

# Ann Arbor Summer '85 Festival

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

*presents*

## Maureen Forrester

*Contralto*

*and*

## Orford String Quartet

ANDREW DAWES, *Violinist*  
KENNETH PERKINS, *Violinist*

TERENCE HELMER, *Violinist*  
DENIS BROTT, *Cellist*

Sunday Afternoon, July 14, 1985, at 4:00  
Rackham Auditorium, Ann Arbor, Michigan

### PROGRAM

Quartet No. 8 in C minor, Op. 110 ..... Shostakovich  
Largo  
Allegro molto  
Allegretto  
Largo  
Largo

Songs of Contemplation ..... Alexander Brott  
Strangers Yet (Richard Monckton Milnes [Lord Houghton])  
Let All Things Grieve (Anonymous)  
Cradle Song (Alfred Lord Tennyson)  
The Sun's Shame (Dante Gabriel Rossetti)

Maureen Forrester and the Quartet

Il Tramonto (The Sunset) ..... Respighi

Miss Forrester and the Quartet

### INTERMISSION

Quartet in C major, Op. 59, No. 3 ..... Beethoven  
Introduzione, allegro vivace  
Andante con moto quasi allegretto  
Menuetto: grazioso  
Allegro molto

*The Orford String Quartet is generously supported by the Canada Council, the Touring Office of the Canada Council, the Ontario Arts Council, and the Department of External Affairs of Canada.*

## Songs of Contemplation

*Songs of Contemplation* is a cycle of four songs written for strings and voice, based on the lyrical poetry of a period generally referred to as Victorian. In it, I have tried to capture the subjective temper of the age, the contemplation, the self-indulgence in the assessment of values, the impulse, and above all, the reason. I was moved by the inner confession of the perplexed and overburdened heart in search for relief by self-expression.

— Alexander Brott

### *Strangers Yet (Milnes)*

Strangers Yet!

After years of life together,  
After fair and stormy weather,  
After travel in far lands,  
After touch of wedded hands,  
Why thus join'd? Why ever met,  
If they must be strangers yet?

Strangers Yet!

After childhood's winning ways,  
After care and blame and praise,  
Counsel ask'd and wisdom given,  
After mutual prayers to Heaven  
Child and parent scarce regret  
When they part are strangers yet.

Strangers Yet!

After strife for common ends,  
After title of "old friends,"  
After passions fierce and tender,  
After cheerful and self-surrender,  
Hearts may beat and eyes be met  
And the souls be strangers yet.

Strangers Yet!

Oh! the bitter thought to scan  
All the loneliness of man:  
Nature by magnetic laws  
Circle unto circle draws,  
But they only touch when met,  
Never mingle—Strangers Yet.

### *Let All Things Grieve (Anonymous)*

Let all things grieve that share my pain  
The wind and the trees and the quiet rain  
Not the Sun, nor the moon, nor the stars, nor these,  
But the rain in the night and the wind-swept trees.

The shining stars, what know they of grief?  
But the tree that watches her last curled leaf  
Shrivel, shrivel and die when winters come  
Is the one with the heart bereft and dumb.

### *Cradle Song (Tennyson)*

What does little birdie say  
In her nest at peep of day?  
Let me fly says little birdie,  
Mother, let me fly away.

Birdie, rest a little longer,  
Till the little wings are stronger,  
So she rests a little longer,  
Then she flies away.

What does little baby say,  
In her bed at peep of day?  
Baby says, like little birdie,  
Let me rise and fly away.

Baby, sleep a little longer,  
Till the little limbs are stronger,  
If she sleeps a little longer,  
Baby too shall fly away.

### *The Sun's Shame (Rossetti)*

Beholding youth and hope in mockery caught  
From life; and mocking pulses that remain  
When the soul's death of bodily death is fain;  
Honour unknown, and honour known unsought;  
And penury's sedulous self-torturing thought  
On gold, whose master therewith buys his bane;  
And long'd-for woman longing all in vain  
For lonely man with love's desire distraught;  
And wealth and strength and power and pleasantness  
Given unto bodies of whose souls men say,  
None so poor and weak, slavish and foul, as they:  
Beholding these things, I behold no less  
The blushing morn and blushing eve confess  
The shame that loads the intolerable day.

Alexander Brott has long been acknowledged as Canada's prime example of the total musician — conductor, composer, and violinist. He is the founder and conductor of the McGill Chamber Orchestra, which celebrates this year its 45th anniversary of consecutive concert series. Dr. Brott has served the cause of music in Montreal as concertmaster and assistant conductor of the Montreal Symphony Orchestra, as professor of music and conductor-in-residence at McGill's Faculty of Music, and as composer. His compositions number over 100, most of which were commissioned, and have been performed by such outstanding conductors as Otto Klemperer, Sir Thomas Beecham, Pierre Monteux, and Leopold Stokowski. Most recently his *Ritual* for string quartet and strings was recorded by the Orford Quartet and Vancouver Orchestra, as well as his *Critic's Corner* with percussionist Louis Charbonneau, and *Songs of Contemplation* with Maureen Forrester.

Dr. Brott's honors include honorary doctorates from the universities of Chicago, Queens, and McGill, the Sir Arnold Bax Gold Medal as composer of the Commonwealth, the Canadian Music Council medal for his contributions to music in Canada, the Queen Elizabeth Silver Jubilee Medal, the Order of Canada medal, and most recently was bestowed with the title and decoration of "Knight of Malta" for his services to music.

Dr. Brott's son Denis is cellist of the Orford String Quartet.

### Il Tramonto (The Sunset)

Ottorino Respighi (1879-1936) was one of the best masters of modern Italian music in orchestration. His power of evocation of the Italian scene was vividly portrayed in his two most famous symphonic poems, *The Pines of Rome* and *The Fountains of Rome*. In addition to these and other orchestral works, Respighi wrote several operas, two choral works, 45 songs, and several chamber works. *Il Tramonto* (after Shelley), for mezzo-soprano and string quartet, was written in 1917.

There late was One within whose subtle being  
As light and wind within some delicate cloud  
That fades amid the blue noon's burning sky  
Genius and death contended. None may know  
The sweetness of the joy which made his breath  
Fail, like the trances of the summer air,  
When, with the Lady of his love, who then  
First knew the unreserve of mingled being,  
He walked along the pathway of a field  
Which to the east a hoar wood shadowed o'er,  
But to the west was open to the sky.  
There now the sun had sunk, but lines of gold  
Hung on the ashen clouds, and on the points  
Of the far level grass and nodding flowers  
And the old dandelion's hoary beard,  
And, mingled with the shades of twilight, lay  
On the brown massy woods — and in the east  
The broad and burning moon lingeringly rose  
Between the black trunks of the crowded trees,  
While the faint stars were gathering overhead.  
"Is it not strange, Isabel," said the youth,  
"I never saw the sun? We will walk here  
To-morrow; thou shalt look on it with me."

That night the youth and lady mingled lay  
In love and sleep—but when the morning came  
The lady found her lover dead and cold.

Let none believe that God in mercy gave  
That stroke. The lady died not, nor grew wild,  
But year by year lived on—in truth I think  
Her gentleness and patience and sad smiles,  
And that she did not die, but lived to tend  
Her aged father, were a kind of madness,  
If madness 'tis to be unlike the world.  
For but to see her were to read the tale  
Woven by some subtlest bard, to make hard hear  
Dissolve away in wisdom—working grief;  
Her eyes were black and lustreless and wan:  
Her eyelashes were worn away with tears,  
Her lips and cheeks were like things dead—so pale.  
Her hands were thin, and through their wandering  
And weak articulations might be seen  
Day's ruddy light. The tomb of thy dead self  
Which one vexed ghost inhabits, night and day,  
Is all, lost child, that now remains of thee!

Inheritor of more than earth can give,  
Passionless calm and silence unreprieved,  
Whether the dead find, oh, not sleep! but rest,  
And are the uncomplaining things they seem,  
Or live, or drop in the deep seas of Love,  
Oh, that like thine, mine epitaph were—Peace!  
This was the only moan she ever made.

*Maureen Forrester will be featured in tomorrow night's concert with the Northwood Orchestra in the Power Center at 8:00. She will sing Les Nuits d'été, a cycle of six songs by Hector Berlioz, and Three Metis Songs from Saskatchewan. Tickets may be purchased from 11:00 a.m. to concert time at the Power Center box office.*

## About the Artists

One of the leading contraltos of our time, **Maureen Forrester** has been heard by audiences on five continents as soloist with virtually every major orchestra in the world. Recognized as one of the great interpreters of Gustav Mahler, she has performed that composer's Second Symphony (*Resurrection*) in recent years with the New York Philharmonic at the orchestra's gala celebration of its 10,000th performance, with the American Symphony in Carnegie Hall, and with the London Symphony. Miss Forrester has also performed in Mahler's Third Symphony with the National Symphony Orchestra of Washington, D. C., and *Songs of a Wayfarer* with The Philadelphia Orchestra. Her 1985-86 season will include an appearance with the Cleveland Orchestra, multiple performances with the Toronto Symphony, performances of Mahler's Second Symphony with the Cincinnati Symphony, and numerous other orchestral and recital engagements throughout the United States and Canada.

On the operatic stage, Maureen Forrester will appear next season with the Canadian Opera Company in Toronto in several different roles. In 1984 she sang the Witch in *Hansel and Gretel* with the San Diego Opera, and in the summer of that year she captivated audiences in Gilbert and Sullivan's *Iolanthe* at the Stratford Shakespeare Festival. Her return to the New York City Opera the previous year as Mme de la Haultière in Massenet's *Cendrillon* was one of the highlights of that production.

Born in Montreal, Miss Forrester made her debut at the Montreal YWCA and was immediately engaged to sing Beethoven's Ninth Symphony with the Montreal Symphony under the baton of Otto Klemperer. Word of her talent soon reached Bruno Walter in New York, and in February 1957 she made her first Carnegie Hall appearance singing in Mahler's *Resurrection* Symphony. She has since become a favorite of many of the world's greatest conductors, performing under the batons of Eugene Ormandy, Herbert von Karajan, Leonard Bernstein, Seiji Ozawa, Zubin Mehta, and James Levine, among others.

In 1983 Maureen Forrester was elected Chairman of the Canada Council. Among her many honors are the Companion of the Order of Canada, which she received in 1967, the year it was created; she was the first artist to be so honored. She is also the recipient of no less than fifteen honorary doctorates.

As the **Orford String Quartet** celebrates its twentieth anniversary this year, it is recognized internationally as one of the finest string quartets in the world. Adopting its name from the Orford Arts Centre on Mount Orford in Quebec, where the founding members met in the summer of 1965, the ensemble was soon established in 1968 as quartet-in-residence at the University of Toronto, a post it still holds with distinction today. The Orford's career was enhanced when, in 1974, it won the European Broadcasting Union's International String Quartet Competition in Stockholm. Now it performs in the major concert series of the world's music capitals, and its busy touring schedule includes regular tours of Eastern and Western Europe, the United States, Canada, Latin America, and Australasia.

The Quartet's exceptionally broad repertoire includes over 150 works, ranging from the classical masters to the most innovative of contemporary composers. Its discography numbers 40 discs, several of which have won prestigious international awards. It is currently recording the major quartets of Mozart and re-recording the complete Beethoven cycle on digital disc.

**Andrew Dawes**, from Western Canada, studied with Clayton Hare, Murray Adaskin, Lorand Fenyves, and Oscar Shumsky. A prize-winner in many national and international violin competitions, he has appeared as soloist with all the major orchestras of Canada and has given recitals in Canada, the United States, and Europe. His violin is a J. B. Guadagnini made in 1770.

**Kenneth Perkins** has been a member of the Montreal Symphony and the McGill Chamber Orchestra and has taught at McGill University. He has toured Canada with chamber groups and appeared with orchestras in Canada, Italy, and Switzerland. Also a native of Western Canada, Mr. Perkins studied in New York with Ivan Galamian and subsequently in Geneva with Lorand Fenyves. His violin is a Matteo Gofriller, *circa* 1726.

**Terence Helmer** was born in Northern Ontario and studied with Geza de Kresz, Kathleen Parlow, Joseph Gingold, and Arthur Grumiaux. He is a graduate of the University of Indiana and also has a Diplôme supérieur from the Brussels Royal Conservatory. Mr. Helmer made his debut with the Toronto Symphony at the age of fifteen and has played with the Stratford Orchestra and the Chicago Chamber Orchestra.

**Denis Brott** was the recipient of the first prize at the 22nd International Cello Competition in Munich, Germany. Born in Montreal, he was a protégé of Gregor Piatigorsky at the University of Southern California and began his solo career in 1971. He has appeared with every major Canadian orchestra and his solo engagements have taken him throughout the United States, Mexico, and Europe. Mr. Brott has taught at Interlochen Arts Academy, the North Carolina School of the Arts in Winston-Salem, and the University of California at Santa Barbara. His cello is a Giovanni Batista Ceruti, *circa* 1799.

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presents

## Brian Glow *The Magician*

Assisted by

Leonard Turton, Lezlie Waker  
Alexis Brown, Kim Wood, Donna Buck

Sunday Afternoon, July 14, 1985, at 4:00  
Power Center for the Performing Arts  
Ann Arbor, Michigan

*This afternoon Brian Glow will guide you into the realm of the mysterious: "Fantasy Unlimited" — magic, illusions, and dreams, filled with stunning dance and incredible music to enhance his art of illusion. Fully choreographed by Sandra Neels of the Royal Winnipeg Ballet, this concert includes all the magical arts from mystifying sleight of hand to baffling large-scale illusions. With a wave of his hand, Brian make his assistants float on air, appear, disappear, and change places magically. Some are even cut into several pieces and restored to near-perfect condition. Everything will convince you — it is Magic!*

Brian Glow is the master of Canada's largest magic production. His international performances have taken him throughout Canada and the United States, and to Western Europe, Greece, Africa, and the Middle East. His future tours will take him to Hong Kong, Japan, Australia, New Zealand, and China. Brian's ten years in magic theatre have brought recognition in magicians' circles as an innovator and creator of new illusions. He also uses his talents to design illusions for businesses, trade shows, rock bands, and television. He has created special theatre effects for such major companies as the Manitoba Theatre Centre, where, as special effects designer and consultant, he helped MTC's production of *Dracula* to become its longest running show to date. His appearances on national television have been numerous and varied — from hosting several children's series to a special film commemorating the last solar eclipse of the century, entitled "Magic, Music, and the Eclipse of the Sun." He also serves as a magic consultant and teacher for the National Film Board of Canada. As a university graduate with a



Photo: Dalin Woolley

degree in physiological psychology, Brian's contact with academic circles has led to several lectures in which he has dealt with everything from schizophrenia to perception, illustrating his points with magic.

*You have one more chance to enjoy Brian Glow before he leaves Ann Arbor, when he performs his "Classical Magic" tomorrow night with the Northwood Orchestra and Maureen Forrester. The concert begins at 8:00, here in the Power Center.*