

# 8 DAYS

# IN JUNE

Eight days that changed the concert-going experience in metro Detroit last June can be summed up like this: **Classical music is cool.**

BY JILL WOODWARD



PETER OUNDJIAN



TOM ALLEN

**A**nd it will be again this summer. The Detroit Symphony Orchestra will reprise its *8 Days in June* festival, June 13 through 21, challenging music lovers to set aside their pre-conceptions about how to approach the classical experience. Presenting music in a socially relevant context, the festival encourages audiences to engage and participate in performances and surrounding activities and in the contemporary ideas and emotions they explore. Newcomers are invited to give classical music a chance and “old-comers” to leave formal attitudes behind, don a T-shirt and stomp, clap and cheer during concerts.

Last year’s event created a buzz like none other in the history of the DSO. On opening night, a not-quite-sold out audience, led by the upper balcony crowd, rocked the house with whistles, shouts and wild ovations, knocking the cobwebs out of Orchestra Hall. Longtime DSO patrons watched youthful dancers kick up their heels past midnight in the atrium lobby.

At the end of the day, however, the new festival was about incredible music and music-making. Yes, the festival was cool. But it was also provocative, challenging the audiences to think deeply about what they heard. It seems especially appropriate then, that the theme of this year’s festival is “**The Power of Change.**”

This year’s festival will approach the subject of “change” from different perspectives each day. The programming encompasses classical, chamber and jazz music as well as drama, spoken word, film, lectures and visual art in venues throughout the Max M. Fisher Music Center. Hosted by Festival Artistic Director Peter Oundjian and CBC radio personality Tom Allen, the repertoire includes music by Beethoven, Stravinsky, Philip Glass, John Adams, Messaien, Holst, Steve Reich, Mozart, John Cage, Alfred Schnittke and others.



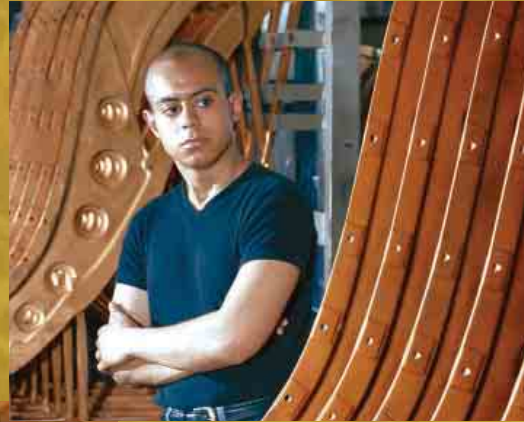
DONALD DIETZ



BILL FRISELL



NEW MUSIC DETROIT



STEWART GOODYEAR



A STANDING OVATION FROM THE ORCHESTRA HALL CROWD AT LAST YEAR'S FESTIVAL.

**"... this is by no means music as usual. It is the revving of the engines of discovery."**

—Lawrence B. Johnson,  
*The Detroit News*

Institute of Art to surround all performances with a three-dimensional artistic representation of "change."

An experience geared toward the entire family, day two of the festival depicts and discusses changes in the natural world, anchored by an orchestral presentation called "LIFE: A Journey through Time." With a score by influential 20th century composer Philip Glass, riveting images by *National Geographic* photographer Frans Lanting will be displayed on three giant screens above the orchestra. Collected over many decades, Lanting's award-winning work shows wildlife and our relationship with nature in environments from the Amazon to Antarctica. The day also includes with "Metamorphoses," a discussion about amphibians with Rebecca Johnson, Associate Curator of the Detroit Zoological Society, and "Zoomanity," a performance by Mosaic Youth Theatre.

Festival day three presents a chamber music performance titled "The Technological Mind" and other activities exploring how technology has impacted

"8 Days in June presents music in a socially, politically and environmentally relevant world context," says Oundjian. "We are in a time of great change as a result of new technological, scientific and medical discoveries. We will explore how music and the arts chronicle and interpret change and experiment with what changes take place within us as we listen to music."

Opening night of the festival tackles the subject of change occurring within the internal landscape of the human psyche. Mozart's magnificent and tumultuous "Jupiter" Symphony, as well as Gustav Holst's *The Planets* will show off two composers who asked eternal questions while breaking new musical ground. Also debuting that night is a DSO collaboration with the Cranbrook

**"...the most significant new artistic initiative by the DSO in years and an invigorating addition to Detroit's cultural life."**

—Mark Stryker,  
*Detroit Free Press*

and influenced 20th century music. Conceived jointly by Tod Machover, Professor of Music at the Massachusetts Institute of Technology Media Lab, and Tom Allen, the concert features a selection of contemporary and electronic-inspired music. Synthesizing acoustic and electronic sounds, symphony orchestras and interactive computers, operatic arias and rock songs, Machover's music has been performed and commissioned by some of the world's most important performers and ensembles including the Kronos Quartet and guitarist Pat Metheny.

The midpoint of the festival offers a musical experience based on "Patterns and Structure" through a set of composers associated with the Minimalist movement: Steve Reich, John Adams and Frederic Rzewski. Members of the DSO and New Music Detroit will combine to investigate how simple repetitive actions over time can become complex structures and systems.



IMAGES SUCH AS THIS ONE BY NATIONAL GEOGRAPHIC PHOTOGRAPHER FRANS LANTING WILL BE PART OF DAY TWO OF THE FESTIVAL.

The program opens with Reich's piece *Different Trains* which won a Grammy Award in 1989 for Best Contemporary Classical Composition. The work is a string quartet inspired by the composer's childhood memories of riding trains across the U.S. to visit his divorced parents. This is juxtaposed against interviews conducted by Reich with Holocaust survivors about their experiences on the infamous concentration camp trains during World War II.



PEOPLE DANCE THE NIGHT AWAY AT AN AFTERGLOW DURING THE FESTIVAL.

DONALD DIETZ

Peter Oundjian and the DSO return on day five of the festival for "Being and Becoming," a program about transcendent love and transformational spirituality. The program includes Sergei Rachmaninoff's *Rhapsody on a Theme of Paganini* with pianist Stewart Goodyear and Olivier Messiaen's *Turangalila Symphony*. Although diametrically different, the two pieces both use musical imagery to explore ideas about love, death and the human experience. Both feature complex variations and themes, providing a musical example of change-in-process.

"Civil Disobedience" is explored on the sixth day through John Cage's avant-garde musical theater piece *Lecture on the Weather* with texts by Henry David Thoreau. A pioneer of chance music, electronic music and non-standard use of musical instruments, Cage "randomly" excerpts from Thoreau's influential literary works *Journal*, *Essay on Civil Disobedience* and *Walden*, famous for challenging Americans to think and react to the world around them regardless of popular opinion. This work combines pre-recorded sounds with 12 vocalists/musicians/actors on stage.

"Spontaneous Creation" and the musical process rooted in improvisation are the focus of festival day seven with guitarist Bill Frisell, one of the most sought-after voices in contemporary music. Known for an eclectic style mixing rock and country with jazz and blues, Frisell has worked with diverse artists ranging from Bono and Elvis Costello to the Los Angeles Philharmonic. He performs with his Quintet in Orchestra Hall. The day also includes a forum with musical guests discussing the history of improvisation.

The climax of *8 Days in June* is "Chaos and Order," a musical program that begins with Mendelssohn's *Midsummer Night's Dream*. This enduring portrayal of young lovers and fairies who inhabit a moonlit

forest is paired with Alfred Schnittke's cleverly ironic *Not a Midsummer Night's Dream* ([K]ein Sommernachtstraum). The latter chamber work initially masquerades as a delightful sonata-rondo movement from the 1780s but gradually morphs into unseemly dissonances with surprising sounds such as a raucous circus march and obnoxious sleigh bells. This is followed by a "chaotic" work of supreme genius, Beethoven's "Grosse Fuge." A piece for string quartet, the "Grosse Fuge" is famous for its extreme technical demands on the players as well as for the critical opposition that greeted its premiere. The concert culminates with Stravinsky's *The Firebird* (1919), the iconic ballet based on Russian folk tales, a parable for the power of love overcoming the forces of evil.

So what does the DSO hope to accomplish during *8 Days in June*? Festival artistic consultant Tom Allen says, "We will use music to express the changing nature of man in relation to his world."

The DSO hopes more new audiences will give it a try.

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## TICKETS

General Admission: \$10 to \$40  
ALL-Festival VIP Pass \$100 and \$200

OPEN! 8 Days Festival Lounge  
Allesee Hall, prior to and following all performances.

Call (313) 576-5111 or  
[www.8daysinjune.com](http://www.8daysinjune.com)

*Support for 8 Days in June is provided by the National Endowment for the Arts.*

# 8 DAYS IN JUNE “The Power of Change”

Peter Oundjian, Artistic Director / Tom Allen, Creative Consultant and Festival Host

**“An artist’s festival? Maybe. An experiment?  
In more ways than one. A landmark for the  
Detroit Symphony Orchestra? Undeniably. And it  
stands to attract crowds well beyond the DSO’s  
usual boundaries; in other words, you’ve never  
seen nor heard the Detroit Symphony like this.”**

—Khary Kimani Turner, *The Metro Times*

## DAY 1: SPIRITUAL PROGRESSION FRIDAY, JUNE 13

- 6:30 p.m. Festival VIP Pass and Sponsor Party – Allesee Hall
- 7:30 p.m. Festival Preview and Welcome with Tom Allen – Orchestra Hall
- 8:30 p.m. Detroit Symphony Orchestra – Orchestra Hall  
Peter Oundjian, conductor
- |        |                    |
|--------|--------------------|
| MOZART | Jupiter Symphony   |
| HOLST  | <i>The Planets</i> |
- 10:30 p.m. Post-Concert Dance Party– Atrium Lobby and Festival Lounge  
Featuring Dumbek player Tony Bahu
- 10:30 p.m. New Music Detroit Concert – Museum of Contemporary Art Detroit (4454 Woodward Ave.)

## DAY 2: THE CHANGING EARTH SUNDAY, JUNE 15

- 2:30 p.m. “Metamorphoses” – The Music Box  
A curatorial talk by Rebecca Johnson, Associate Curator of Amphibians, Detroit Zoological Society  
“Zoomanity” presented by Mosaic Youth Theatre
- 4 p.m. Detroit Symphony Orchestra presents:  
Frans Lanting’s LIFE: A Journey Through Time;  
Music by Philip Glass; Arranged for orchestra  
by Michael Riesman; Visual Design by Alexander V. Nichols  
Detroit Symphony Orchestra  
Carolyn Kuan, conductor
- 5 p.m. Festival Lounge Afterglow with live frogs  
Q&A with Rebecca Johnson, Associate Curator  
of Amphibians, Detroit Zoological Society

## DAY 3: THE TECHNOLOGICAL MIND MONDAY, JUNE 16

- 6 p.m. Hyperscore Computer Software Demonstration –  
The Music Box and Atrium Lobby
- 8 p.m. Members of the Detroit Symphony Orchestra –  
The Music Box  
Michael Chertock, piano
- |           |                        |
|-----------|------------------------|
| MACHOVER  | Flora                  |
| MACHOVER  | Hyperscore Works, TBD  |
| MACHOVER  | Another Life           |
| NANCARROW | Piece for Player Piano |
| MACHOVER  | <i>Jeux Deux</i>       |
- 10 p.m. Festival Lounge hosts the featured musicians

## DAY 4: PATTERNS AND STRUCTURE TUESDAY, JUNE 17

- 8 p.m. The Art of Minimalism – The Music Box  
Members of the Detroit Symphony Orchestra  
New Music Detroit
- |                  |   |
|------------------|---|
| STEVE REICH      | Different Trains  |
| JOHN ADAMS       | Shaker Loops  |
| FREDERIC RZEWSKI | <i>Les Moutons de Panurge</i><br>(The Sheep of Panurge) |

## DAY 5: BEING AND BECOMING WEDNESDAY, JUNE 18

- 8 p.m. Detroit Symphony Orchestra – Orchestra Hall  
Peter Oundjian, conductor  
Stewart Goodyear, piano  
Jean Laurendeau, ondes martenot
- |              |  |
|--------------|--|
| RACHMANINOFF | <i>Rhapsody on a Theme of Paganini</i> |
| MESSIAEN     | <i>Turangalila Symphony</i>            |

## DAY 6: CIVIL DISOBEDIENCE THURSDAY, JUNE 19

- 8 p.m. *Lecture on the Weather* — The Music Box
- Lecture on the Weather* by John Cage  
(performed twice through with discussion in between)  
Texts by Henry David Thoreau  
Donna Feore, director and actor  
Actors, vocalist/musicians, TBD
- 10:30 p.m. Late Night Poetry Slam – The Music Box  
Kalimah “locmama” Johnson, *host*  
Malcom Jamal Warner/Miles Long, musical guest

## DAY 7: SPONTANEOUS CREATION FRIDAY, JUNE 20

- 7 p.m. Free DSO concert at River Days  
Carolyn Kuan, conductor
- 8 p.m. Bill Frisell Quintet – Orchestra Hall  
Bill Frisell, guitar  
Tony Sherr, bass guitar  
Randy Royston, drums  
Ron Miles, cornet  
Greg Tardy, saxophone
- 10 p.m. Festival Lounge

## DAY 8: CHAOS AND ORDER SATURDAY, JUNE 21

- 7:30 p.m. “Festival in Review: A Look Back and Forward”  
with Tom Allen — Orchestra Hall
- 8:30 p.m. Detroit Symphony Orchestra  
Peter Oundjian, conductor
- |             |  |
|-------------|--|
| MENDELSSOHN | Overture to <i>A Midsummer Night’s Dream</i> |
| SCHNITTKE   | Not A Midsummer Night’s Dream                |
| BEETHOVEN   | Grosse Fuge                                  |
| STRAVINSKY  | <i>The Firebird</i> (1919)                   |
- 10:30 p.m. Post-Concert Dance Party – Atrium Lobby & Festival Lounge