



*International  
Presentations of  
Music & Dance*

## THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

*The presentation of these two special concerts represents the University Musical Society's commitment to the burgeoning careers of young American performing artists. Both The Peabody Trio and the Chestnut Brass Company are making their Ann Arbor debuts this weekend.*

### The Peabody Trio

VIOLAINE MELANÇON, *Violinist*      BONNIE THRON, *Cellist*  
SETH KNOPP, *Pianist*

FRIDAY EVENING, MAY 12, 1989, AT 8:00 P.M.  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

#### PROGRAM

- Trio in E-flat major, Op. 70, No. 2 ..... BEETHOVEN  
Poco sostenuto, allegro ma non troppo  
Allegretto  
Allegretto ma non troppo  
Finale: allegro
- Trio (1954) ..... LEON KIRCHNER  
(in two movements without pause)

#### INTERMISSION

- Trio in A minor (1914) ..... RAVEL  
Modéré  
Pantoum: assez vif  
Passacaille: très large  
Final: animé

These concerts are underwritten in part by  
a gift from Edward Surovell Co. Realtors.

*The University Musical Society is pleased to co-host with Chamber Music America the first Chamber Music America Midwest Regional Conference in Ann Arbor on May 12 and 13, and we extend a warm welcome to all chamber music presenters, managers, and ensembles from the entire region to our community.*

*The Musical Society and Chamber Music America express appreciation to Curtin & Alf, Ann Arbor violinmakers, and Kerrytown Shops and O'Neal Construction for their support of the Chamber Music America Midwest Regional Conference.*

# Chestnut Brass Company

BRUCE BARRIE, *Trumpet*  
THOMAS COOK, *Trumpet*

MARIAN HESSE, *French Horn*  
DAVID VINING, *Trombone*

JAY KRUSH, *Tuba*

SATURDAY EVENING, MAY 13, 1989, AT 8:00 P.M.  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

- Caravan ..... DUKE ELLINGTON/RICHARD PRICE
- The Jean-Baptiste Arban Memorial Quickstep ..... ARBAN/JAY KRUSH
- Renaissance Selections (performed on period instruments)
- Sonata ..... WEBER
- L'arboscello ballo Furlano ..... GIORGIO MAINERIO
- Schiarazula Marazula ..... GIORGIO MAINERIO
- Quintet No. 3 ..... VICTOR EWALD
- |                  |         |
|------------------|---------|
| Allegro moderato | Andante |
| Intermezzo       | Vivo    |

## INTERMISSION

- Pike's Peak Ramble (from "Brazen Cartographies") ..... ERIC STOKES
- \*Brass Quintet (Ann Arbor première) ..... LESLIE BASSETT
- |                   |           |
|-------------------|-----------|
| With a Solid Beat | Flowing   |
| Lyrical           | Brilliant |
| Fast              |           |
- Nineteenth-century American brass band music (period instruments)
- Wrecker's Daughter Quickstep ..... CONRAD FAY
- Prima Donna Waltz ..... ANTOINE JULLIENNE
- Ellen Bayne Quickstep ..... G. W. E. FRIEDERICH
- Gershwin Suite ..... GEORGE GERSHWIN/JAY KRUSH
- |                              |
|------------------------------|
| Fascinating Rhythm           |
| The Man I Love               |
| Variations on "I Got Rhythm" |

*\*This concert marks the first Ann Arbor performance of Leslie Bassett's new Brass Quintet, following the work's recent première on March 27 in Philadelphia by the Chestnut Brass Company. A University of Michigan School of Music faculty member since 1952, Professor Bassett is one of America's leading composers. His many honors include the 1966 Pulitzer Prize in Music for his Variations for Orchestra, a work premiered by Eugene Ormandy and The Philadelphia Orchestra, and a 1976 Bicentennial commission resulting in "Echoes from an Invisible World," performed by Ormandy and the Philadelphians at the 1976 Ann Arbor May Festival. Leslie Bassett's comprehensive body of work also includes a wide variety of chamber music and pieces for solo voice, chorus, piano, and organ.*

The Chestnut Brass Company appears by arrangement with Joanne Rile Artists Management, Inc.

## About the Artists

**The Peabody Trio** was formed in May of 1986 in San Francisco. In the fall of 1987, the ensemble began a full-time residency at the Peabody Institute in Baltimore, Maryland, where its members have the opportunity to work regularly with renowned pianist Leon Fleisher. In the summer of 1987, the Trio was one of two resident ensembles at the Tanglewood Music Center, and in 1988 it was selected to participate in the new "Institute for Young Artists" at Chicago's Ravinia Festival. Interested in commissioning and performing new music as well as performing the standard literature, the Trio is working with the Peabody Institute to establish a program to commission a series of new works by contemporary composers.

Violinist **Violaine Melançon** grew up in Québec and studied with Ivan Galamian at the Curtis Institute of Music in Philadelphia and with Isadore Tinkleman at the San Francisco Conservatory. She has been soloist with orchestras in Canada, Belgium, and the United States.

After studying with Norman Fischer in her native New Hampshire, cellist **Bonnie Thron** completed two degrees at The Juilliard School in New York, where she worked with Lynn Harrell. She has performed as a soloist with the Orpheus Chamber Orchestra and as a chamber player with *Speculum Musicae*. She has also served as principal cellist of the New York String Orchestra Seminar and assistant principal cellist of the Denver Symphony.

Pianist **Seth Knopp** studied with Leonard Shure at the New England Conservatory of Music and, since 1981, with Leon Fleisher. In 1983, he and his wife, Violaine Melançon, formed the Knopp-Melançon Duo. In 1986, the Duo won the USIA Artistic Ambassador Competition, which resulted in extensive tours throughout Europe, the Middle East, and Japan. They have also appeared at the Kennedy Center for the Performing Arts in Washington, D.C.

The **Chestnut Brass Company** has earned international acclaim as the only brass quintet that regularly performs on both historical and modern instruments. A complete collection of cornetti, sackbuts, keyed bugles, and saxhorns allows the ensemble to present Renaissance and nineteenth-century brass music authentically. Their entire collection numbers 150 brass instruments.

Each season, the Chestnut Brass Company tours extensively throughout the United States, giving over one hundred concerts and workshops. The ensemble has made guest appearances with many American orchestras and given recitals in forty-seven states. In the 1988-89 season they performed in eighteen states and played with the Great Falls Symphony and on the Mobile (Alabama) Chamber Music Society Series. In 1985, they were invited to the Academy of Santa Cecilia in Rome, the International Institute for Chamber Music in Munich, and the Academie Internationale de Musique in Dijon, France.

The Company has expanded its repertoire through jazz arrangements and transcriptions of music written for other instruments. The group is also committed to commissioning and performing new music, including Peter Schickele's *Five of a Kind* and works by Richard Wernick, Warren Benson, Eric Stokes, Leslie Bassett, Theodore Antoniou, and Thomas Wells. Much of this new music, along with pieces for period instruments, has been recorded on the Crystal and Musical Heritage labels.

The Chestnut Brass Company is active in the education of young people, taking time while on tour to offer clinics for college and high school musicians. The Company has been featured on National Public Radio's "Performance Today," "Voice of America" broadcasts in China, and on the Bavarian State Radio.

The Chestnut Brass Company was founded in 1977, its name coming from Philadelphia's Chestnut Street where the group began as an informal street band. Formerly guest faculty members at the International Institute for Chamber Music in Munich, the Company now serves as ensemble-in-residence of the Boyer College of Music at Temple University.

**Bruce Barrie**, *trumpet*, is an expert on historical performance practices. In addition to performing on the trumpet, cornetto, and natural trumpet, his activities also include the preparation of editions and arrangements of chamber music. He has appeared with the Pennsylvania and Milwaukee Ballets, the Concerto Soloists of Philadelphia, and La Scala Opera Orchestra. A graduate of the Philadelphia Musical Academy, Mr. Barrie studied with Samuel Krauss, James Burke, and Mel Broiles.

**Thomas Cook**, *trumpet*, is a Boston University alumnus and has appeared as featured soloist with the Boston Pops Orchestra. He has performed with the Pittsburgh Symphony, the Opera Company of Boston, the Handel and Haydn Society, and as principal trumpet with the Rhode Island Philharmonic. His natural trumpet work can be heard on recordings with the baroque ensemble *Banchetto Musicale*.

**Marian Hesse**, *horn*, holds a master of music degree from Yale University where she studied with Paul Ingraham and was a recipient of the Francis Louise Kirchoff Tapp scholarship for excellence in chamber music. A graduate of the University of Northern Colorado, she has studied with Christopher Leuba and Jack Herrick. Formerly principal horn of the Tacoma Symphony, she has performed with the Northeast Philharmonic, the Reading Symphony, and the New Haven Symphony.

**David Vining**, *trombone*, earned a bachelor of music degree with honors from Florida State University where he was a student of John Drew. He has performed with the Philadelphia Pops and the symphonies of Tallahassee, Savannah, Roanoke, and Asheville. Mr. Vining won the Frank Smith Scholarship of the International Trombone Association in 1984 and the American Waterways Wind Orchestras Trombone Solo Competition in 1987.

**Jay Krush**, *tuba*, has pursued a dual career as performer and composer for over a dozen years. A tuba student of Cherry Beaugard and Arnold Jacobs, he holds a composition degree from the Eastman School of Music and a master's degree in performance from Northwestern University. Mr. Krush's compositions have earned him several grants and awards, including those from the National Endowment for the Arts, the National Society of Arts and Letters, and the National Association of College Wind and Percussion Instructors.

## Rackham's Living Legacy

Last year, the Horace H. Rackham School of Graduate Studies marked its 50th anniversary in a celebration honoring its benefactors, Horace H. Rackham and Mary A. Rackham. Their donation a half century ago was one of the most ambitious and liberal gifts ever given to higher education. It has enabled The University of Michigan to continue its leadership in graduate education, providing a magnificent physical structure and an avenue for fellowships, research grants, and an endowment.

Horace H. Rackham was born in 1858 and died in 1933. He was not a University of Michigan alumnus; indeed, he had not attended any university, but read law with individual attorneys while working for a paint business in Detroit. He became a successful Detroit attorney, and during a somewhat routine professional service — the filing of Ford Motor Company's incorporation papers — he invested in the new company. In 1919, Henry and Edsel Ford bought out the shareholders, and, as one of the original twelve stockholders, Horace Rackham received more than \$14 million in dividends. His prudent investment in municipal bonds survived the 1929 stock crash, and, during his lifetime, he gave more than \$600,000 in anonymous gifts to The University of Michigan. He left behind a fortune worth \$16.5 million, and his trustees, including his wife Mary, disbursed the money to institutions that had already demonstrated their ability to achieve Horace Rackham's philanthropic goals. The University of Michigan received \$14.2 million.

The U-M had established a graduate school in 1913, but upon receiving the Rackham fund, then-university president Alexander G. Ruthven proposed a new name — the Horace H. Rackham School of Graduate Studies — in appreciation of the endowment. The name was approved, and \$2.5 million was allocated for the purchase of land and construction of a building in memory of Horace H. and Mary A. Rackham. Today, graduate student support and faculty scholarly research grants constitute the principal uses of the fund.

The semi-circular auditorium of the Rackham Building accommodates some of the most important visiting artists, performers, and lecturers to visit the campus. Among the dignitaries and artists who have appeared on its stage are former presidents Jimmy Carter and Gerald Ford (in debate), Queen Juliana of The Netherlands, Nobel Laureate poet Joseph Brodsky, German theologian-philosopher Hans Kuhn, American playwright and U-M alumnus Arthur Miller, and Dr. Jonas Salk, who, in 1955, stood at the podium to proclaim the success of the Salk polio vaccine field trials that had been coordinated at the U-M School of Public Health.

Rackham Auditorium's intimacy, beauty, and fine acoustics have long provided the ideal setting for chamber music performances, thus it was entirely fitting that the Musical Society launched last year's birthday celebration with a concert by the world-renowned Tokyo String Quartet. Soon after the completion of the Rackham Building, the University Musical Society presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. This Festival evolved into an annual event for a total of twenty-eight consecutive seasons. Prominent ensembles were featured for three to five concerts in as many days, most frequently with the Budapest String Quartet forming the core of the performances. Among the other participants were the Quartetto Italiano, the Roth, Paganini, and Juilliard Quartets, and the Beaux Arts Trio. The present Chamber Arts Series was initiated in the 1963-64 season, with seven concerts annually until 1973, when an eighth was added in order to expand the variety of ensembles. In addition to the Chamber Arts Series, the Musical Society's Rackham presentations have included several summer concert series, an Asian Series, a Guitar Series, the Debut and Encore Recital Series, and Ann Arbor Summer Festival concerts.

### New 1989-90 Chamber Music Season

Guarneri String Quartet — Celebrating its 25th Anniversary Season . . . . . Sat. Oct. 7

### 27th Annual Chamber Arts Series

Chanticleer . . . . .	Sun. Oct. 15
Vienna Chamber Philharmonic . . . . .	Sun. Oct. 22
Claudius Traunfellner, <i>Conductor</i> ; Nigel Kennedy, <i>Violinist</i>	
Kazuhito Yamashita, <i>Guitarist</i> . . . . .	Mon. Nov. 6
Aulos Ensemble . . . . .	Mon. Dec. 11
Stuttgart Chamber Orchestra . . . . .	Fri. Feb. 16
Leon Fleisher, <i>Conductor</i> ; John O'Connor, <i>Pianist</i>	
Borodin String Quartet . . . . .	Sun. Feb. 25
Thomas Allen, <i>Baritone</i> . . . . .	Wed. Mar. 21
Concerto Soloists of Philadelphia . . . . .	Sun. Apr. 22
Marc Mostovoy, <i>Conductor</i>	