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Grand Rapids Symphony Orchestra

SEMYON BYCHKOV, Music Director

FIRST PROGRAM

Thursday evening, October 30, 1980 at 8:30 p.m.

Friday evening, October 31, 1980 at 8:30 p.m.

SEMYON BYCHKOV, *Conductor*

ROSEANN DEL GEORGE, *Soprano*

ALTEOUISE DE VAUGHN, *Mezzo-Soprano*

BARRY BUSSE, *Tenor*

JAMES DIETSCH, *Baritone*

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STRAUSS "Also sprach Zarathustra!," opus 30

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Allegro ma non troppo, un poco maestoso

Molto vivace

Adagio molto e cantabile; Andante moderato

Presto; Allegro assai; Adagio ma non troppo, ma divoto;

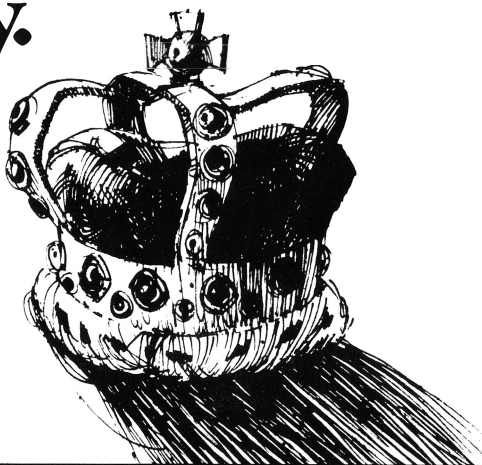
Allegro energico, sempre ben marcato; Prestissimo

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Semyon Bychkov, *Music Director*

This is Maestro Bychkov's premier symphony concert as Music Director/Conductor of the Grand Rapids Symphony Orchestra.

Born in Leningrad in 1952, Semyon Bychkov began formal study at five years of age. At seven, he gained admission to the Glinka Choir School, an admission based on competition with other applicants. Graduating ten years later with perfect marks and a diploma of honor, he competed with 78 students for one available position at the Leningrad Conservatory for an orchestra conducting major, traditionally the most difficult area of study. He was accepted at age 18, the youngest candidate to enter this program. While at the Conservatory he studied conducting the Ilya Musin, and acted as Music Director for the Bonch-Bruyevich Institute Chorus.

From 1972-74 he was Conductor of the Leningrad Conservatory Symphony and Opera Orchestra. In 1973, Mr. Bychkov won first prize in the Rachmaninoff Conducting Competition. He was scheduled to make his debut as Conductor with the Leningrad Philharmonic in 1974, the first student ever to do so with this orchestra.

In 1975, he and his wife Tanya, a violinist, left Russia to come to the United States. That same year he entered the Mannes College of Music in New York to study with Carl Bamberger, and was placed in advanced classes in all areas. During that year he participated in the Gino Marinuzzi International Conducting Competition in San Remo, Italy, winning second prize. He returned to San Remo in 1977 to fill guest engagements with the symphony there. Graduating at the end of his first year from the Mannes College of Music with a diploma in Orchestra Conducting (he was exempted from the usual two-year residence requirements), he was appointed Associate Conductor of the Mannes College Orchestra and in that capacity he prepared and conducted the New York premiere of Tchaikovsky's "Iolanta" in 1977. He became Acting Music Director of the Mannes College Orchestra in 1977, and became the Music Director in the fall of 1978.

In 1977 he made his American television debut on the CBS program "Camera Three", conducting the CBS Chamber Orchestra in a premiere of Alexander Lokshin's Symphony No. 3. Early in 1978, Mr. Bychkov travelled to Israel to guest conduct ten concerts with the Israel Chamber Orchestra, returning in March, 1979, and invited again for February, 1980. In 1978 he made his debut as conductor of the Spoleto Festival in Charleston, South Carolina, and also at Artpark in Lewiston, New York, as the conductor for Verdi's "Il Trovatore". He returned to Artpark in the summer of 1979 to conduct Gounod's "Faust".

In the fall of 1979, Mr. Bychkov assumed the position of Associate Conductor of the Buffalo Philharmonic Orchestra. This season he will again return to conduct the Israel Chamber Orchestra, and will guest conduct the Detroit Symphony and the New York City Opera.



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ROSEANN DEL GEORGE, *Soprano*



Soprano Roseann Del George received her masters degree from the University of Wisconsin. Additional study has been with Oren Brown, Martin Katz, Frank Corsaro and Boris Goldovsky. She is distinguished for the many varied roles in her repertoire, from the Queen of the Night to Madame Butterfly. She was a District First Place winner of the Metropolitan Opera auditions and an apprentice artist at the Santa Fe opera festival. Miss Del George will be seen on the PBS telecast of a Luciano Pavarotti masterclass held at Juilliard in which her rendition of the "Casta Diva" from Bellini's "Norma" drew bravos from the audience and Mr. Pavarotti.



Miss Del George's performing experience before coming to New York included many appearances with orchestras, choral societies and in recital in the midwest, in such varied repertoire as the Beethoven Ninth Symphony, Les Nuits d'Ete, Bachianas Brasileiras, Verdi Requiem, Messiah, and various Bach cantatas.

As a member of the American Opera Center since 1978, Miss Del George has been selected for many prestigious roles in their productions, always receiving raves from the press. She sang the title role of "Jenufa", La Musica in Monteverdi's "L'Orfeo" and Tytania in "A Midsummer Night's Dream". Miss Del George has had many guest engagements in American regional opera companies while attending the Juilliard. During the 1978-79 season she performed both Donna Anna and Donna Elvira in "Don Giovanni" with the Goldovsky Opera Company and Queen of the Night with Annapolis Opera.

Future engagements include Constanze in "Abduction from the Seraglio" with Minnesota Opera in the fall of 1979 and the title role in "Madame Butterfly" with the Annapolis Opera in 1980.

ALTEOUISE DE VAUGHN, *Mezzo*



Alteouise De Vaughn is a Bachelor of Music Candidate at the Juilliard School and a graduate of the Eastman School of Music. She has performed with the Rochester Philharmonic, the New York Oratorio Society, and the Rochester Oratorio Society.

In 1975 Ms. De Vaughn was first place winner in the International Youth Music Festival in Vienna and made her Carnegie Hall debut in December 1979.

Her opera roles include Susan B. Anthony in "The Mother of Us All", Suzy in "La Randine", Hippolyta in "A Midsummer Night's Dream", Suzuki in "Madame Butterfly", and Alicia in "Lucia di Lammermoor".



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BARRY BUSSE, *Tenor*



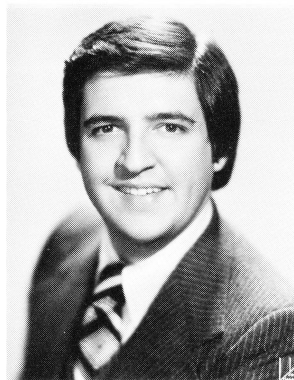
One of America's fastest-rising tenors, BARRY BUSSE made a successful debut last season with the Miami Opera, singing his first Des Grieux in "Manon Lescaut". He also added another Puccini role to his repertoire last season; Cavaradossi in "Tosca" which he performed with the Hawaii Opera Theatre. Earlier that season he sang Alwa in the first complete staging of the complete three-act "Lulu" at Santa Fe conducted by Michael Tilson-Thomas. Mr. Busse has received international acclaim for his performances as Bothwell in Thea Musgrave's "Mary Queen of Scots" with the Virginia Opera, San Francisco Spring Opera, and in the recently released complete recording. It is this opera which serves as his debut with New York City Opera this season. His other plans for 1980-81 include return engagements to Santa Fe for "Von Heute Auf Morgen" and to Miami for "Tosca" and "Nabucco", Mr. Busse will also portray Lennie in "Of Mice and Men" with the Michigan Opera Theatre, and will sing Verdi *Requiem* with the Portland Symphony. In the 1981-82 season he will sing the role of Bob Boles in "Peter Grimes" with the Dallas Civic Opera (with Jon Vickers) and the role of Boris in "Katya Kabanova" with the Houston Grand Opera. In the fall of 1978 he made his debut with the San Francisco Opera appearing there in four different operas — "Billy Budd", "Fidelio", "Norma" and "Othello".



JAMES DIETSCH, *Baritone*



Mr. Dietsch is a native of Kansas City, Missouri, and is presently residing in New York City. He holds degrees from the University of Missouri of Kansas City, and has studied at the Academia fur Musik, in Wien, Austria. Currently he studies



repertoire at the American Opera Center at Juilliard. He has, since the Fall of 1976, performed 30 different leading and supporting roles, totaling over 320 performances. He has appeared with the San Francisco Opera, Santa Fe Opera, Lake George Opera Festival, New Jersey State Opera, Kansas City Lyric Opera, Spoleto Festival, U.S.A., Fargo-Moorehead Civic Opera, New York Lyric Opera, and Manhasset Bay Opera. He has toured the U.S. and Canada as a recitalist, doing over 30 sold out performances. He has made many successful appearances with Symphonies and Oratorio Societies throughout the country. He was a Metropolitan

opera National Contest Regional Winner in the Midwest during 1975. He has also recorded an opera for R.C.A. This is his debut appearance with the Grand Rapids Symphony. Future engagements include the Vermont Symphony, doing Handel's *Messiah*, and Escamillo in *Carmen* with the Minnesota Opera.

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Joyce Breidenstein
Chris Cook
Joan Crandall
Chris Creek
Shirley Dowell
Nettie Johnson
Wendy Kapolka
Cathy McDonald
Sandy Passwaters
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Mary Thomasson
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Sue Wold

ALTOS

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Betty Boyce
Barbara Cox
Sandy Cox
Ruth Emerick
Jane Goodspeed
Mary Ann Gruel
Marsha Guerrein
Liz Hlavaty
Carolyn Johnson
Edie McCargar

Rhonda McCullough

Kay Reese
Mary Lou Smith
Sharon Whitehall
Sue Wood

TENORS

Ed Ambrose
Charles Bertsch
Kenneth Childs
Barry Johnson
Kenneth Kapolka
John Schweizer

BASSES

Walt Bagby
Craig Bethune
Kenneth Bultman
Russell Chandler
Bill Coulter
David Cox
Dan Heines
Russ Henschel
David Hayle
Jim James
John Kaye
Don McDonald
Robert Potts
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Alflen, Sr. Laurena
Boehle, Barbara
Calsbeek, Diane
Candler, Jeneveine
Donaldson, Marian
Draisma, Marilyn
Gillette, Cynthia
Gould, Pat
Hardebeck, Lorraine
Heerema, Marian
Hoekstra, Doris
Ingle, Margrette
Johnson, Susan
Lehr, Mary
Merryweather, Pam
Osterhouse, Ann
Royce, Stella
Smith, Nancy
Thomasma, Joyce
Thomasma, Virginia
Vance, Paula
Warren, Jane

II SOPRANO

Bartel, Evelyn
Berger, Kathy
Brummel, Jacoba
Cudlipp, Jane
Faulstick, Joyce
Gardner, Jean
Hattem, Donna
Harley, Elaine
Higley, Marilyn
Hinkle, Kris
Hunt, Susan
Krebill, Kathleen
Kuiper, Marianne
Lorch, Teri
Ohren, Sr. Phyliss
Robey, Alyce
Speaker, Rosalia
Swart, Jeane
Weener, Sally
Zandee, Rhea

ALTO

Claver, Louise
DeVries, Rosemary
Dole, Betsy
Fox, Susan
Friley, Barb
Johnson, Jackie
Kiella, Phyllis
Lanfond, Mary
LaSarge, Mary
Molhoek, Jean
Natali, Geraldine
Richter, Mary Lynn
Riggen, Nancy
Schantz, Donna
Selig, Judy
Slagter, Gerry
Robertson, Mary
Titta, Judy
VanHof, Clarissa
Wharton, Carolyn
Wiltse, Stephanie
Yared, Annette
Zmudka, Audrey

II ALTO

Anderson, Jane
Cordes, Sally
DeJong, Joanne
DeJong, Ruth
Fischer, Dee
Fox, Evadene
Groot, Charlene
Miller, Beverly
Mys, Anne
Poelstra, Eleanor
Rink, Ann
Sanwald, Gen
Simmons, Martha
Stack, Dorothy
Stankey, Deann
TenHave, Marian
Wandrey, Sharon
Wildey, Marcia

TENOR

Bolt, Edward
Conens, Ben
Greeley, John
Koning, Andries
Lomas, William
Meade, Bill
Stevens, David
VanEe, William
VanHof, Charles

II TENOR

Berger, Steve
DeMaagd, Herbert
Doezema, Willard
Stoppels, C. Mark
Sullivan, Paul
Voshol, Gary

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Bultema, Vern
Curtiss, Jean
Dunham, Dale
Fox, Charles
Hinkle, David
Larsen, Norman
Lee, Noble
Luidens, Jack
Moore, Scott
Overeem, Fred
Pruiksma, George
Steenwyk, LaVerne
Wandrey, Warren

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Ballast, Leon
Bethune, Craig
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Hoopingarner, Doyle
Martin, Brian
Rooks, Wendell
Scheid, John
Seven, Charles
Speaker, Robert
Voss, Lawrence
Westdorp, John
Westdorp, Joseph
White, John R

NOTES ON THE PROGRAM

By Leonard Burkatt

ALSO SPRACH ZARATHUSTRA, TONE POEM, Op. 30

By Richard Strauss

Born June 11, 1864, in Munich;

Died September 8, 1949, in Garmisch-Partenkirchen

The literary source of this work was the long philosophical prose-poem, *Also sprach Zarathustra* ("Thus Spake Zarathustra"), that Friedrich Nietzsche wrote between 1881 and 1885. Strauss began to work on it in Munich in February, 1896, and completed it there in August. On November 27, he conducted its premiere, at Frankfurt.

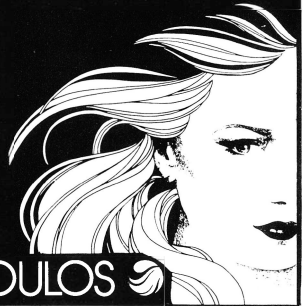
The historical Zarathustra, or Zoroaster, lived in Persia during the sixth and seventh centuries B.C. and founded the national religion of the Persian people. It was, in essence, a form of nature worship that balanced the struggles of forces of good and evil, and gave great importance to rituals of purification. Zoroastrianism survives in modern Iran and among the Parsi people of India.

"I did not intend to write philosophical music or to portray Nietzsche's great work in music," Strauss said at the time of the work's premiere. "I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius, which found its great exemplification in his book. At the head of the score, Strauss quotes Nietzsche's opening paragraph:

"Having attained the age of thirty, Zarathustra left his home and went into the mountains. There he rejoiced in his spirit and his loneliness for ten years, but at last his heart turned. One morning he got up with the dawn, stepped into the presence of the Sun and thus spake unto him: 'Thou great star! What would be thy happiness, were it not for those on whom thou shinest? For ten years thou hast come up here to my cave. We waited for thee every morning and blessed thee. I am weary of my wisdom, like the bee that hath collected too much honey; I need hands to reach for it. I

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would grant and distribute it until wise men could enjoy their folly and the poor their riches. I must descend to the depths, as thou dost at evening, when, sinking behind the sea, thou givest light to the lower regions, resplendent star! I must, like thee, go down. So bless me, thou impassive eye that canst look without envy even upon too much happiness. Bless the cup which is about to overflow, so that the golden water flowing out of it may carry everywhere thy reflection. Lo! this cup is about to empty itself again, and Zarathustra will once more become a man.” [Abridged]

The music opens with a depiction of a majestic mountain sunrise, which is followed by sections to which Strauss gave separate headings: **Of the Dwellers in the Netherworld** (with a fragment of the **Credo** in Gregorian chant), **Of Great Yearning** (in which the organ intones a **Magnificat**), **Of Joys and Passions**, **Song of the Grave**, **Of Science** (beginning in the low strings with a fugato based on the opening trumpet call), **The Convalescent** (a further fugal development), **Dance Song** and **Song of the Night Wanderer**. After twelve strokes of the midnight bell, the music comes to an other-worldly end.

Thus **Spake Zarathustra** calls for a very large orchestra of two piccolos and three flutes, three oboes and English horn, two clarinets, clarinet in E-flat and bass clarinet, three bassoons and contrabassoon, six horns, four trumpets, three trombones, two tubas, timpani, bass drum, cymbals, triangle, low bell, glockenspiel, organ, two harps and strings.

SYMPHONY NO. 9, IN D MINOR, Op. 125

By Ludwig van Beethoven

Born December 17, 1770, in Bonn;

Died March 26, 1827, in Vienna

Beethoven's Ninth Symphony is one of the greatest works in the history of European music, perhaps in the history of all music and of all the arts, yet it is only one in a series of unmatched masterpieces that he wrote late in life, between 1816 and 1826: five piano sonatas, five string quartets, and a Solemn Mass. During the time just before these compositions began to appear, his output had been slim for the works of his middle years had exhausted all the possibilities of the classical forms he had inherited from Haydn and Mozart. His music of the future was to require new subjects, new forms and new powers of creation.

Beethoven began the composition of his last and longest symphony around 1817, although

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ideas for it had begun to appear in his sketchbooks several years earlier. He completed the score late in 1823 or early in 1824. In April, 1822, he had his pupil Ferdinand Ries inquire of the London Philharmonic Society how much it would offer him for his new symphony. The Society responded seven months later with an offer of fifty pounds for the work, provided that the music be delivered in March, 1823, and that the Society have exclusive performance rights for a year and a half. Beethoven agreed and accepted payment but did not keep his part of the bargain. The Symphony was first performed in Vienna nearly a year before it was heard in London.

The circumstances surrounding the premiere are interesting. Beethoven was annoyed by the success of Rossini's music in Vienna and resolved that the new symphony have its first performance elsewhere. When a large group of professional and amateur musicians petitioned him to allow his own city of Vienna to hear his great new work first, he was touched and relented. An announcement was soon issued by his friends: "Grand musical Concert by Herr L. van Beethoven, which will take place tomorrow, May 7, 1824 The compositions to be performed are the latest works of Herr Ludwig van Beethoven. First: Grand overture [The Consecration of the House, Op. 124]. Second: Three grand hymns with solo and choral voices [The Kyrie, Credo and Agnus Dei from the Missa Solemnis, Op. 123]. Third: Grand symphony with solo and choral voices in the finale on Schiller's Ode to Joy [the Ninth Symphony, Op. 125]. The solos will be sung by Mmes. Sontag and Unger, and Messrs. Haizinger and Seipelt. The direction of the orchestra is undertaken by Herr Schuppanzigh; the whole is under the direction of Kapellmeister Umlauf, and the Music Society has kindly consented to reinforce the chorus and orchestra. Herr Ludwig van Beethoven will personally take part in the direction of the concert."

The Symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, timpani, bass drum, cymbals, triangle and strings. At the first performance, the orchestra included twenty-four violins, ten violas and twelve cellos and basses, and the wind instruments were doubled.

During the performance of the Ninth Symphony, Beethoven sat with a score among the performers and, at the beginning of each movement, signalled the tempo to the conductor, Michael Umlauf. It was a tremendous success. When the timpani beat out the rhythmic theme pattern at the beginning of the second movement, the applause almost overpowered the music that followed. At the triumphal conclusion of the Symphony, the audience stood up and cheered, waving hats and handkerchiefs in the air, but Beethoven knew nothing of this. He was seated

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facing the performers, with his back to the theater, and his complete deafness had prevented him from hearing either the music or the ovation. With tears in her eyes, Mms. Unger, the contralto soloist, took his arm and turned him toward the audience.

The opening of the Ninth Symphony, **Allegro ma non troppo, un poco maestoso**, is agitated, dramatic, often questioning in its mood. The second movement is the scherzo, the only one in all Beethoven's symphonies that precedes, rather than follows, the slow movement. The main section of the scherzo, **Molto vivace**, is based principally on an arresting rhythmic pattern that is driven home with most striking effect when it is heard as a solo on the timpani and then is treated as a five-voice fugue. The contrasting trio section of this movement is marked **Presto**. It recurs twice, between repetitions of the section, then, in abbreviated form, brings the movement to a close. The third movement is a model of serenity. It presents two themes, a slow **Adagio molto e cantabile** and a moving **Andante moderato**, and then alternating variations on each theme.

In the fourth movement the Symphony reaches its climax. It is almost a separate composition, a cantata for solo vocal quartet, chorus and orchestra. When Beethoven planned the Symphony, he thought of ending it with a purely instrumental movement, for which he even made some sketches, but he used them later in the finale of his Quartet in A Minor, Op. 132. However, he had thought of setting Schiller's *Ode to Joy*, as a song, as early as 1792.

Beethoven did not set the entire Schiller poem to music, and he re-arranged the text to suit his own musical and dramatic intentions. Schiller's *To Joy*, or *Ode to Joy* as it is usually known in English, is a poem of five twelve-line stanzas, each stanza having a twelve-line and an eight-line section. In the opening chorus, for example, Beethoven runs together the twelve-line sections of the first three stanzas. The text of the following tenor solo is the six-line section from the fourth stanza.

The movement opens with a troubled, frenzied outcry by the orchestra, followed by a recitative for cellos and double-basses. Brief quotations from each of the three preceding movements are then played, interspersed with the music of the wild outcry and the recitative passage. The noble main theme of the movement is played by cellos and basses and is repeated several times, each time with more instruments added, until it issues majestically from the entire orchestra. The opening returns, and this time is followed by the recitative sung by the baritone.

The following prose translation of the text is by Leonard Burkat and is copyright © 1975. The words of the short line of recitative are Beethoven's, not Schiller's.

Recitative: Baritone

O Freunde, nicht diest Tone! sondern
lasst uns angenehmere anstimmen, und
freudenvollere.

O friends, let us strike up more pleasant,
more joyful sounds than these.

Allegro assai: Soloists and Chorus

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beautiful glimmer of God, daughter
of Elysium, transported by your flames,
we rise. Yours is the holiness of heaven.
Your magic brings together again those
whom social custom has parted. All
people become brothers where your
sweet bird flies.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja — wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Whoever wins a devoted wife, join in
jubilation with whomever chance brings
together in friendship, and, yes, whoever
calls just one soul on the earth's sphere
his own! Whoever cannot, let him creep,
weeping, out of our circle.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bosen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Nature nurses every creature with joy.
All the good and all the wicked alike seek
out her rosy scent. She gave us kisses and
wine and friendship that stands the test
of death. Pleasure is granted even to the
worm — and the cherub stands before
God.

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Froh, wie seine Sonnen fliegen
Durch des Himmels pracht'gen Plan,
Wandelt, Bruder, eure Bahn,
Freudig wie ein Held zum Siegen.

Freude, schöner Gotterfunken, etc.

Go your way, brothers, happy as the sun
flying through the splendors of heaven,
joyful as a champion on his way to
victory.

Joy, beautiful glimmer of God, etc.

Andante maestoso: Chorus

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Bruder — uberm Sternenzelt
Muss ein lieber Vater wohnen.

Embrace the millions of humanity!
This is a kiss from the whole world!
Brothers, a beloved father must live
above the canopy of stars.

Adagio ma non troppo, ma divoto: Chorus

Ihr sturzt nieder, Millionen?
Ahnest du den Schopfer, Welt?
Such ihn uberm Sternenzelt!
Uber Sternen muss er wohnen.

Are you kneeling, you millions? Do you
know the creator, O world? Look for him
above the firmament! He must live above
the stars.

Allegro energico, sempre ben marcato: Chorus

Freude, schöner Gotterfunken, etc.
Seid umschlungen, Millionen! etc.
Ihr sturzt nieder, Millionen? etc.

Joy, beautiful glimmer of God, etc.
Embrace the millions, etc.
Are you kneeling, etc.

Allegro ma non tanto: Soloists and Chorus

Freude, Tochter aus Elysium, etc.

Joy, daughter of Elysium, etc.

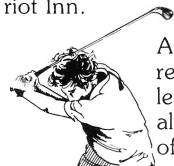
Prestissimo: Chorus

Seid umschlungen, Millionen! etc.

Embrace the millions, etc.

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GENERAL TICKET INFORMATION: The symphony box office is open 9 AM — 5 PM Monday thru Friday on the first floor of the Exhibitors Building. On concert days, symphony tickets are available at the DeVos Hall ticket office for that evening's event only. Ticket holders unable to use their seats should notify the symphony box office at 451-0608; the value of each ticket so returned is tax-deductible as a contribution.

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The Grand Rapids Symphony Orchestra would like to especially thank Brian Hire, the stage manager at DeVos Hall, for his help during the gala week of festivities celebrating the opening of DeVos Hall.

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For more information, we invite you to call or write: Director of Admissions, Grand Valley Nursing Centre, Inc., 4118 Kalamazoo S.E., Grand Rapids, Michigan 49508. Telephone (616) 455-7300.

Grand Valley Nursing Centre, Inc.

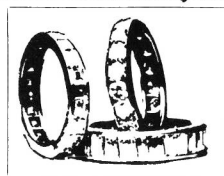
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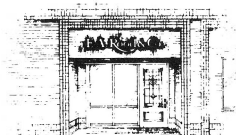
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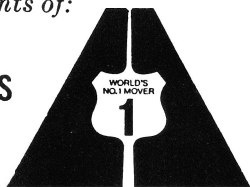


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JANUARY 15	7:15 p.m. Kent Room	Lecture by John Guinn, Music Critic Detroit Free Press, "What the Critic Looks for in a Performance"
	8:30 p.m. DeVos Hall	Lynn Harrell, cello Semyon Bychkov, conductor
MARCH 26	7:15 p.m. Kent Room	Lecture by Gerald Elliott, Music Critic, Grand Rapids, Press, "The Forces of Music"
	8:30 p.m. DeVos Hall	Sedmara Zakarian, piano Karen Cullen, soprano Jayne Sleder, mezzo Carl Kaiser, tenor Andrew Schultze, baritone Grand Rapids Symphonic Choir Semyon Bychkov, conductor
APRIL 16	7:15 p.m. Kent Room	Percussion demonstration by Bruce Pulk, GRSO Principal Timpanist, William Vits, GRSO Principal Percussionist, "Rhythm and color . . . the role of percussion"
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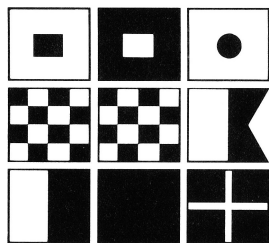
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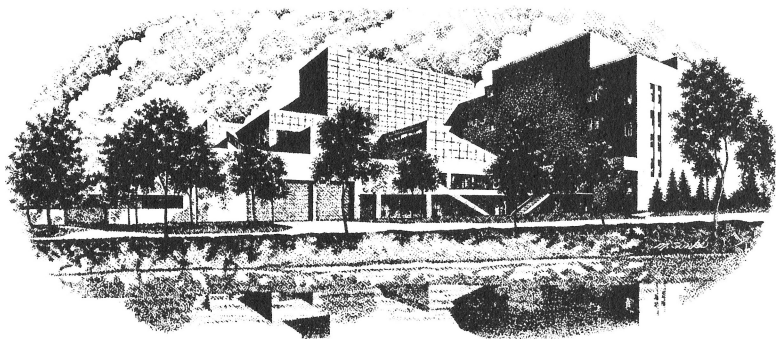
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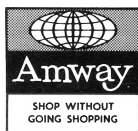
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