accumulates rhythmic energy until it becomes the musical embodiment of the broom's awakening to life — and mischief.

Dukas' music is so descriptive that it is easy to imagine the apprentice's growing panic as the possessed broom overfills the water basin and the hall begins to flood. While the sheer volume of sound easily brings to mind the orchestral might of Wagner (whose *Ring* Dukas greatly admired), the brilliant color and transparency of the orchestration remain distinctly Dukas, whose innovative combinations of instrumental timbre remain one of the work's chief delights.

The DSO last performed Paul Dukas' *The Sorcerer's Apprentice* as part of the Young People's Family Concert this past October with DSO Assistant Conductor Michelle Merrill leading the orchestra.

The DSO first performed this piece in November 1917 with Victor Kolar conducting.

La mer

CLAUDE-ACHILLE DEBUSSY

B. August 22, 1862, St. Germain-en-Laye, France

D. March 25, 1918, Paris, France



SCORED FOR 2 FLUTES AND PICCOLO, 2 OBOES AND ENGLISH HORN, 2 CLARINETS, 3 BASSOONS AND CONTRABASSOON, 4 HORNS, 3 TRUMPETS, 2 CORNETS, 3

TROMBONES, TUBA, TIMPANI PLUS

3 PERCUSSION (PLAYING BASS DRUM, CYMBALS (PAIR), ORCHESTRA BELLS, TAMTAM AND TRIANGLE), 2 HARPS AND STRINGS. (APPROX. 23 MINS)

French composer and conductor Pierre Boulez declared the music of Debussy to be “the start of the 20th century.” Debussy’s reimagining of melody and form and his quest for a new musical language had an enormous impact on composers who followed.

In October, 1872 Debussy was accepted into the Paris Conservatoire. By 1874, he was already playing Chopin’s F-minor concerto and a career as a virtuoso seemed likely, but in both 1878 and 1879 his efforts in the piano examinations fell short and those dreams were dashed. At the end of 1880, he joined the composition class of Guiraud, under whose guidance he won the Prix de Rome in 1884 with his cantata *L’enfant prodigue*.

Debussy’s *La mer* is a vast, orchestral canvas that seeks to capture the experience of a visitor to the sea. What immediately becomes clear is that any attempt at sonata form (or any other formal structure) is entirely abandoned here.

Rather than listening for form in this work, listeners are instead invited to allow the individual moments of *La mer* to wash over them – to imag-

ine, in the first movement, *De l’aube à midi sur la mer* (“From dawn to noon on the sea”) that they are spending the morning near the seashore; to hear in the second movement, *Jeux de vagues* (“Play of the waves”) the rippling and crashing of the waves; and in the final movement, *Dialogue du vent et de la mer* (“Dialogue of the wind and the sea”) to feel the mist upon their brow as the salty spray blows landward.

From a musical perspective, Debussy is frequently noted for his use of the whole-tone scale. What exactly does this mean? Rather than the asymmetrical series of whole- and half-steps that characterize our major and minor scales, and which allow the ear to discern a single pitch as the tonal center, the whole-tone scale is a symmetrical series of whole-steps: C, D, E, F#, G#, A#, C. This symmetry makes it nearly impossible to hear one pitch as being more important than any other, since each pitch in the series relates to the others by the same interval. The sense is one of lack of tonal center, a scale without horizon or gravitational pull of any sort. It is for this reason that the whole-tone scale, often played by the harp, is a commonly used device in film music, usually to provide a

sense of surreality, such as the accompaniment to the beginning of a “dream sequence.” The attentive listener will hear this effect employed in the second movement of *La mer*. Here, Debussy’s use of the whole-tone scale ignites our collective imagination as we leave the concert hall and drift out to sea.

The DSO last performed Claude Debussy’s three symphonic sketches *La mer* in February 2014 as part of a Young People’s Family concert with Teddy Abrams conducting.


The DSO first performed the piece in November 1936 with Jose Iturbi conducting.

“The popularity of L’apprenti sorcier and the exhilarating film version of it in Disney’s Fantasia possibly hindered a fuller understanding of Dukas, as that single work is far better known than its composer.”

Leonard Slatkin, *Music Director*
Jeff Tyzik, *Principal Pops Conductor*
Neeme Järvi, *Music Director Emeritus*

CLASSICAL SERIES

Symphony in D

Friday, November 20, 2015 at 10:45 a.m.
Saturday, November 21, 2015 at 8:00 p.m. 
in Orchestra Hall

LEONARD SLATKIN, conductor
WEI YU, cello

Bedrich Smetana Overture to *The Bartered Bride*
(1824-1884)

Antonín Dvořák Concerto for Cello and Orchestra in B minor, Op. 104
(1841-1904)
Allegro
Adagio ma non troppo
Finale: Allegro moderato
Wei Yu, cello

—INTERMISSION—

Tod Machover Symphony in D
Rhythm and Bolts
Black Bottom Bass
Belle Isle Interlude
Memories and Dreams
*with Marsha Music, American House, Detroit
Achievement Academy & Tonya Maria Matthews*
Together in D
*with ADULT, Jonathon Muir-Cotton, Efe Bes,
Bryan Pope, YouthVille & the Chaldean Choir*
Ben Bloomberg, mixing and sound design
Chad Rockkind, project manager

The World Premiere of Symphony in D was commissioned by the DSO with support from a generous John S. and James L. Knight Foundation grant. A special thank you goes to Dennis Scholl, who, in his former role as Head of Arts at the Knight Foundation, had the idea to bring the collaborative symphony project to Detroit. This project would not have been possible without his support.

This Classical series performance is generously sponsored by PVS Chemicals 

Symphony in D is made possible by  **Knight Foundation** *with additional support from*

**OPPORTUNITY
DETROIT**



This performance will be webcast at dso.org/live.



Experience the concert again at dso.org/replay

Get the most out of each Classical concert by attending pre-concert presentations, one hour prior to performances (excluding Coffee Concerts). The presentations are informal and may include special guests, lectures and music that reveal interesting facts about the program and provide a behind-the-scenes look at the art of making music.

The DSO can be heard on the Live From Orchestra Hall, Chandos, London, Mercury Records, Naxos and RCA labels.

WEI YU

Principal Cello

James C. Gordon Chair

Wei Yu was recently appointed Principal Cello of the Detroit Symphony Orchestra. He will make his subscription debut performing Dvorak's Cello Concerto this November on the Symphony in D concert. Before joining the DSO, Yu was a member of the New York Philharmonic for seven seasons.



Yu was a prizewinner at the Hudson Valley Philharmonic String, Holland American Music Society Cello, Music Teacher National Association (MTNA National Collegiate Strings), Canada's National Music Festival, Calgary's Kiwanis Festival and China's National Cello competitions.

An avid chamber musician, Yu has been invited to the Marlboro and Ravinia music festivals, and has recently collaborated with musicians such as David Soyer, Richard Goode, Menahem Pressler, Midori, and members of the Guarneri and Juilliard Quartets. As a member of the New York Philharmonic Ensembles, he makes regular appearances at Merkin Concert Hall.

Born in Shanghai, China, Yu began studying the cello at age 4 and made his concerto debut at age 11, performing Elgar's Cello Concerto with the Shanghai Symphony Orchestra.

He performs on the 1778 "Ex-Soyer" Gagliano cello, on generous loan from the Marlboro Music Festival.

When Yu opened Ginastera's Variaciones Concertantes for the DSO, the Detroit Free Press Classical Music Critic Mark Stryker praised him saying, "...special mention must go to new principal cellist Wei Yu... The grace, poise, liquid legato and purity of tone and pitch that Yu produced in these few moments were stunning in their authority and beauty — a very good sign for the future of the orchestra."

For Leonard Slatkin's profile, see page 6

Symphony in D Contributors

The DSO, Tod Machover and the MIT Media Lab extend a special thank you to our incredible partners at Ringside Creative, and to Jeremy Schemm and Josh Condon in particular—who recorded and contributed many hours of quality audio of Detroit—from Tigers Opening Day, to Dream Cruise, to various jam sessions around the city - over the course of one year.

We also thank Doner for its pledge to contribute 1,000 sounds to the project.



ADULT.

Nicola Kuperus and Adam Lee Miller have been living and working in Detroit for nearly 20 years. They divide their time between visual and performative art. Kuperus/Miller are the band ADULT., which has released four albums along with numerous singles and remixes. ADULT. has performed worldwide from Moscow to Bogotá, in traditional venues such as The Echo (Los Angeles) to unexpected venues like The Andy Warhol Museum (Pittsburg).



AMERICAN HOUSE

American House is proud to be part of Symphony in D. Many of our residents worked and lived in the Motor City, and became part of its history. This project gave them the unique opportunity to share their experience and to enjoy the classics sounds of Detroit.



BRYAN POPE

Bryan Pope is an independent musician/writer/producer working in the metro Detroit area. He performs with the Detroit based band JR JR, as well as produces and writes music for advertising through a business called Bryan and Steve.

CHALDEAN CHOIR



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DETROIT ACHIEVEMENT ACADEMY

Detroit Achievement Academy is a free public charter school on the Northwest side of Detroit. Founded in 2013, DAA serves kindergarten through 3rd grade, adding one grade level each year. Last year, their schoolwide academic growth was in the 99th percentile nationally. DAA relies on private donations for over half of its annual budget.



EFE BES

Efe Bes is an otherworld Federation Drum Champion Congo Fusion/Bambuti Storyteller and resident storyteller at MBAD's African Bead Museum .



JONATHON MUIR-COTTON

Jonathon S. Muir-Cotton is a young double bassist/bassist trained in both the jazz and classical traditions; playing many genres including jazz, funk, gospel, blues, R&B and neosoul. Under the mentorship of Detroit bassists Marion Hayden, Robert Hurst, Rodney Whitaker and Ralphe Armstrong, Muir-Cotton is working toward making his own mark in the music world. He is the bassist of the KDJ Trio.



MARSHA MUSIC

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MORRIS PORTER

Morris Porter is a recording engineer, producer and disc jockey with a 25-year reputation for working with new and upcoming recording artist. Morris is constantly working on strategies to teach kids and teens the art of producing beats and music with computer technology. YouthVille has provided Morris with the opportunity to teach his passion to kids and teens, and he is proud and honored to serve the community in this capacity.



TONYA MATTHEWS

Poet and writer Tonya Maria Matthews appears as her performance alter ego JaHipster. Matthews, author of three poetry books, educator and degreed engineer, is the President and CEO of the Michigan Science Center. "The Difference Between the Boom and the Bass" is an original piece composed for the Symphony in D project.



YOUTHVILLE

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Symphony in D Partners

Detroit Achievement Academy	Detroit Academy of Arts and Sciences
American House	Sphinx
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Crescendo Detroit	Bert's Warehouse
	Dabl's African Bead Museum

Overture to The Bartered Bride

BEDRICH SMETANA

B. March 2, 1824 in Litomyšl, Bohemia (now the Czech Republic)

D. May 12, 1884 in Prague, Czech Republic



Smetana was a Czech composer, pianist and conductor who pioneered a musical style that became linked with his country's desire for independent statehood, and was one of the first composers to integrate folk-based material into his compositions. Because of this, he is generally regarded as the father of Czech music. In sum, he was probably the first of the great 19th-century nationalist composers. Naturally gifted as a pianist, he gave his first recital at age six, and after conventional schooling moved to Prague, where he continued his studies and barely earned a living as a piano teacher. He failed in an attempt to begin a concert career, and failed in an attempt to start his own music school. To make matters worse, three of his four young daughters died between 1854 and 1856. He then moved to Gothenburg, Sweden, where he was moderately successful as a teacher and choirmaster, and was appointed Music Director of that city's symphony orchestra, where one of his 20th-century successors was former DSO Music Director Neeme Jarvi. In 1866 his first two operas were premiered at the new Provisional Theatre, the second of which—*The Bartered Bride*—achieved enormous popularity. He was then appointed Principal Conductor of the Theatre, but over the years he faced growing opposition to his progressive ideas, which not only interfered with his composing but added to some health problems he was having, and in early 1874 he resigned his position. By the end of that year he became completely deaf, having arisen one morning in late October to discover that he could not hear anything in either ear, which of course meant that he could no longer play the piano. The sudden onset of this condition threw him into a deep depression which, combined with sheer physical exhaustion, gradually affected his mental capacities, and he died in an asylum some

10 years later. However, what is truly remarkable about this final decade was his phenomenal productivity in which he composed three operas and the great *My Fatherland* cycle.

The Bartered Bride is one of the great comic operas, and is considered to have made a major contribution to the development of Czech music. It was first performed in May 1866 in a two-act format with spoken dialogue. Set in a country village, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and unscrupulous marriage broker. It was not successful at first, but after extensive revisions over the next four years in which it was turned into a three-act opera with no dialogue, it gained rapid popularity and eventually became an international success. What is interesting is that in his quest to create a truly indigenous Czech operatic genre, Smetana makes considerable use of traditional Bohemian dance forms, but mostly avoids using actual folksong melodies. Also, the three big dances in the opera, which are perpetual favorites in the concert hall, were *not* part of the original version, and were only added in the process of revision. The DSO last performed this piece in September 1990 with Dr. Leslie B. Dunner conducting.

The DSO first performed this piece in January 1919 at Arcadia Auditorium with Ossip Gabrilowitsch conducting.

Concerto for Cello and Orchestra in B minor, Op. 104

ANTONÍN DVOŘÁK

B. September 8, 1841, Nelahozeves, Czechoslovakia

D. April 3, 1897, Prague, Czechoslovakia



SCORED FOR SOLO CELLO, 2 FLUTES, PICCOLO, 2 OBOES, 2 CLARINETS, 2 BASSOONS, 3 HORNS, 2 TRUMPETS, 3 TROMBONES, TUBA, TIMPANI, TRIANGLE AND STRINGS. (APPROX. 40 MINS)

The Dvořák Cello concerto is considered by many to be the pinnacle of orchestral cello writing and one of the best compositions for the instrument. While this piece was written late in the nineteenth century, it betrays a rather classical approach to the concerto. The traditional concerto aesthetic involved pitting a single performer against a full orchestra, surely not a fair match. Yet as in many concerti, the soloist who can pull off the virtuosic musical and technical demands of this concerto is no ordinary musician.

The first movement begins with the clarinets presenting a simple tune that is then expanded by the strings and later the whole orchestra. The second group is initiated by a lyrical horn melody with string accompaniment, and this orchestral section closes with considerable fanfare. At this point our patient soloist finally emerges with the opening theme. After some modulating passages with quite a few virtuosic flashes, the solo cello takes up the lyrical theme of the second group before moving into a quick transition passage leading eventually to the middle section. In this movement, Dvořák omits the customary solo cadenza, choosing instead to weave virtuosic passages for the cello into the larger orchestral texture.

The second movement begins with the clarinet again, as it introduces a nostalgic theme that is shortly taken over by the solo cello. The Adagio also provides stark contrasts between loud bombastic orchestral onslaughts and reserved, small-group interactions, even allowing the soloist brief cadenza-like flourishes.

With a menacing repeated low note, the third-movement Allegro moderato slowly builds up the opening melody in a short orchestral climax, which then subsides to let the cello enter with the main theme. While not a strict rondo, this opening theme will return at various places throughout the movement and in very different characters — from a stately, reserved presentation to a huge orchestral outpouring. As in the first movement, a number of technical passages featuring the soloist replace the traditional cadenza. While based on a bohemian theme, there are a few passages in this last movement that can be heard as reflecting Dvořák's exposure to jazz.

The DSO last performed Dvořák's Concerto for Cello and Orchestra in B minor in April 2014 with Music Director Leonard Slatkin conducting and Yo-Yo Ma as soloist.

The DSO first performed this piece in February 1916 at Detroit Opera House with Beatrice Harrison as soloist.

Symphony in D

TOD MACHOVER

B. Nov. 24, 1953 in Mt. Vernon, NY



SCORED FOR 3 FLUTES, PICCOLO, 2 OBOES, ENGLISH HORN, 2 BB CLARINETS, EB CLARINET, BASS CLARINET, 2 BASSOONS, CONTRA-BASSOON, 4 HORNS, 4 TRUMPETS, 3 TROMBONES, TUBA, TIMPANI, PERCUSSION, MIDI KEYBOARD WITH INTERACTIVE ELECTRONICS AND STRINGS. (APPROX. 30 MINS)

Variouly described as “America’s most wired composer” and “a musical visionary,” Tod Machover is widely recognized as one of the most significant and innovative composers of our time, and is also famous for having invented new technology for music, including Hyperinstruments which he introduced in 1986. He attended the University of California at Santa Cruz in 1971, then studied at the Juilliard School in New York from 1973 to 1978, working with Elliott Carter and Roger Sessions. As he was beginning his Doctoral studies at Juilliard in 1978, he was invited by Pierre Boulez to become Composer-in-Residence at the then-new Institut de Recherche et Coordination Acoustique/Musique in Paris, known as IRCAM. A year later Boulez named him IRCAM's first Director of Musical Research. In 1985 Machover joined the faculty of the new Media Laboratory at the Massachusetts Institute of Technology, where he is the Muriel R. Cooper Professor of Music and Media, and directs the Opera of the Future Group. Since 2006 he has also been as Visiting Professor of Composition at the Royal Academy of Music in London. His music has been

acclaimed for breaking traditional artistic and cultural boundaries, offering a unique and innovative synthesis of acoustic and electronic sound, of symphony orchestras and interactive media, and of operatic arias and rock music. His compositions have been commissioned and performed by many of the world's most prestigious ensembles and soloists, and his work has been awarded numerous prizes and honors, including the Chevalier des Arts et Lettres from the French Government, and recently being named Musical America's Composer of the Year for 2016. Machover's Hyperinstruments have been designed to augment musical expression and creativity for virtuosi from Yo-Yo Ma to Prince, and also to open doors to music-making for the general public. *Guitar Hero* and *Rock Band*, for instance, both grew out of his Lab. His music composition software called Hyperscore (www.hyperscore.com) allows anyone to create sophisticated original music by using lines and colors, which are then translated into traditional musical notation. This software was developed by his team at the MIT Media Lab, and is fast gaining worldwide recognition as a popular creative tool for people of all ages and backgrounds. Machover is also known for his innovative operas, from the science fiction *Valis* and the audience-interactive *Brain Opera*, to the robotic *Death and the Powers*. *Powers* has recently been released on DVD, and was a finalist for the 2012 Pulitzer Prize in Music. For the past several years, Machover has been creating "collaborative city symphonies" around the world, the most recent being in Lucerne, Switzerland where he was Composer-In-Residence at the 2015 Lucerne Festival, and where *A Symphony for Lucerne* premiered in September. In awarding Machover the first Kurzweil Prize in Music and Technology in 2003, Raymond Kurzweil, inventor, entrepreneur and Director of Engineering at Google wrote: "Tod Machover is the only person I am aware of who contributes on a world-class level to both the technology of music creation and to music itself. Even within these two distinct areas, his contributions are remarkably diverse, and of exquisite quality."

Machover is no stranger to Detroit, having presented a program of music---including Hyperinstruments and Hyperscore--- for Peter Oundji-

an's "8 Days in June" festival in 2008. His new Symphony in D has been underwritten by a generous grant from the John S. and James L. Knight Foundation, which approached Machover with the idea of bringing the project to The Motor City. This is his fifth "collaborative city symphony"---after Toronto, Edinburgh, Perth and Lucerne---and the first in the U.S. Machover conceived this series of projects as a way of creating sonic portraits of cities using traditional musical elements---melody, harmony, rhythm and timbre---as well as by listening to the city and using its real sounds in the piece as well. In each city, he invites residents to collaborate on every stage of the composition, from helping to collect sound, to discussing the "story" of Detroit to trading words and music in all kinds of contexts, and finally working together on the shape and "narrative" of the final composition. Even though Machover had been to Detroit before and had composed four other "collaborative" symphonies, he says he was "overwhelmed by the public response in Detroit, by the richness of the city's history, by the incredible diversity of sounds and 'voices,' and by the pulsation---literal and figurative---that course through every aspect of Detroit." In fact, Machover and his team from the MIT Media Lab collected far more sound from Detroit---over 15,000 samples and more than 100 hours of audio, from the roar and purr of cars, to the snap and crackle of Motown, to the gentle rhythms of urban gardening---than from any other city so far. He met with classical musicians and indie rockers, 3rd graders and senior citizens, techno masters and beat-making novices, civic leaders, passers-by on the street, poets, sculptors, urban gardeners, choristers, young entrepreneurs, factory workers and factory guides: an experience Machover says was "inspiring, complex, thought-provoking and very moving." And he says that "although the rhythm and bass---the crackling energy---found in the streets and parks and everywhere in Detroit has shaped this symphony, it is the people I have met here---and extraordinary collection of visionary, independent and courageous individuals---who have most deeply impacted the sound and feel of the work." Machover was so impressed with the people he met during the project, that

he has invited a number of them to participate in the performance of *Symphony in D*, something that he had not imagined when he started the project. Including these remarkable people of all backgrounds and ages from the city in the piece itself seemed to Machover to be the best way to “create a collective portrait of this moment in Detroit’s history, where everything is being rethought, and anything is possible.” After visiting Detroit numerous times for an entire year, and collecting all of these audio, compositional and narrative contributions, Machover has crafted *Symphony in D* as a five-movement work of about 30 minutes’ duration. The piece starts gently, with the iconic sounds of Henry Ford’s original Kitchen Sink Engine, but builds quickly, layering multiple rhythms into a pulsating sound collage that Machover says “is as complex as Detroit itself.” Movement 2, *Black Bottom Bass*, celebrates the sensation Machover developed that all music here grows from the ground up. The movement crackles with energy and syncopated pulses, coming together at the end with the Symphony’s main connecting melody. Movement 3, *Belle Isle Interlude*, is a contemplative movement that “lets the orchestra sing gently, celebrating the many quiet, surprising oases in this metropolis. Movement 4, *Dreams and Memories*, is also gentle, but layers many community improvisations and sonic contributions (always rotating around the note “D”), while stories from poets kids and seniors are shared live on stage. Movement 5, *Together in D*, is the Finale, building gradually around a pulsating bass line and a rising melody, combining the virtuosity of the orchestra with the contributions of a number of Detroit musicians from wildly different traditions, and ending with a (quite low) bang! Throughout the piece, the acoustic orchestra blends with city sounds, melodies and harmonies intertwine with Grand Prix cars and the lapping of the Detroit River, and multiple conversations—very verbal and purely musical—are heard. DSO Music Director Leonard Slatkin says, “The concept of utilizing the sounds of our city, both those found and those submitted by others and then incorporating them into an orchestral work is quite amazing. It will be interesting to see what sounds the people of

Detroit submit and what Tod will choose and how the piece will unfold. Clearly this is a project of unique interest to all those interested in the power of collaborative thinking.” For Machover, the challenge of creating *Symphony in D* has been “to capture the beauty and intensity of Detroit, to express the driving, pulsating quality of the city while also representing its quiet, gentle side, to provide an uplifting and inspiring vision without simplifying the city’s complexities, and to share Detroit’s unique power and potential with everyone, both here in Detroit and around the world, at this special moment and far into the future.”

(For more of Tod Machover’s thoughts on the *Symphony in D* project, please read the cover story found on page 13 of this issue of *Performance*.)

MIT Media Lab Team

Simone Ovsey — *Producer of Special Projects*
 Akito van Troyer — *Website, Apps, and Audio Processing*
 Ben Bloomberg — *Sound Design and Performance Systems*
 Charles Holbrow — *Audio Recording and Processing*
 Bryn Bliska — *Audio Recording and Community Liaison*
 Garrett Parrish & Jiahao Li — *Mobile App (iOS)*
 Larry Wang & Richard Lu — *Mobile App (Android)*
 Chantime Akiyama — *Audio Editing and Project Blog*
 Audrey Elkus — *Audio Editing*
 Michael Miller — *Orchestration Assistance*
 Eric Fegan — *Score Preparation Assistance*

About MIT Media Lab

Actively promoting a unique, antidisiplinary culture, the MIT Media Lab encourages an unconventional mixing and matching of seemingly disparate research areas. Since opening its doors in 1985, the Lab has pioneered such areas as wearable computing, tangible interfaces and affective computing. Today, faculty members, research staff and students at the Lab work in 23 research groups on some 350 projects that range from digital approaches for treating neurological disorders, to advanced imaging technologies that can “see around a corner,” to the world’s first “smart” powered ankle-foot prosthesis. The Lab is supported by more than 70 sponsors, including some of the world’s leading corporations. These sponsors provide a majority of the Lab’s approximately \$50 million annual operating budget. Research at the Media Lab is tightly coupled with the graduate academic Program in Media Arts and Sciences, which offers master’s and doctoral degrees.

Leonard Slatkin, *Music Director*
 Jeff Tyzik, *Principal Pops Conductor*
 Neeme Järvi, *Music Director Emeritus*

POPS SERIES

Doc Severinsen

Tuesday, November 24, 2015 at 7:30 p.m.
 Wednesday, November 25, 2015 at 10:45 a.m.
 in Orchestra Hall

DOC SEVERINSEN, trumpet/conductor

VANESSA THOMAS, soprano **MARY LOUISE KNUTSON**, piano
JOSEPH WOLVERTON, tenor **KEVIN THOMAS**, bass
BRAD SHERMOCK, trumpet **STOCKTON HELBING**, drums
MICHAEL NELSON, trombone

- | | |
|----------------------------|---|
| Paul Anka | Tonight Show Theme Overture (w/Doc) |
| and Johnny Carson | |
| Doc Severinsen | Well Git It Doc (Brad Shermock w/Big Band) |
| Doc Severinsen | Without A Song (Doc w/Joe Wolverton) |
| Henry Mancini | Days of Wine and Roses (Doc w/Vanessa) |
| Nacio Herb Brown | Singing in the Rain (Vanessa w/Big Band) |
| Doc Severinsen | Caruso (Doc w/violin solo) |
| J. Oliver | West End Blues |
| Kurt Weill | Mack the Knife |
| —INTERMISSION— | |
| Doc Severinsen | Siciliano |
| Giacomo Puccini | “Un bel di” from Madama Butterfly (w/Vanessa) |
| Ruggero Leoncavallo | “Vesti la Giubba” from I Pagliacci (w/Joe) |
| Pinetop Sparks | Every Day I Have the Blues (w/Vanessa) |
| George Gershwin | “Summertime” from Porgy and Bess
(w/Vanessa & Joe) |
| George Gershwin | Gershwin Medley |

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The DSO can be heard on the Live From Orchestra Hall, Chandos, London,
 Mercury Records, Naxos and RCA labels.

profiles



DOC SEVERINSEN

Heeeeere's Johnny!" That lead-in, followed by a big band trumpet blast, was the landmark of late night television for three decades. The 'Johnny' was Johnny Carson, the announcer was Ed McMahon and the bandleader was Doc Severinsen.

Within a week of the final telecast, Severinsen and His Big Band were on the road, and to this day, audiences across America love and respect Severinsen and his big band, not just because he shared their living room with them for so many years, but because of his love of the Big Band repertoire. His musicianship keeps this iconic American music fresh to this day.

A Grammy-award winner for "Best Jazz instrumental Performance – Big Band" for his recording of *Doc Severinsen and The Tonight Show Band—Volume 1*, Severinsen has made more than 30 albums—from big band to jazz-fusion to classical. Two critically acclaimed Telarc CDs with the Cincinnati Pops Orchestra showcase his multifaceted talents from Bach to ballads.

Today, Severinsen has not lost his flair for the outrageous fashion statement or his trademark wit. But his gregarious nature has never interfered with the fact that he has been one of the greatest trumpeters and musicians of the last 60 years, respected in the worlds of classical music, jazz, big band and now even world music.

In addition to his San Miguel 5 appearances, Severinsen tours regularly with his own Big Band and continues to perform with symphony orchestras all over the country.

VANESE THOMAS

Embracing her family's remarkable musical legacy, Vaneese Thomas carries forward the rich heritage of Memphis soul and R&B, a music that has touched several generations and crossed many divides. At the same time she has combined all the influences of her background and experience – R & B, gospel, blues and jazz – to cultivate a soul-stirring style

that's all her own.

Highly regarded within the music industry, Thomas' talents as a singer, songwriter, producer and actor have made her a sought-after solo performer as well as a first-call vocalist for projects by other top-name artists. She has worked with the renowned recording producer Phil Ramone and has sung with an astonishing array of internationally known performers including Luciano Pavarotti, Sting, Stevie Wonder, Michael Jackson, Celine Dion, Eric Clapton, Dr. John and numerous others.

Thomas' current release *Blues For My Father* has taken the Blues world by storm! Ranking number one for September 2014 in France, number seven in the US for 2014 and garnering two BMA award nominations for 2014.

Thomas has also produced recordings, created vocal arrangements and written songs for Patti Austin, Freddie Jackson, Bob James, Larry Coryell, Melba Moore and Diana Ross, who scored a Top Ten hit



in the United Kingdom with Thomas' "One Shining Moment." She helped found the Swarthmore College Gospel Choir and continues to direct the Alumni Gospel Choir.

JOSEPH WOLVERTON

One of the finest tenors to have emerged from America in recent years, Joseph Wolverson first came to international attention by winning the Opera Company of Philadelphia's Pavarotti Competition. His debut as IL DUCA in *Rigoletto* with Seattle Opera, and his subsequent PAUL in *Krasa's Verlobung im Traum* with Washington Opera, and CAVARADOSSI at Théâtre Royal de la Monnaie have consolidated an impressive international career, delighting audiences worldwide.



European highlights have included EDGARDO in *Lucia di Lammermoor* at the Gran Teatro del Liceo Barcelona, NEMORINO L'elisir d'amore with Hamburgische Staatsoper, the title role in WERTHER in Malaga, CAVARADOSSI at Théâtre Royal de la Monnaie and ROBERTO in *Le Villi* and TURIDDU for Opera Bergen. His concert repertoire includes Beethoven's *Missa Solemnis* and *Ninth Symphony*, Berlioz's *Requiem*, Mahler's *Eighth Symphony* and Verdi's *Requiem*, which he has performed with orchestras such as Chicago Symphony Orchestra, Detroit Symphony, Buffalo Philharmonic and Indianapolis Symphony.

Recent successes include EDGARDO in *Lucia di Lammermoor* at Phoenix Opera, PINKERTON in *Madama Butterfly* with Opera Holland Park, his debut with Finnish National Opera in the role of DON JOSÉ in *Carmen*, his debut in the role of Radames in *Aida* and his debut as MANRICO in *Il Trovatore* with Opera Poznań in Poland, among many others.

In recognition of his work The Amici di Verdi Society invited him to perform a recital at the Salone di Barezzi in Busseto, Italy, while his already impressive discography includes Mascagni's *Silvano*, available on CD from Elysium Records.

Leonard Slatkin, *Music Director*
Jeff Tyzik, *Principal Pops Conductor*
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POPS SERIES

Elvis at 80

Saturday, November 28, 2015 at 8:00 p.m.

Sunday, November 29, 2015 at 3:00 p.m.

in Orchestra Hall

MICHELLE MERRILL, conductor

Program to be announced from stage

This Pops series performance is generously sponsored by **MASCO**
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*The DSO can be heard on the Live From Orchestra Hall, Chandos, London,
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profiles



MICHELLE MERRILL

Assistant Conductor
Phillip and Lauren Fisher
Community Ambassador

Michelle Merrill is in her second season as Assistant Conductor of the Detroit Symphony Orchestra. She made her debut with the DSO conducting an educational webcast that reached over 50,000 students in classrooms throughout the nation.

Recent and upcoming engagements include the Jacksonville Symphony Orchestra, Symphoria (Syracuse), Sacramento Philharmonic, Great Lakes Chamber Orchestra and the Northeastern Pennsylvania Philharmonic, where she formerly served as Assistant Conductor. As the Assistant Conductor of the DSO, she helps plan and conduct over 30 concerts per season, including her classical subscription debut in April 2016. Merrill also gives pre-con-



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cert lectures, leads adult music education seminars and participates in hosting Live from Orchestra Hall webcast series that is watched in more than 100 countries.

In 2013 Merrill was awarded the prestigious Ansbacher Conducting Fellowship by members of the Vienna Philharmonic and the American Austrian Foundation, which enabled her to be in residence at the Salzburg Festival.

A strong advocate of new music, Merrill recently collaborated with composer Gabriela Lena Frank and soprano Jessica Rivera on Frank's work *La Centinela y la Paloma* (The Keeper and the Dove), as a part of numerous community programs related to the Diego Rivera and Frida Kahlo exhibition at the Detroit Institute of Arts. Additionally, her work in the 2011-12 season with *Voices of Change* was part of a program later named as one of Dallas Morning News critic Scott Cantrell's Top Ten Classical Performances of 2011.

TERRY MIKE JEFFREY

Veteran singer, multi-instrumentalist and songwriter Terry Mike Jeffrey began singing on stages at the age of 3. Fronting his own band since the early '70s, he has performed all over the planet. A unique entertainer singing musical styles from most genres all of his life, Jeffrey is especially known world-wide

for his presentation of Elvis Presley's music. In recent years he has performed the King's songs with symphony orchestras across the country, including those in Denver, Jacksonville, Birmingham and over a dozen appearances fronting the Memphis Symphony. With the blessings of Graceland/EPE, and the original orchestra charts from the official Elvis archives, he and his band blend with full orchestras in presenting their salute to the King of Rock and Roll, minus the impersonator element. Jeffrey is also a frequent guest deejay and performer on Sirius/XM's Elvis Radio and routinely sings with Elvis' former band members and background singers.



Jeffrey's other career highlights include a 1997 Emmy Award nomination in the songwriting category for work he had done for TV's "Sesame Street," live performances in Italy, France and Germany, to name a few, 56 performances on TNN's "Music City Tonight with Crook & Chase," and critical praise from publications such as the *New York Times*, *Billboard Magazine* and *Music City News*.

Jeffrey has recorded 13 full albums.

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Photo by Todd Rosenberg

Chicago Symphony Orchestra

Riccardo Muti, music director and conductor

Thursday, October 29 // 7:30 pm
Hill Auditorium

PROGRAM

Beethoven *Symphony No. 5
in c minor, Op. 67*
Mahler *Symphony No. 1 ("Titan")*

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Royal Philharmonic Orchestra

Pinchas Zukerman, principal guest conductor and violin

Monday, January 11 // 7:30 pm
Hill Auditorium

PROGRAM

Beethoven *Egmont Overture, Op. 84*
Beethoven *Violin Concerto in
D Major, Op. 61*
Elgar *"Enigma" Variations, Op. 36*

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learning & engagement

DEAR FRIENDS,

It is my distinct honor and pleasure to introduce you to the new Community and Learning leadership at the DSO! This new department unifies our education and community engagement staff to



provide a broad range of transformative musical experiences for our communities both near and far. The exceptional team you see below has been recruited from around Detroit and across the country as we searched for the skills, experience and passion necessary to deliver

the education and community programs you have already come to love, such as the Wu Family Academy for Learning and Engagement and the William Davidson Neighborhood Concert Series.

You will also soon be excited to see new opportunities including early childhood music groups, programs for special needs communities and weekend workshops for adults to rekindle their joy in music making! We are serious about our commitment to being the most accessible orchestra on the planet and it is our job to make the DSO a meaningful part of your life and your community. If you have an idea or want to be a part of supporting this work, I hope you will be in touch with us. Thank you for your support of the arts in Detroit and welcome to another great season of incredible music!

CAEN THOMASON-REDUS
Director of Community & Learning

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Sun., Nov. 8 at 2 PM

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DSYO Showcase

Fri., Nov. 13 at 7 PM

Nutcracker

Fri., Dec. 4 at 8 PM
Sat., Dec. 5 at 1 PM and 7 PM

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Sat., Dec. 12 at 11 AM

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from 7am-11am

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For children ages 2-5



HALLOWEEN SPOOKTACULAR

Featuring the Detroit Symphony Orchestra
Saturday, October 24, 2015 at 11 a.m.
in Orchestra Hall
Michelle Merrill, conductor



SANTA'S LITTLE HELPERS

Saturday, December 12, 2015 at 11 a.m.
in Orchestra Hall
featuring: The Detroit Symphony Youth Orchestra
Michelle Merrill, conductor



ROCK O'WEEN WITH CANDY BAND

Saturday, October 24, 2015 at 10 a.m.
in the Music Box
Michelle Merrill, conductor



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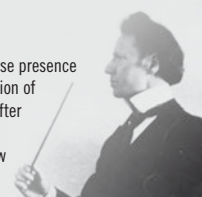
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Gifts received January 1, 2015 to August 31, 2015

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Gifts received September 1, 2014 to August 31, 2015

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upcoming CONCERTS

Classical Series

THIBAUDET PLAYS GERSHWIN

Leonard Slatkin, conductor
Jean-Yves Thibaudet, piano
Fri., Oct. 2 at 8pm
Sat., Oct. 3 at 8pm

Pops Series

CENTENNIAL SINATRA

Jeff Tyzik, conductor
Steve Lippia, vocalist
Fri., Oct. 9 at 10:45am
Fri., Oct. 9 at 8:00pm
Sat., Oct. 10 at 8:00pm
Sun., Oct. 11 at 3:00pm

DSO Presents

MELISSA ETHERIDGE

Mon., Oct. 12 at 7:30pm*

Classical Series

BEETHOVEN'S SEVENTH SYMPHONY

Hans Graf, conductor
Ingrid Fliter, piano
Thurs., Oct. 15 at 7:30pm
Fri., Oct. 16 at 8pm
Sat., Oct. 17 at 8pm

DSO Presents

IGUDESMAN & JOO

Mon., Oct. 19 at 7:30pm*

Mix @ The Max

COMPOSE&CONTRAST

Tues., Oct. 20 at 7pm*

Classical Series

MOZART'S A LITTLE NIGHT MUSIC

Leonard Slatkin, conductor
Nadia Sirota, viola
Fri., Oct. 23 at 10:45am
Sat., Oct. 24 at 8pm
Sun., Oct. 25 at 3pm

Civic & Education

CIVIC JAZZ LIVE!

Civic Jazz Orchestra
Kris Johnson, conductor
Fri., Oct. 23 at 6:30pm*

Paradise Jazz Series

CHRISTIAN MCBRIDE BIG BAND

Fri., Oct. 23 at 8pm*

Tiny Tots Concerts

ROCK O'WEEN WITH CANDY BAND

Sat., Oct. 24 at 10am*

Young People's Family Concerts

HALLOWEEN

SPOOKTACULAR
Michelle Merrill, conductor
Sasha Voinov, piano
Sat., Oct. 24 at 11am

Pops Series

DANNY ELFMAN'S MUSIC

Ted Sperling, conductor
Fri., Oct. 30 at 8pm
Sat., Oct. 31 at 8pm

Classical Series

ROMANTIC SCHUMANN

Andrew Grams, conductor
Simone Porter, violin
Fri., Nov. 6 at 8pm
Sat., Nov. 7 at 8pm

Classical Series

DEBUSSY'S SENSUOUS LA MER

Fabien Gabel, conductor
Yoonshin Song, violin
Thurs., Nov. 12 at 7:30pm
Fri., Nov. 13 at 10:45am
Sat., Nov. 14 at 8pm

Civic & Education

DSYO SHOWCASE

Detroit Symphony Youth Orchestra
Fri., Nov. 13 at 7pm*

Classical Series

SYMPHONY IN D

Leonard Slatkin, conductor
Wei Yu, cello
Fri., Nov. 20 at 10:45am
Sat., Nov. 21 at 8pm



& EVENTS at the

MAX M. AND MARJORIE S. FISHER MUSIC CENTER

Civic & Education

CIVIC JAZZ LIVE!

Civic Jazz Orchestra
Kris Johnson, conductor
Fri., Nov. 20 at 6:30pm*

Paradise Jazz Series

REGINA CARTER & KENNY BARRON

Fri., Nov. 20 at 8pm*

Pops Series

DOC SEVERINSEN

Doc Severinsen, conductor and trumpet
Tues., Nov. 24 at 7:30pm
Wed., Nov. 25 at 10:45am

Pops Series

ELVIS AT 80

Michelle Merrill, conductor
Terry Mike Jeffrey, vocalist
Sat., Nov. 28 at 8pm
Sun., Nov. 29 at 3pm

Classical Series

MAHLER'S "RESURRECTION"

Leonard Slatkin, conductor
Wayne State University Chorus,
chorus
Melissa Citro, soprano
Kelley O'Connor, mezzo soprano
Sat., Dec. 5 at 8pm
Sun., Dec. 6 at 3pm

DSO Presents

DAVE KOZ CHRISTMAS TOUR 2015

Mon., Dec. 7 at 7:30pm*

Classical Series

MOZART AND BEETHOVEN

Case Scaglione, conductor
Augustin Hadelich, violin
Thurs., Dec. 10 at 7:30pm
Fri., Dec. 11 at 10:45am

Tiny Tots Concerts

GRATITUDE STEEL BAND

Sat., Dec. 12 at 10am*

Young People's Family concerts

SANTA'S LITTLE HELPERS

Detroit Symphony Youth Orchestra
Detroit Children's Choir
Sat., Dec. 12 at 11am*

Classical Series

HANDEL'S "MESSIAH"

Nathalie Stutzmann, conductor
Sat., Dec. 12 at 8pm
Sun., Dec. 13 at 3pm

DSO and DPTV Present

NEW YEAR'S EVE BASH

Leonard Slatkin, conductor
Jeff Tyzik, conductor
Michael Lynche, vocalist
Thurs., Dec. 31 at 8pm to 2am

*DSO does not appear on this program. • Programs and artists are subject to change.

Live from Orchestra Hall webcasts at dso.org/live

TICKETS AND INFO:

313.576.5111 or dso.org



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