



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Empire Brass

ROLF SMEDVIG, *Trumpet* SCOTT A. HARTMAN, *Trombone*
JEFFREY CURNOW, *Trumpet* J. SAMUEL PILAFIAN, *Tuba*
MARTIN HACKLEMAN, *French Horn*

MONDAY EVENING, JANUARY 25, 1988, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- Sonata DOMENICO SCARLATTI
(1685-1757)
- Toccata ALESSANDRO SCARLATTI
(1660-1725)
- Toccata JOHANN JACOB FROBERGER
(1616-1667)
- Liebeslied FRITZ KREISLER
(1875-1962)
- Schön Rosmarin KREISLER
- Una voce poco fa, from *The Barber of Seville* GIOACCHINO ROSSINI
(1792-1868)
- Allegro moderato, from Concerto for Bass Tuba ... RALPH VAUGHAN WILLIAMS
(1872-1958)
- Simple Song, from *Mass* LEONARD BERNSTEIN
(b. 1918)
- Suite from *Porgy and Bess* GEORGE GERSHWIN
(1898-1937)
- Summertime
Bess, you is my woman now
I got plenty o' nuttin'
It ain't necessarily so

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

*This performance is made possible in part by a grant through the Music Program
of the National Endowment for the Arts in support of American performing artists.*

Halls Cough Tablets, courtesy of Warner-Lambert Company, are available in the lobby.

En forêt	EUGÈNE BOZZA (b. 1905)
La fille aux cheveux de lin	CLAUDE DEBUSSY (1862-1918)
Habanera	MAURICE RAVEL (1875-1937)

Tribute to Rafael Méndez

Hejre Kati	JENÖ HUBAY/MÉNDEZ
Romanza	arr. MÉNDEZ
La Virgen de la Macarena	arr. MÉNDEZ
Suite from <i>West Side Story</i>	BERNSTEIN
Something's Coming	
Somewhere	
Tonight	
Maria	
America	

Angel/EMI, Telarc, and CBS Records.

All arrangements performed during this concert are the property of and have been written by the members of the Empire Brass except where noted.

About the Artists

The **Empire Brass** enjoys an international reputation as one of North America's finest brass quintets. The first brass ensemble to win the prestigious Naumburg Chamber Music Award, the Empire Brass has given a command performance for Queen Elizabeth II, performed at a Presidential Inaugural concert, participated in the opening concerts of the newly renovated Carnegie Hall, and toured extensively in North and South America, Europe, and the Far East. Its repertoire of over 300 works — ranging from Bach and Gabrieli to more than fifty commissioned works and popular arrangements — is unparalleled in its diversity and quality. Such leading composers as Leonard Bernstein, Peter Maxwell Davies, Michael Torke, Earl Kim, Daniel Pinkham, Gunther Schuller, Stanley Silverman, and Ira Taxin have been commissioned to create works especially for the Empire Brass.

Also the recipient of a Harvard Music Association Award, the Empire Brass performs regularly in such cities as Berlin, Paris, Amsterdam, Oslo, Zurich, Caracas, Tokyo, New York, Boston, Chicago, and Washington, D.C. Orchestras with which the Empire Brass has performed include the Chicago Symphony, Boston Symphony, Cincinnati Symphony, and Minnesota Orchestra. A popular attraction at summer musical festivals, the Empire Brass has visited Ravinia, Saratoga, Chautauqua, and Tanglewood, where it continues to lead the Empire Brass seminar at the Boston University Tanglewood Institute.

This season the Empire Brass performs over 100 concerts, with a return to Carnegie Hall. Touring highlights include visits to the Soviet Union and Venezuela. In Europe, the quintet embarks on a twenty-concert tour featuring a Wigmore Hall recital in London and an appearance with the Tonhalle Orchestra of Zurich.

The Empire Brass's most recent recording success, *A Bach Festival for Brass and Organ* with Douglas Major for Angel/EMI, has been praised for its "brilliant sound and breathtaking performances." These musicians will be performing tomorrow evening in Hill Auditorium at eight o'clock. The ensemble has recorded over twenty albums since the 1976 CBS release of *The American Brass Band Journal*. Other releases are *American Brass Band Journal Revisited*, *Baroque Brass*, *Broadway Brass/Encores*, *Russian Brass*, and *Glory of the Baroque*. The Empire Brass's recent three-week tour of Japan has been released on video by Sony and on compact disc by CBS/Sony. The ensemble's activities on television include numerous appearances on the "Today" show.

The original members of the Empire Brass first met as students at Tanglewood, where they were introduced to each other by Michael Tilson Thomas. Two years later, Leonard Bernstein chose three of them to play in the world première of his *Mass*, written for the opening of the Kennedy Center in Washington, D.C. The Empire Brass was founded shortly thereafter. Originally, members of the group doubled as members of some of the most prestigious orchestras in the United States. Within the past seven years, due to the popular demand for their concerts, all have given up their orchestral positions to devote full time to the ensemble.

In addition to commissioning new music, the Empire Brass also maintains its "archeological" search for rare manuscripts. For example, the group rediscovered two collections of popular nineteenth-century American brass music just as they were being discarded by the Library of Congress. The Empire Brass is also a pioneer in the arrangement and transcription of music for brass quintet. The quintet's extensive list of manuscript titles is available from the G. Schirmer Publishing Company.

This season marks the twelfth consecutive year that the Empire Brass has been the faculty quintet-in-residence at Boston University. In addition to giving an annual concert series in Boston, the quintet leads the Empire Brass Symposium at Boston University's Tanglewood Institute, where it frequently performs. Seventy high school and college students are chosen by audition to participate in each of these two four-week summer sessions. The Empire Brass has also established a fellowship at the Tanglewood Music Center and a scholarship at the Boston University Tanglewood Institute for outstanding brass students. The quintet's ongoing commitment to music education is evidenced by its establishment of scholarships, fellowships, clinics, and symposia to promote the teaching of brass and quintet studies. The quintet has a continuing relationship with the musicians of the Orquesta de Simón Bolívar in Caracas, a superb ensemble of young developing musicians, involving several sessions of teaching, joint performances, and master classes each season.

Another aspect of the quintet's involvement in education has been its program of school visits. An extension of this program was the quintet's appearance in 1984 on "Mr. Rogers' Neighborhood," the acclaimed PBS children's educational television series. The quintet also leads an annual series of twenty-five college clinics sponsored by the Selmer Company, maker of all instruments for the Empire Brass.

A founding member of the Empire Brass, **Rolf Smedvig** has served as principal trumpet of the Boston Symphony and as a member of the Boston Pops and the Boston Symphony Chamber Players. Born in Seattle, he made his debut with the Seattle Symphony before traveling east to attend Boston University. After performing at Tanglewood, Mr. Smedvig was engaged by Leonard Bernstein to perform as soloist for the world première of his *Mass* at the opening of the Kennedy Center.

Mr. Smedvig also appears as soloist and conductor in some thirty engagements per year. With the Cambridge Chamber Orchestra, he recorded two albums on which he is featured in this dual capacity. He currently serves on the faculties of Boston University and the Boston University Tanglewood Institute.

A native of Easton, Pennsylvania, **Jeffrey Curnow** studied trumpet at Temple University with Seymour Rosenblatt. His extensive chamber music experience includes membership in the New York Trumpet Ensemble, Eastern Brass Quintet, and Wichita Brass Quintet. A former member of the Wichita Symphony and New Haven Symphony, Mr. Curnow served as associate professor at Wichita University.

Educated at the University of Houston, **Martin Hackleman** began his study of the French horn at age sixteen; only three years later, he was named principal horn of the Calgary Philharmonic Orchestra. He also served as principal horn of the Vancouver Symphony and then of the CBC Vancouver Radio Orchestra, playing in that ensemble's brass and woodwind quintets. Before joining the Empire Brass, Martin Hackleman played, and recorded for CBS, with the Canadian Brass.

Mr. Hackleman has performed as featured soloist with several prominent Canadian and Japanese orchestras. He has taught French horn at several colleges, including the University of British Columbia and the Tohogauken School of Music in Japan, and served as music director of Virginia's Tidewater Music Festival.

Scott A. Hartman has played with such noted orchestras as the Rochester Philharmonic, the Phoenix Symphony, and the Eastman Philharmonic. He has performed at the Heidelberg Opera Festival in Germany, the Chautauqua Festival, and the Spoleto Festivals in Italy and Charleston, South Carolina. A native New Yorker, he earned his bachelor's and master's degrees at the Eastman School of Music. Mr. Hartman is on the faculties of Boston University and the Boston University Tanglewood Institute.

In 1967, **Samuel Pilafian** won the Concerto Competition at the National Music Camp at Interlochen, Michigan, becoming only the second tuba soloist in fifty years ever to do so. He was awarded fellowships from Dartmouth College in 1969, and from the Tanglewood Music Center in 1970 and 1971.

Mr. Pilafian has performed and recorded with the Boston Symphony, the New York Philharmonic, the Metropolitan Opera Orchestra, the American Ballet Theatre Orchestra, composer Philip Glass, the Duke Ellington Orchestra, and Pink Floyd. He has also recorded for every major label and television network in the United States. A founding member of the Empire Brass, Mr. Pilafian was heard in performance at Tanglewood by Leonard Bernstein, who engaged him as soloist for the world première of *Mass* at the opening of the Kennedy Center. Mr. Pilafian serves on the faculties of Boston University and the Boston University Tanglewood Institute.

Coming Concerts

Tomorrow night, Hill Auditorium, 8:00

Empire Brass and Douglas Major, *Organist*

Music of Handel, Bach, Purcell, Copland, Albéniz, Turina, and Vierne

Tickets at \$12, \$10, \$8, and \$5

- NEW YORK CITY OPERA NATIONAL COMPANY Thurs. Feb. 4
Rossini's "The Barber of Seville"
- CAMERATA MUSICA Mon. Feb. 8
Music of Corelli, Marcello, Telemann, Vivaldi, Torelli, and
Respighi's Ancient Airs and Dances III
- LYNN HARRELL, *Cellist*; IGOR KIPNIS, *Harpichordist* Sun. Feb. 14
All-Bach: Sonatas, Nos. 1, 2, and 3; Chromatic Fantasy and Fugue
(harpichord alone); Suite No. 3 (cello alone)
- BAYANIHAN PHILIPPINE DANCE COMPANY Mon. Feb. 29
- ENGLISH CHAMBER ORCHESTRA/JEFFREY TATE Mon. Mar. 7
FRANK PETER ZIMMERMANN, *Violinist*
Mozart: "Marriage of Figaro" Overture; Mozart: Violin Concerto in
A major, K. 216; Gordon Jacob: Mini-Concerto for Clarinet; Haydn:
Symphony No. 101 ("Clock")
- HUBBARD STREET DANCE COMPANY Sat., Sun. Mar. 12, 13
- BELGRADE STATE FOLK ENSEMBLE Sun. Mar. 13
- CHRISTOPHER PARKENING, *Guitarist* Fri. Mar. 18
Music of Bach, Mozart, Granados, Albéniz, Torroba, Sanz,
Villa-Lobos, Rodrigo, and Falla
- FACULTY ARTISTS CONCERT (free admission, 3:00 p.m.) Sun. Mar. 20
Schumann: Song cycle, "Dichterliebe," Leslie Guinn, *baritone*,
Martin Katz, *pianist*; Schubert: "Trout" Quintet, D. 667
- ANDRÉ WATTS, *Pianist* Sat. Apr. 2
Haydn: Sonata No. 58, Hob. XVI/48; Mozart: Sonata in F, K. 332;
Brahms: Piano Pieces, Op. 119; Schubert: Sonata, D. 784 (Op. 143),
and "Wanderer" Fantasy
- BONN WOODWIND QUINTET Fri. Apr. 8
STEVEN MASI, *Pianist*
Haydn: Divertimento No. 1; Reicha: Quintet, Op. 88, No. 2;
Beethoven: Piano Quintet, Op. 16; Mozart: Quintet, K. 406;
Hindemith: "Kleine Kammermusik"; Poulenc: Piano Sextet
- MONTE CARLO PHILHARMONIC/LAWRENCE FOSTER Fri. Apr. 22
KATIA & MARIELLE LABÈQUE, *Duo-pianists*
- 95th ANNUAL MAY FESTIVAL Wed.-Sat. Apr. 27-30

Pre-concert Presentations

Complement your concertgoing with these presentations designed to enhance your musical experience via the expertise of the following speakers. The place is the Rackham Building at 7:00 p.m., open to the public at \$3, tickets at the door; complimentary admission for *Encore* and *Cheers!* members and faculty and students with valid I.D. For further information, call 764-8489.

Thursday, Feb. 4, preceding "The Barber of Seville," N.Y.C. Opera National Company
Rossini in Seville Jay Lesenger, Stage Director, U-M Opera Theater

Saturday, Mar. 12, preceding Hubbard Street Dance Company — *The Dance of Theater and Cinema: Making Entertainment Art* Peter Sparling, Associate Professor of Dance, U-M

Saturday, Apr. 2, preceding André Watts — *Being Critical: Observations on the Role of the Music Critic* Paul Boylan, Professor/Dean, U-M School of Music

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