

Vienna
Symphony
Orchestra

CARLO MARIA GIULINI
CONDUCTOR

APRIL 7, 8, 9, 1974
8 P.M.

THE INAUGURAL PROGRAM

AMBASSADOR
AUDITORIUM

Welcome

Ambassador Auditorium is more than a college auditorium or concert hall. We could not have justified producing a structure of this magnificence for college purposes alone.

Ambassador College is affiliated with the Worldwide Church of God, whose headquarters is in Pasadena. This auditorium has been made possible by special gifts from members worldwide, as a monument to the honor and glory of THE LIVING GOD at the present headquarters of His Church and His Work.

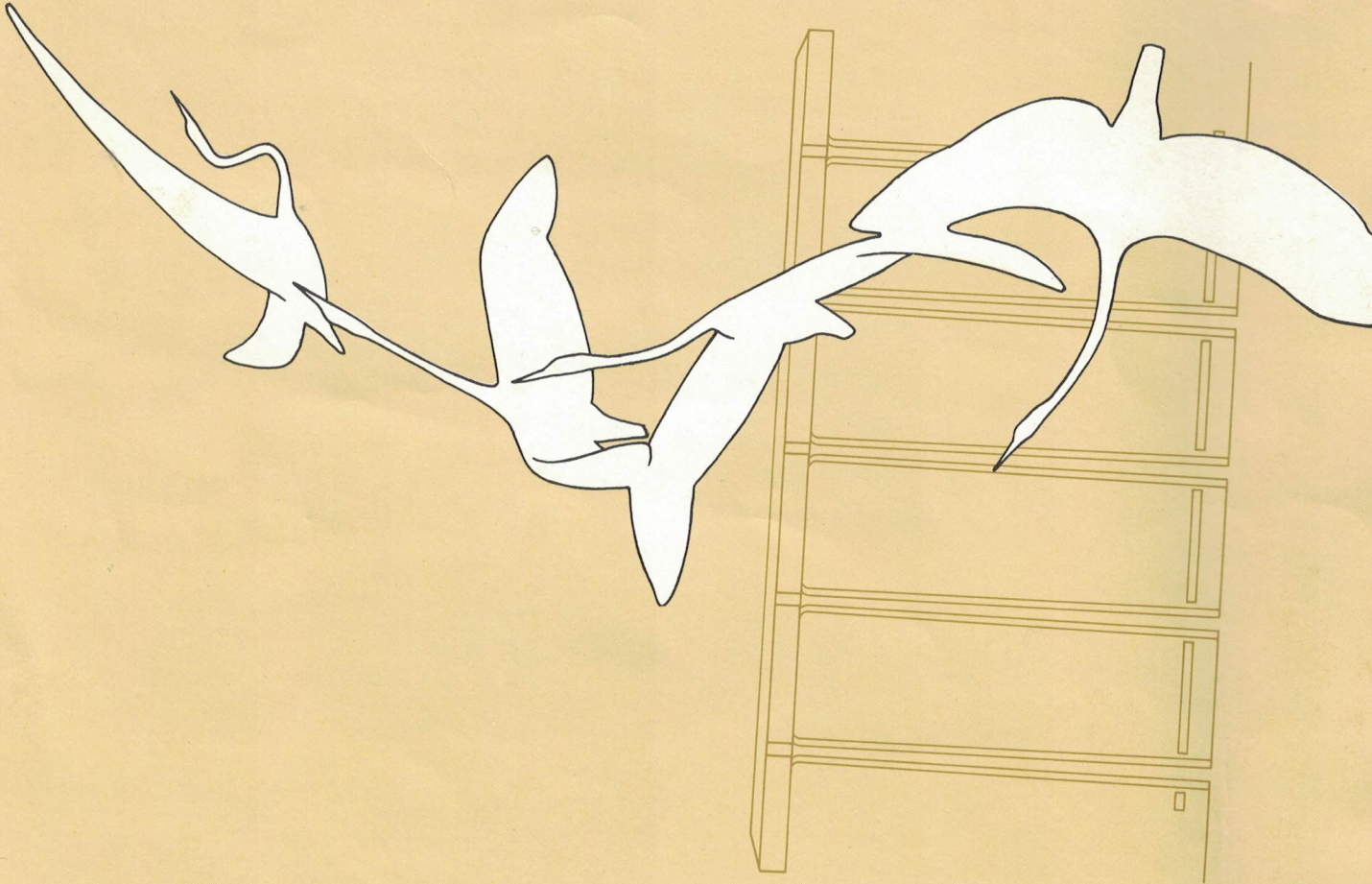
God's way of life is that of serving, giving, sharing. It is, therefore, our purpose and desire to share the benefits of this edifice on frequent occasions as a cultural contribution to the community.

It is fitting that the inaugural performances should also be of the very highest caliber. For this opening event we are privileged to present one of the world's finest orchestras — the Vienna Symphony — conducted by the eminent Carlo Maria Giulini.

It gives me great pleasure to welcome you to these inaugural performances of the Vienna Symphony.



President,
Ambassador College



Carlo Maria Giulini

Carlo Maria Giulini is universally recognized as one of the world's great conductors. His musical genius, spiritual interpretations and fiery dynamism have ignited orchestras and excited audiences for decades. "Giulini is master of the orchestra and a passionate Italian musician," wrote the *Manchester Guardian*. Roger Dettmer, writing in *Chicago Today*, said of Giulini, "The man's conducting is utterly selfless, in that it is dedicated to the intensification and purity of musical expression. To the qualities of nobility and innate gentleness he brings both a vision of musical works in their totality and a superlative ear for detail."

Born in Barletta in Southern Italy, Giulini is a graduate of Rome's famed academy of Santa Cecilia, where he studied composition and viola. While still a student he earned a seat in the viola section of the Augusteo Orchestra of Rome, and played under many of Europe's great conductors, including Bruno Walter and Otto Klemperer. He went on to study conducting under Bernardino Molinari, principal conductor of the Augusteo. In 1944, he was asked to conduct the first performance of the Augusteo Orchestra at the Teatro Adriano to celebrate the liberation of Rome. It was an intensely gratifying occasion for Giulini, who had been hiding for months as a political dissident. Two years later, at age 32, he was appointed music director and principal conductor of the Rome Radio Orchestra, and soon earned a reputation not only as a talented symphonic conductor, but an operatic one as well. Giulini later founded the Milan Radio Orchestra,

and became a close personal friend and student of Toscanini, who had settled in Milan after the war. In 1952, Giulini conducted De Falla's "La Vida Breve" for his debut at La Scala. Two years later he became principal conductor at the famed opera house.

In the years since, Giulini has conducted operatic and symphonic works in most of the world's music capitals. He has become recognized as a conductor with an extraordinary sense of artistic interpretation. Indeed, his interpretation of Verdi's "Don Carlos" at Covent Garden has since been regarded as the ultimate in interpretative truth. In the field of symphonic works, Giulini's performances have been memorable occasions. He has appeared with the Israel Philharmonic Orchestra, the Spanish National Orchestra and the Orchestra de Paris, in addition to frequent appearances with London's New Philharmonic Orchestra, the London Symphony Orchestra and the Chicago Symphony Orchestra, to name only a few. These successes have established Giulini as an artistic rarity—a virtuoso conductor and faithful servant of the composer. It is not surprising that Giulini is accorded the highest respect of musicians the world over. Maestro Giulini's performances at Ambassador Auditorium are especially significant. They mark his first appearance in America with the Vienna Symphony Orchestra, of which he was appointed music director last year. He comes to Ambassador Auditorium direct from his appearance as guest conductor of the Boston Symphony Orchestra.



The Vienna Symphony Orchestra

With this concert, the Vienna Symphony Orchestra makes its first American appearance with conductor Carlo Maria Giulini. Widely recognized as one of the world's outstanding symphony orchestras, the Vienna Symphony annually presents some 200 concerts in Vienna — in the Concert House, the Music Association, over the radio, at the Arcade-Court of City Hall and in other locations of the city along the Danube River.

Among its activities, the Vienna Symphony has always encouraged the development of the symphonic repertoire. A long list of world premieres and first performances highlight the history of the orchestra, including the Bruckner Ninth Symphony, Reger's Beethoven

variations, Franz Schmidt's first, second and fourth symphonies and countless others. For more than 70 years the Vienna Symphony has provided superior musical entertainment under a series of illustrious music directors, in addition to frequent guest appearances by other international greats, including Wilhelm Furtwaengler, Clemens Krauss, Hans Knappertsbusch, Bruno Walter and Richard Strauss.

Until 1925, the orchestra was conducted mainly by Ferdinand Löwe. Franz Schalk and Leopold Reichwein directed the orchestra from 1925 to 1933, at which time Oswald Kabasta assumed directorship. Herbert von Karajan became music director in 1950 and brought the orchestra to a

high international reputation. Wolfgang Sawallisch was music director from 1960 to 1970. In 1971, Josef Krips was appointed Artistic Advisor, and the following year led the orchestra on a successful American tour. With the appointment of Maestro Giulini in 1973, the future standing of the Vienna Symphony Orchestra is assured.

The Vienna Symphony Orchestra comes to Pasadena direct from Russia, where it has just completed a successful tour.

The exclusive American appearance of the Vienna Symphony Orchestra conducted by Carlo Maria Giulini has been made possible through the cooperation of the United States State Department and Austria's Minister of Culture.



CARLO MARIA GIULINI, Music Director and Conductor

KARL PETER PIETSCH, General Manager

1st Violins

Michael Schnitzler,
Concertmaster
Walter Puschacher,
Concertmaster
Paul Trimmel,
Concertmaster
Stefan Plott,
Concertmaster
Laszlo Barki
Gerhard Breuer
Kurt Hirschkron
Eugen Hodosi
Rudolf Lindner
Friedrich Mikovsky
Helmut Mitter
Franz Neuberger
Wolfgang Oberkogler
Walter Pflüger
Kurt Weidenholzer
Karl Weiss

2nd Violins

Walter Pfeiffer
Josef Völkert
Peter Katt
Leopold Buchmann
Michael Dittrich
Heinz Grünberg
Manfred Heinel
Timon Hornig
Helmut Kinateder
Anton Pürkner
Erwin Spuller
Herbert Stiglitz
Ferdinand Svatek
Herbert Wegricht

Violas

Fritz Händschke
Tomislav Sestak
Siegfried Führlinger
Vladimir Haklik
Heinrich Kottbauer
Kurt Letofsky
Friedrich Letsz
Hans Peter Ochsenhofer
Dieter Ostheim
Josef de Sordi
Richard Strabl
Peter John Waite

Cellos

Wilfried Rehm
Walther Schulz
Viktor Görlich
Ernst Knava
Karl Krumpöck
Werner Lill
Peter Roczek
Günter Thomasberger
Kentaro Yoschii
Eberhard Zwölfer

Basses

Firmin Pirker
Peter Stepanek
Ferdinand Breyer
Werner Buchmann
Alfred Krawagna
Oskar Moser
Karl Palkovics
Hanns Soler

Flutes

Herbert Weissberg
Rudolf Huber
Raphael Leone
Leopold Stasny

Oboes

Hans Georg Schaeftlein
Friedrich Wächter
Alfred Dutka
Josef Koblinger

Clarinets

Alois Brandhofer
Gottfried Mayer
Wilfried Gottwald
Siegfried Küblböck

Bassoons

Leo Cermak
Milan Turkovic
Wolfgang Kühn
Ernst Istler

Horns

Robert Freund
Ernst Mühlbacher
Hermann Rohrer
Othmar Berger
Hermann Klug

Trumpets

Hermann Schober
Anton Maier
Richard Schwameis

Trombones

Ernst Hoffmann
Johann Jeitler
Karl Jeitler
Horst Küblböck

Tuba

Klaus Schafferer

Tympani

Siegfried Bernstein
Kurt Hammer
Walter Seitinger
Erhard Wetzler
Karl Wirtherle

Harp

Elisabeth Bayer

Piano/Celeste

Carlos Rivera-Aguilar

Secretary to General Manager

Erika Walcherberger

Librarian

Ernst Istler

Staff

Robert Smejkal
Georg Kainz

Program

Vienna Symphony Orchestra

BEETHOVEN Egmont Overture, Opus 84

STRAVINSKY Suite from *The Firebird*
(1919 Version)
Introduction
L'Oiseau de Feu et Sa Danse
Ronde des Princesses
Danse Infernale du
Roi Kastchei
Berceuse
Finale

INTERMISSION

BRAHMS Symphony No. 1 in C Minor,
Opus 68

April 7, 8 and 9
1974
8 P.M.

Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Allegro non troppo
ma con brio

Latecomers will not be seated until the first convenient pause in the performance. Use of tape recorders and/or cameras is prohibited in the auditorium. Your attendance at performances constitutes acknowledgement of willingness to appear in photographs at Ambassador Auditorium and releases Ambassador College from liability resulting from use of such photographs. Guests cannot be paged during a performance; those expecting emergency calls should leave their seat numbers with the head usher. Smoking is not permitted in any part of Ambassador Auditorium.

Program Notes

by Lucy M. Martin

Egmont Overture, Opus 84

Ludwig von Beethoven

The character of Egmont, who fought heroically to liberate the Netherlands from Spanish domination, was the subject of an historical play by Goethe. In a letter to Goethe, Beethoven wrote, "I read the play with absorbing interest, thought it over, lived it through, and then gave it musical expression." The musical expression was in the form of incidental music which included the Overture, four entr'actes and two songs. The Overture is the only part that is heard today with any regularity. Beethoven introduces us immediately to the heroism, strength and nobility of the character of Egmont. The struggle for liberation is found in the development section as the turmoil and struggle ascend to a tempestuous climax. The coda is a brilliant fanfare for the entire orchestra.

Suite from "The Firebird"

(1919 Version)

Igor Stravinsky

After being commissioned by Serge Diaghilev to write the music for a ballet based on the Russian legend of the Firebird, young Stravinsky worked during the winter of 1909 and the early months of 1910 with Fokine who had prepared the scenario. On June 25, 1910, the Ballet Russes introduced "The Firebird" at the Paris Opera and it was a resounding success. The scenario of the ballet follows closely the legend of the Firebird—one of the oldest in Slavic mythology. Six years after the premiere, Stravinsky created a symphonic suite from some of the most important musical numbers of the ballet. This he reorchestrated in 1919, and it is this 1919 suite that is most frequently heard today. (An "augmented and revised" addition was prepared in 1945.) The suite is in six sections: I. Introduction; II. Dance of the Firebird; III. Dance of the Princesses; IV. Dance of King Kastchei; V. Berceuse; VI. Finale.

Symphony No. 1 in C Minor, Opus 68

Johann Brahms

A romantic who was drawn to lyricism and introspection, Brahms was also a traditionalist who delayed writing a symphony for more than twenty years. After many years of working over his themes, he took four years to finish his First Symphony, which was completed in 1876. Several years before, he had left his native Hamburg to settle in Vienna, which became his permanent home. During the summers, when he did most of his composing, Brahms lived outside Vienna in the mountain district, which he loved. His First Symphony, recognized as one of the most monumental symphonic works, was described by Hans Von Bülow as "Beethoven's Tenth Symphony" and by others as "the greatest first symphony in the history of music." Walter Niemann refers to this celebrated work as Brahms' *Pathétique* symphony and justifies this by stating that "it struggles upward in a titanic striving against the most grievous tribulation to a triumphant paean of confident vitality." We hear an element of conflict in the first movement which resolves into a peaceful second movement. Melodies almost folk-like in nature are heard in the strings, the bassoon and then in the oboe. Instead of the scherzo, the third movement is an Allegretto that is light and graceful. Starting out with a sense of mystery and suspense, the fourth movement emerges as a song of triumph and concludes with dramatic power.

Ambassador Auditorium

Standing in quiet, majestic beauty, Ambassador Auditorium personifies the Ambassador College philosophy of character, quality and culture.

The twenty-six quartz columns are reflected in the mirror pool surrounding the building. The 72-foot columns are set against a background of antique verde granite quarried in Brazil. The rose onyx in the Grand Lobby is the world's largest single installation of Turkish and Persian onyx. These unparalleled standards of grace and quality are also maintained throughout the interior. Elegant woods, fabrics, stones and metals from around the world complement the furnishings.

As a performing center, Ambassador Auditorium is unequalled for a building its size. The main auditorium, which seats 1250, has been designed for the finest in acoustical projection and balance. A specially designed

orchestra shell provides for the projection of the truest in unreinforced natural orchestral tones.

The acoustically transparent ceiling allows the sound to pass through, reflecting against tunable acoustical sound surfaces beyond. Sound is also reflected from 27 suspended gold-leaf-covered acoustical clouds. This results in fine listening balance for the entire audience.

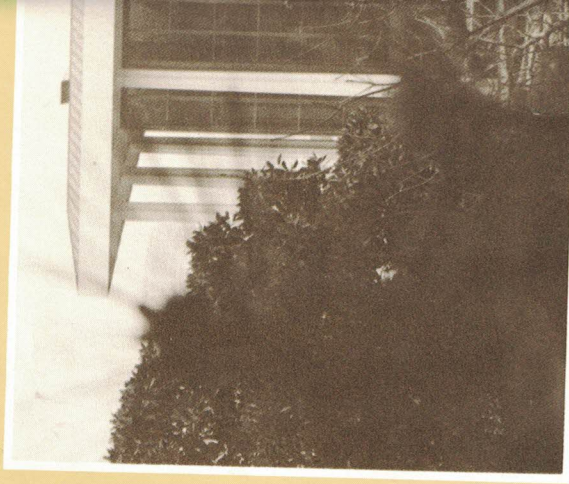
For reinforced sound, the auditorium amplification system boasts the latest solid-state modular components, including an unusually versatile professional recording console. The console features 48 separate channels and is capable of providing complete equalization over the entire audio spectrum. Capabilities include quadraphonic sound, three-channel stereo, and special-effects speakers.

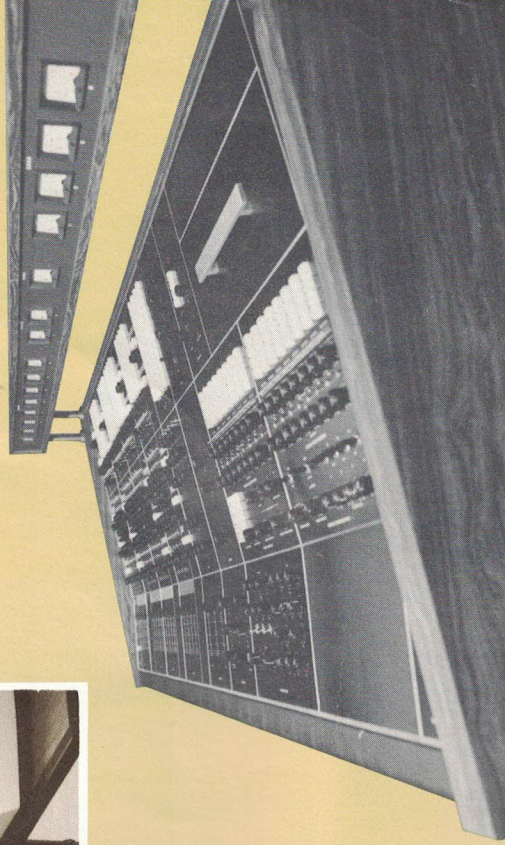
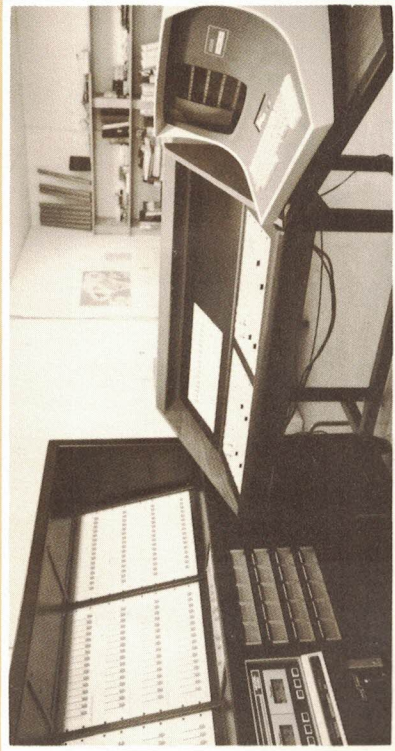
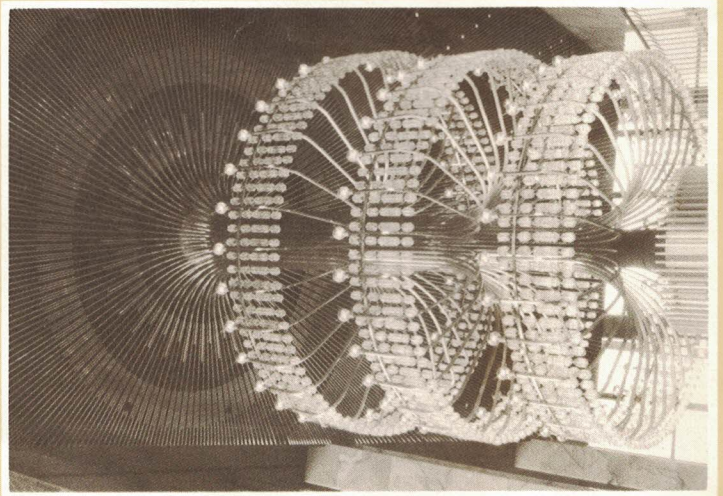
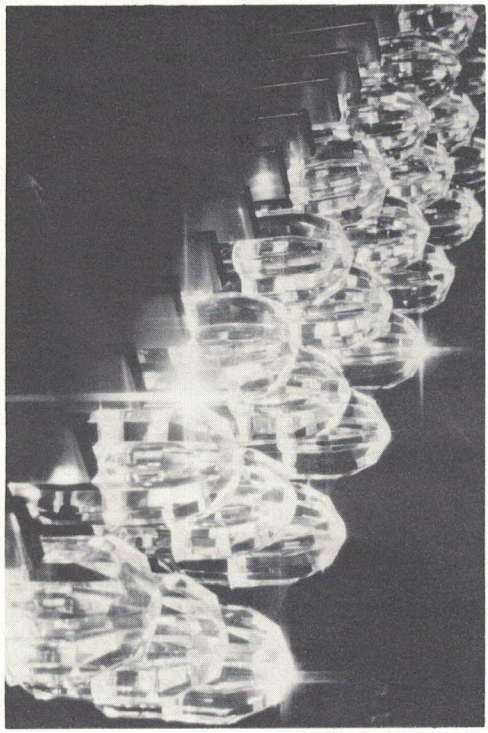
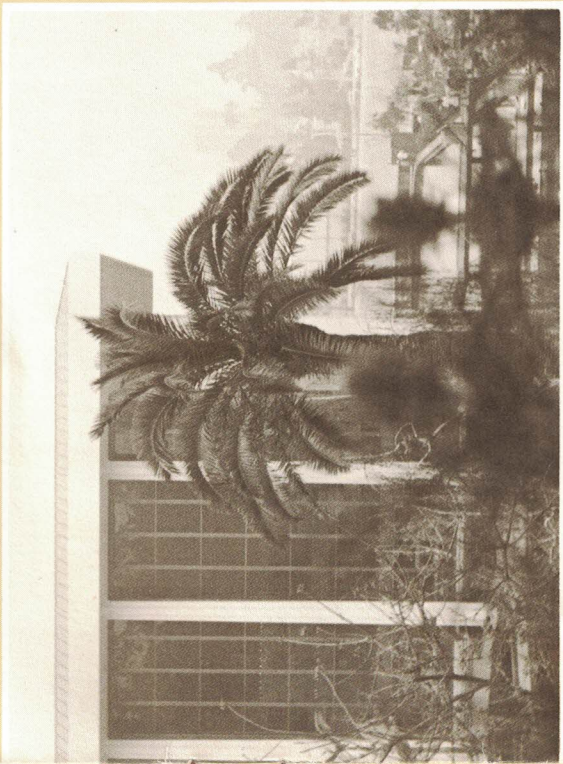
Two hundred thirty-six microphone inputs are strategically located throughout the auditorium. Many of these are situated in the area of the stage and hydraulically operated orchestra platform. Two separate recording studios are located on the lower level, and recordings can also be made on the main stage. These locations all feed into the central recording console, and can be used separately or in any combination.

Lighting in the auditorium is controlled by the most sophisticated mini-

computer system in the industry today, developed specifically for this installation. The 102 dimmer, unlimited cue, cassette programmed memory can perform four simultaneous fades or combinations at four different rates, while allowing the basic scene to progress uninhibited. The fades are electronically timed, totally variable, and can be interrupted at will.

In addition, eight color camera positions and a remote location for a television van are provided. Color video, audio and power outlets allow for future live radio and television broadcasts.





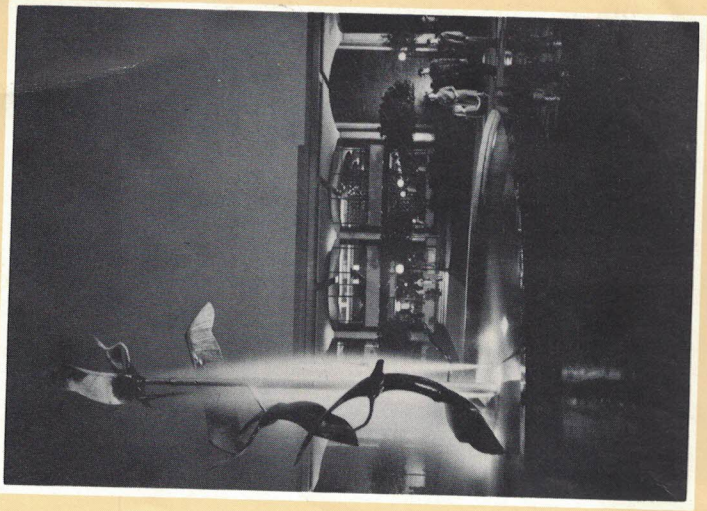
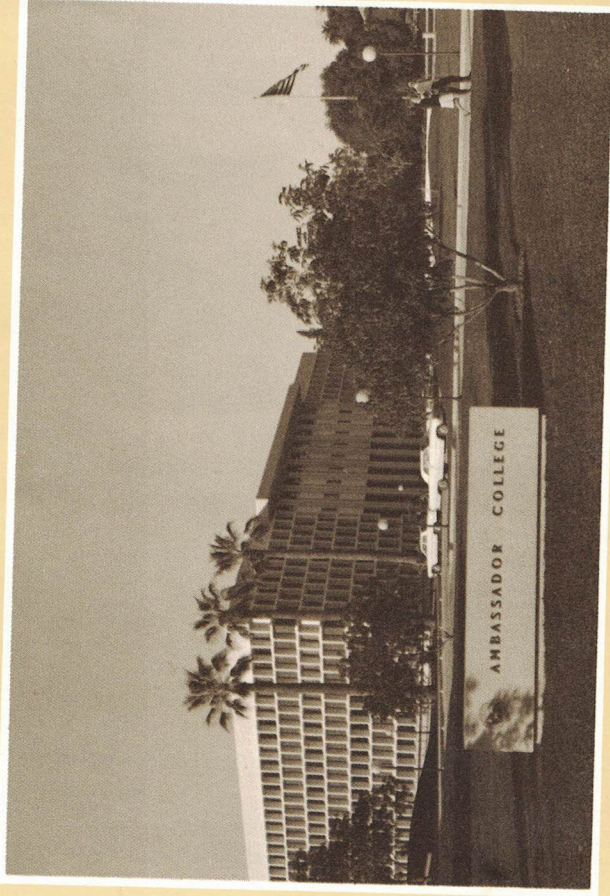
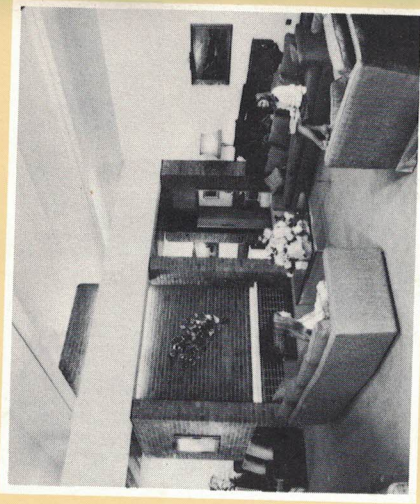
AUDITORIUM VIEWS — Top and far left, Auditorium nearing completion; left and top right, bronze-tiered crystal chandelier in the Grand Lobby; above, computerized lighting control center; right, multi-channel audio control console.

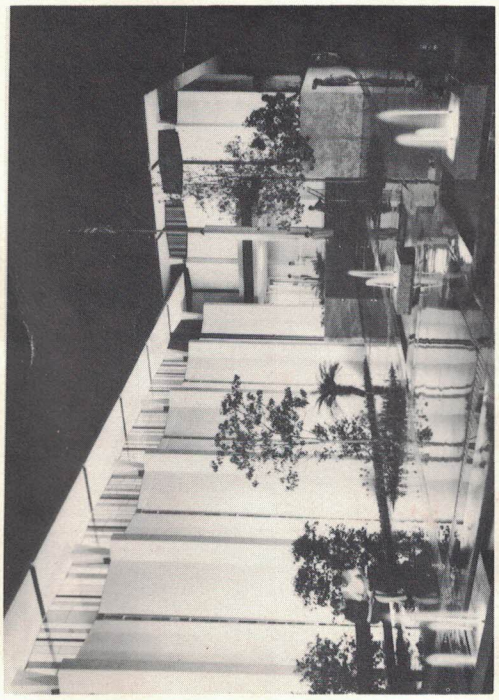
Ambassador College

Ambassador College was founded in 1947 as a coeducational liberal arts institution to provide a new dimension in higher education. While other colleges and universities concentrated on disseminating academic and professional knowledge, Ambassador College emphasized character building and the development of the whole individual.

Now, more than a quarter century later, the Ambassador educational philosophy has proved its worth in the lives of thousands of graduates.

The Ambassador educational philosophy also holds that the best atmosphere for learning is an environment of culture and quality. Visitors to the campus readily see this emphasis reflected in the fine buildings and beautiful landscaping. Elegant mansions blend gracefully with the contemporary architecture of newer buildings in a tasteful setting of rolling lawns and immaculate gardens. The completion of Ambassador Auditorium provides an appropriate capstone to this cultural environment.





OUR SPECIAL THANKS to the City of Pasadena, which has granted a temporary variance from the Energy Curtailment Ordinance, thus allowing full use of the architectural lighting and fountains for these inaugural concerts. In order to conserve energy and comply with city ordinances, the decorative lights and fountains will not normally be operated during the energy shortage.

CAMPUS SCENES — Far left, Administration Building; above left, dormitory lounge; left, Egret Sculpture and Student Center; top center, gymnasium at night; Ambassador Hall interior.



Auditorium Administrative Staff:
Joseph C. Bauer, *Executive Director*;
Ray Shelton, *Production Manager*;
Richard F. Perry, *Arts Management Consultant*;
Anna Barnett, *Administrative Assistant*.