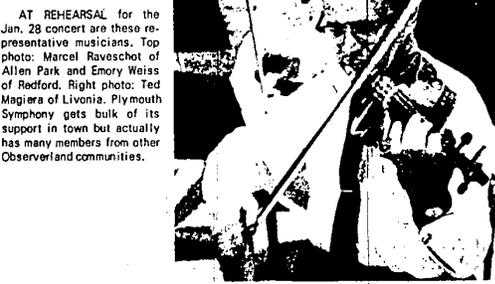




CELLIST is Mrs. Louise Bradley of Plymouth; violinist, Mrs. Julie McGuire, also of Plymouth. In background is oboist Florian Muller, a member of the U. of M. faculty and former Chicago Symphony member.



AT REHEARSAL for the Jan. 28 concert are these representative musicians. Top photo: Marcel Raveschot of Allen Park and Emory Weiss of Redford. Right photo: Ted Magiera of Livonia. Plymouth Symphony gets bulk of its support in town but actually has many members from other Observerland communities.

WAYNE DUNLAP

Continued From Page 6B

composer constructs a concerto or symphony, it seems that each of your programs has a theme of a well-thought-out beginning, middle and end. What kind of work does it take to program?

DUNLAP: "This is a very difficult matter—perhaps the most difficult of all in operating a symphony orchestra. 'You're right in noting that we view the season as a whole. We try to present a well-rounded picture of all different styles, different types of music; we try to provide contrast, we try for some sweep through the season. We try to educate; we try also to entertain. . .

"We try to give people enough of the things they know, spaced perhaps with things they're not familiar with. . .

"We begin our programming, with the Christmas concert and work both ways. If, for example, we're having a chorus at Christmastime, we'll not have one on either side of it. If we're having a violinist at this concert, we'll have a pianist at the next, and so forth.

"We believe we play a repertoire of a true symphonic nature, the same kind as the Detroit Symphony or the New York Philharmonic. I'm convinced we do not have to 'play down' to our people. . .

"We are always having to furnish contrasts. . . For example, we must, to be technical, be aware of keys. We could not play two pieces in succession in the same key because whether people realize it or not, this would give a certain sense of monotony and boredom.

"In our last program (April 28, 1968) we gave serious study to the fact that one piece at the end of the first half was in C minor, and the piece at the end, the Schubert Seventh Symphony, is in C major. We had to be certain this would not be a bore. People don't realize all the study that goes into building a program.

"It's what a composer will do in writing a symphony—he'll try to provide contrast between keys, so there will be movement and lack of monotony between movements. We do the same between pieces of a concert, and also between concerts."

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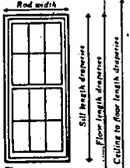
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82" to 99"	11.18	17.56	23.66	29.73	35.78	41.86	47.93
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