



International  
Presentations of  
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## The Concord String Quartet

MARK SOKOL, *Violinist*                      JOHN KOCHANOWSKI, *Violist*  
ANDREW JENNINGS, *Violinist*            NORMAN FISCHER, *Cellist*  
LESLIE GUINN, *Baritone*

SUNDAY EVENING, JANUARY 27, 1980, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

### P R O G R A M

Quartet in E-flat major, K. 428 . . . . . MOZART  
Allegro ma non troppo  
Andante con moto  
Menuetto: allegretto  
Allegro vivace

\*String Quartet No. 7 (with Baritone) . . . . . GEORGE ROCHBERG  
Poems by PAUL ROCHBERG  
"The beast of night"—dramatic and intense  
"Floating in a dream"—somnambulistic, lyric, gentle  
"Cavalry"—a surrealistic war scene  
"And when the dream had faded"—yearning, expressive, dramatic  
LESLIE GUINN

### I N T E R M I S S I O N

Quartet No. 15 in A minor, Op. 132 . . . . . BEETHOVEN  
Assai sostenuto; allegro  
Allegro, ma non troppo  
Molto adagio; andante  
Alla marcia, assai vivace  
Allegro appassionato

*Nonesuch, CRI, Vox, and Turnabout Records.*

\* The String Quartet No. 7 receives its world première this evening and bears the following inscription: "Dedicated to my friend, Leslie Guinn—commissioned in honor of the Centennial of the School of Music of The University of Michigan (1880-1980) from funds supplied by the Horace H. Rackham School of Graduate Studies and the Oliver Ditson Fund of the School of Music."



## PROGRAM NOTES

by the composer

### String Quartet No. 7 (with Baritone) . . . . . GEORGE ROCHBERG

"I wrote my seventh string quartet between June 8 and September 20, 1979, for Leslie Guinn, baritone, and the Concord String Quartet on commission from The University of Michigan to honor the centennial of its School of Music.

"The texts I chose for this work are from poems by my son Paul, who died at the age of twenty in 1964. These particular poems have long been among my favorites because of their dark beauty and sharply chiseled images. I carried certain lines with me for years—not because my son had written them, but because they were powerful verbal icons that had struck off the sparks of truth about existence. I knew they were as true for Paul's experience as for my own and others' who have walked the strange borderlands between waking and sleeping, life and death. They are, each in its own way, strange word-dreams full of the knowledge of love—but also full of fear and terror; yet everything resolves in understanding and pain is washed away.

"I have tried to treat the voice and the quartet as integral parts of an ensemble, giving the voice and the instruments an equal share in the projection of musical and dramatic ideas. The quartet frequently accompanies the voice (*colla voce*) but just as frequently acts independently of the voice or establishes the texture within which the voice is heard as a common bond."

### Texts by PAUL ROCHBERG

#### I

The beast of night  
Dark furred  
Bares teeth and claws  
Of leafless branches  
Laps at the light  
I carry.  
Grows on the agar of imaginings.  
Swells with the gases  
Of will o' the wisp swamps.  
And again I am a child  
Of fears and dread  
Of the dark furred night.  
*Refrain:* And I cast no shadow on  
waves or sand

#### II

Floating in a dream  
I am lost in it  
The world goes before me.  
Floating in a dream  
I am real in it  
Real for the world  
Of my dreams.  
Floating  
Beyond unreality  
To step from the mirror  
I am.  
Swimming in this life  
I am.

#### III

Over the softly rolling hills  
of rotted cereal boxes and bailing wire  
Come the cavalry  
The bugle sounds  
and waving the banners slap redly at the  
whipping dust  
  
Their steeds of blackened barrel staves  
hooves of shiny new flatirons  
leaving dead rats and broken lightbulbs  
bloodied in the mire  
Their redburning eyes of a monstrous dragonfly  
bicycle reflectors stare out  
turning to flaming blood all those under their  
gaze  
  
Their uniforms proudly bear  
crepe paper of the purple and the gold  
A most impressive sight  
their bottle tops and rivets  
shoelaces and telephones  
Their helmets porcelain  
sightless behind shattered spectacles

brains wired to forgotten dress dummies  
sauerkraut in plastic bags  
  
Drive them on across the field of \*\*\*  
to an unseen battle  
sword of picket fences  
they brandish in rusty eggbeaters  
The lances railroads  
topped by soup stained ascots  
the lancers at attention  
pierce the sky, their lances seagullroosted  
  
The horses puff black clouds of flies  
under the loading hook spurs  
whose boots stovepipes  
  
Nailed broomsticks  
switch on charred backs  
The general, highest on his,  
tubercular calf locked  
in a potbellied stove  
red heat



a cat o'nine tails of rat's bones  
and spitting cobras  
Who would touch him

The charge  
foe the horror  
red in the sky black in the sky  
green bloodfire close the stars  
The battle  
into the river shrank back quivering  
    evaporating  
burning hissing

unwilling to give ground  
mixing hermit crabs and palpitating  
orange peels  
almost tearing  
great stones piled up

And in the morning  
a little girl's lost doll  
thought in the new forest

That we saw  
and one dented stove pipe  
with a hand

#### IV

And when the dream had faded  
Into a yellow green cloud  
I knew  
That I had let  
A thousand other lives  
Fall from my hand  
Like the cat, who this morning  
Slipped through my arms —  
A drop of mercury  
That shattered on the floor  
Into millions of stars  
I could never recover.

And when the dream was red  
I was a dragon  
Who tore his cobweb bones  
Into galaxies of needles  
To sting myself,  
And for one night only  
To sharpen his claws  
Against the gate of Heaven

*Refrain:* And I cast no shadow on  
    waves or sand

### About the Artists

Founded in 1971, the **Concord String Quartet** received the prestigious Walter W. Naumberg Chamber Music Award that same year. Part of the award was to commission a piece, whereupon began the Quartet's happy association with composer George Rochberg. In May of 1972 the Quartet premiered Rochberg's Quartet No. 3 at their Alice Tully Hall debut recital, and since then has won worldwide recognition as one of the finest ensembles of our time. As Quartet-in-Residence at Dartmouth College; they combine teaching duties with radio and television appearances, recordings, and constant traveling that takes them annually to about one hundred cities in the United States and abroad. The Quartet is noted for both the size and scope of its repertoire—they frequently perform the complete quartets of Beethoven, Schubert, and Bartók, as well as other standard literature, and as champions of American music they have given world premières of more than fifty works. This evening's concert, the Quartet's second in Ann Arbor, is being broadcast live by the University's public radio station, WUOM/WVGR, and carried simultaneously by WCMU in Mt. Pleasant, WKAR in East Lansing, WFBE in Flint, WMUK in Kalamazoo, and WDET in Detroit.

**Leslie Guinn**, a native Texan, has won a prominent place in the musical world. He has appeared as soloist with such major orchestras as the Boston, Philadelphia, Chicago, Detroit, Baltimore, and Los Angeles with which he sang the West Coast première of Benjamin Britten's "War Requiem." His opera performances have included leading roles with the New York City Center productions, he has sung Renaissance drama with the New York Pro Musica, and has premiered new music with the Contemporary Chamber Ensemble. Festival audiences have heard him at Saratoga, Marlboro, Tanglewood, Grant Park, and at our Ann Arbor May Festival. He recently won second prize in the John F. Kennedy-Rockefeller Foundation International Competitions for Excellence in the Performance of American music, which included a one-hour recital as the final competition and was broadcast and telecast live by National Public Radio and the Public Broadcasting Service. Mr. Guinn successfully combines his performing schedule with teaching duties at the U-M's School of Music where he has served on the faculty since 1971.

**George Rochberg**, a Philadelphian who teaches at the University of Pennsylvania, has a reputation as both an atonalist and a Romantic, versed in both contemporary and traditional styles of music. More than thirty years ago he joined the ranks of serialist composers who have dominated composition since World War II. He won honors for his chromatic symphonies and chamber music, but in the last decade returned to the classical tradition of melody and tonality. To celebrate his 60th birthday, Rochberg created his "Concord Quartets," three works written between December 1977 and August 1978 and, as the title indicates, were composed for and dedicated to the Concord Quartet. Taking as his example the great classical composers—Haydn, Mozart, Beethoven—who conceived and wrote their chamber music in sets, Rochberg designed the "Concord Quartets" to be played either individually or as a complete sequence in one sitting. It was the latter way in which they were given their world première in Philadelphia in January 1979 and performed again in the same month in New York's Alice Tully Hall by the Concord Quartet. Mr. Rochberg's most recent composition, commissioned by the U-M School of Music for world première by the Concord Quartet this evening, is described within this program in his own words.



## Important Concert Changes

Two attractions in our current season have recently cancelled their tours to the United States: the Glinka Chorus of Leningrad and the Krasnayarsk Dancers from Siberia, scheduled for January 29 and February 29 respectively. We're pleased to announce the following groups as *replacements on the same dates*:

**Roger Wagner Chorale**—foremost among American choral ensembles for three decades (replacing Glinka Chorus, same date, Tues. Jan. 29 at 8:30, Hill Auditorium)

**Massenkoff Russian Folk Festival**—Nikolai Massenkoff, bass, and his California-based ensemble of folk dancers and balalaika players, all of Russian heritage, in a program spanning a thousand years of Russian history—ballads, war songs, love songs, dances (replacing Krasnayarsk Dancers, same date, Fri. Feb. 29 at 8:30, Hill Auditorium)

Glinka Chorus tickets should be used for admission to the Wagner Chorale, and Krasnayarsk tickets for the Massenkoff Folk Festival. Additional tickets are also available for both concerts. Ticket exchanges, if desired, may be made up to two days prior to each performance.

---

ROGER WAGNER CHORALE (replacing Glinka Chorus)	Tues. Jan. 29
THE FELD BALLET	Fri.—Sun. Feb. 1–3
ORPHEUS CHAMBER ENSEMBLE	Fri. Feb. 8
Grieg: Holberg Suite; Mozart: Serenade No. 12 for Woodwinds, K. 388, and Symphony No. 29; Stravinsky: "Dumbarton Oaks" Concerto.	
LEONTYNE PRICE, <i>Soprano</i>	Sat. Feb. 9
ZURICH CHAMBER ORCHESTRA	Fri. Feb. 15
Boyce: Symphony No. 3; Moret: Suite (1979); Stravinsky: Apollon Musagète; Pergolesi: Concertino No. 2.	
JEAN-PIERRE RAMPAL, <i>Flutist</i> ; ALEXANDRE LAGOYA, <i>Guitarist</i>	Mon. Feb. 18
ALDO CICCOLINI, <i>Pianist</i>	Thurs. Feb. 21
Music of Satie, Debussy, and Liszt.	
FOUNDERS DAY CONCERT	Sun. Feb. 24
The Festival Chorus, Donald Bryant, <i>Conductor</i> ; Handel's <i>Israel in Egypt</i> . Carlotta Wilsen, <i>Soprano</i> ; Rosemary Russell, <i>Contralto</i> ; John McCollum, <i>Tenor</i> ; Willis Patterson, <i>Bass</i> ; with members of University Symphony Orchestra.	
CUBAN FOLK ENSEMBLE	Tues. Feb. 26
MASSENKOFF RUSSIAN FOLK FESTIVAL (replacing Krasnayarsk Dancers)	Fri. Feb. 29
ELLY AMELING, <i>Soprano</i>	Wed. Mar. 12
ROYAL DANCERS & MUSICIANS OF BHUTAN	Sat. Mar. 15
JURY'S IRISH CABARET OF DUBLIN	Tues. Mar. 18
YEHUDI and HEPHZIBAH MENUHIN, <i>Violinist &amp; Pianist</i>	Wed. Mar. 19
Brahms: Sonata No. 2 in A major; Bach: Partita No. 3; Franck: Sonata in A major; Bartók: Rumanian Dances; Debussy: La Fille aux cheveux de lin; Wieniawski: Scherzo and Tarantelle.	
NEW WORLD STRING QUARTET	Wed. Mar. 26
World première of Leslie Bassett's recently-commissioned Quartet No. 4.	
BALTIMORE SYMPHONY ORCHESTRA / SERGIU COMISSIONA	Wed. Apr. 2
Mozart: Sinfonia Concertante for Woodwinds; Borodin: Polovtziian Dances from <i>Prince Igor</i> (with the Festival Chorus); Tchaikovsky: Symphony No. 2.	
SHERRILL MILNES, <i>Baritone</i>	Mon. Apr. 14
QUARTETTO ITALIANO	Thurs. Apr. 17
ANN ARBOR MAY FESTIVAL	Wed.—Sat. Apr. 23–26

---

### UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109

Phones: 665-3717, 764-2538