



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Andrés Segovia

Guitarist

THURSDAY EVENING, MARCH 27, 1986, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- †Sarabande with Variations GEORGE FRIDERIC HANDEL
(1685-1759)
- †Allegretto..... HANDEL
- †Two Songs Without Words..... FELIX MENDELSSOHN
(1809-1847)
- *Lento
*Barcarole
*Reverie
*Danse } ALEXANDRE TANSMAN
(b. 1897)
- Mazurka, Op. 39, No. 10..... PETER ILYICH TCHAIKOVSKY
(1840-1893)

INTERMISSION

- Two Levantine Impressions OSCAR ESPLÁ
(1886-1976)
- *Elegia and Danza FEDERICO MORENO TÓRROBA
(1891-1982)
- Tonadilla, "La Maja de Goya"..... ENRIQUE GRANADOS
(1867-1916)
- *Sonatina Meridional..... MANUEL PONCE
Campo, Copla, Fiesta (1882-1948)

†Transcribed by Segovia.

*Revised and fingered by Segovia, dedicated to Segovia.

MCA, RCA, Angel/EMI, and Intercord Records.

About the Artist

Andrés Segovia was born in Linares, Jaen, in the region of Spain known as Andalusia, on February 21, 1893. From his early childhood Segovia was deeply responsive to the sound of the guitar, an instrument which was part of everyday life in southern Spain. At the age of ten Segovia moved from Linares in order to attend school in Granada. Here he acquired his first guitar. Despite the absence of any competent teachers, Segovia soon gained a prodigious mastery and discovered the existence of fine guitar compositions surpassing the limitations of Andalusia's folkloric guitar styles.

By 1909 Segovia was ready to offer his first public recital at the Centro Artístico in Granada. Concerts in Cordoba and Seville followed, and later Segovia moved to Madrid where, in 1912, he gave his debut at the Ateneo and was presented with his first concert guitar of quality by Manuel Ramirez.

Segovia's first international tour was to South America in the early 1920s, and his European reputation was established by a resoundingly successful debut in Paris in 1924. From this period of his life onward, Segovia not only enriched the range of the guitar repertoire by transcribing and performing works by great composers of the past, but also persuaded his contemporaries to write new pieces for the instrument. Composers such as Tórroba and Turina of Spain, Ponce of Mexico, Castelnuovo-Tedesco of Italy, Villa-Lobos of Brazil, and Tansman of Poland all wrote significant compositions for him during this crucial period of his early concert career.

Armed with this new repertoire, Segovia's international reputation rapidly increased. In 1926 he performed in Russia and Britain, in 1927 in Scandinavia, in 1928 came his first tour of the United States, and in 1929 Segovia made his first visit to Japan. Since that time the sound of Segovia's guitar has been heard in almost every country in the world.

As one of the twentieth century's greatest instrumentalists, Segovia has received many high honors from the international community. More than a dozen honorary doctorates from the major universities have been conferred upon him, and his numerous medals of distinction include the Grand Cross of Isabel la Catolica, Spain's highest civilian honor. In 1981 Andrés Segovia was created Marquis of Salobrena by His Majesty King Juan Carlos I of Spain. Most recently, the guitarist received a Lifetime Achievement Award from the National Academy of Recording Arts and Sciences (NARAS) during the 28th annual Grammy Awards last month.

Andrés Segovia continues to take the guitar to the world's concert halls. This year he celebrated his ninety-third birthday in February and is currently making his customary annual tour of the United States. By his dedication and insight, the guitar has become established as a respected solo instrument with a wide repertoire and an international following.

This evening the esteemed artist returns to Ann Arbor for his ninth appearance on this stage, after performing in the 1960 May Festival and giving seven recitals throughout the Sixties and Seventies.

Remaining Concerts

- ST. PAUL CHAMBER ORCHESTRA Tues. Apr. 1
PINCHAS ZUKERMAN, *Conductor/Violinist*
Mozart: Overture to *Don Giovanni*; Marc Neikrug: Chettró Ketl; Haydn: Symphony No. 102;
Mendelssohn: Violin Concerto in E minor
- BONN WOODWIND QUINTET Sun. Apr. 6
with STEVEN MASI, *Pianist*
Haydn: Divertimento No. 1; Hindemith: Kleine Kammermusik, Op. 24, No. 2; Beethoven:
Piano Quintet in E-flat, Op. 16; Mozart: Piano Quintet in E-flat, K. 452; Ibert: Trois Pièces
Brèves
- PHILIP JONES BRASS ENSEMBLE Sun. Apr. 13
Bach: Suite for Brass; Previn: Triolet for Brass; Gibbons: In Nomine; Berkeley: Among the Lilies;
Debussy: Suite Française; Parker: A Londoner in New York
- JOHN WILLIAMS, *Guitarist* Wed. Apr. 16
Praetorius: Three Dances from *Terpsichore*; Bach: Suite No. 4; Yocoh: Variations on *Sakura*;
Albéniz: Mallorca, Cordoba, Asturias; Barrios: Seven Pieces
- 93rd ANNUAL MAY FESTIVAL Wed.-Sat. Apr. 30-May 3
The Pittsburgh Symphony Orchestra and Ann Arbor Festival Chorus; Zdenek Macal, *Conductor*;
Christoph Eschenbach, *Conductor/Pianist*; Jean-Pierre Rampal, *Conductor/Flutist*; Isaac Stern,
Violinist; Carmen Lavani, *Soprano*; Janice Taylor, *Mezzo-soprano*; Seth McCoy, *Tenor*;
John Cheek, *Bass-baritone*

Watch for new 1986-87 Season Announcement on April 7!

UNIVERSITY MUSICAL SOCIETY

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