



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Hungarian State Folk Ensemble

SÁNDOR TIMÁR, *Artistic Director*

WEDNESDAY EVENING, JANUARY 31, 1990, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

All choreography is by Sándor Timár.

Dances of Kalocsa (Tamás Daróci Bardos)

Kolocsa is in the middle of the Great Hungarian Plain, next to the Danube River. It is famous for its national costumes and embroidery and is a major producer of paprika. Its colorful folklore is maintained and performed extensively today in various celebrations.

Wide Is The Danube (Lajos Bárdos)

Wandering (Béla Bartók)

Gypsies Eat Curd (Zoltán Kodály)

THE CHORUS

Dances of Kalotaszeg

The Transylvanian Kalotaszeg is a region encompassing more than 50 small villages. It is famous for its richly decorated costumes and especially for its male dancers. In this Dance of the Lads, the boys compete with each other for the title of best dancer. The competition is followed by a couple dance.

Hungarian Rhapsody No. 2 (Franz Liszt)

THE ORCHESTRA

Czardas from Tyukod

A merry and happy rivalry in dance by two boys and a girl.

Dances from Zemplen (Tamás Daróci Bardos)

One of the most archaic dance forms in Hungarian dance culture, the girls perform a circle dance, singing mostly about love, courtship, and young men. The men later join them, dancing the *verbunk* (recruiting dance) and the czardas with spurs on their boots, to give a dynamic rhythm.

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

For the convenience of our patrons, the box office in the outer lobby will be open during intermission for purchase of tickets to upcoming Musical Society concerts.

Cameras and recording devices are not allowed in the auditorium.

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

Dances of Sóvidék (László Berki)

A part of Transylvania between Kis-Küküllő and Korond is called Sóvidék (Land of Salt), famous for its salt mines. Even today, the people of Sóvidék dance the Syékely *verbunk* (recruiting dance) and the czardas, among other dances of the region.

Dances of Udvarhely (László Lajtha)

THE ORCHESTRA

Dances of Rábaköz (Tamás Daróci Bardos)

A happy gathering of young lads, while dancing and singing naughty songs.

Bottle Dance of Tolna

In many of the Transdanubian villages, women carry baskets, bottles, etc., on their heads. In exhibiting their skill, they often put bottles of wine on their heads while dancing.

Clapping Dance of Méhkerék

Romanians live in this region of Hungary, and their young men's dance is similar to that of the Hungarians. Clapping and the use of spurs give a unique character and rhythm to this dance.

Kállai Kettős (Zoltán Kodály)

THE CHORUS

accompanied by THE ORCHESTRA

Dances from Szatmár (László Berki)

In this region of northwest Hungary are found the most beautiful examples of the newer style of Hungarian dancing. The widely performed recruiting dances (*verbunks*) and the czardas are mixed with the art of improvisation. Here, the dancers often create their own steps. The fast finale brings the program to an exciting finish.

A message from Sándor Timár . . .

"I believe in the art of the nations of people and the independent expressive power of folk dance and folk music. This form of art that you see is very near to the folk culture of other nations living within the Carpathian mountains, where Hungary is also situated, and where, during the centuries, the transformation of history unified us in this respect. With this heritage, I am able to express all thoughts that I feel. I believe that there is no choice but to use the original, authentic character of our Hungarian culture of dance, song, and music, and I hope that this will result in adding a modest contribution to the culture of dance in the world."

About the Artists

Sándor Timár was born in Szolnok, in Eastern Hungary, in 1930. He started dancing in grammar school and devoted his energies to learning everything possible about his art. In 1951, he became a professional dancer in the Trade Union Folk Ensemble and later organized his own company, the Bartók Ensemble, which gained wide fame not only in Hungary but in many other countries. Further education at the College of Dramatic and Cinematic Art gave him the foundation for his choreographic talent, which is considered one of the foremost in Hungary.

Since 1971, Sándor Timár has been director of the State Ballet Institute in the area of folk dance, and in 1981, he was appointed artistic director of the Hungarian State Folk Ensemble. In this position, he is responsible for selecting the best dancers, singers, and folk musicians from the many hundreds who apply for acceptance in the 100-member company. The esteemed director has won numerous prizes and awards at competitions and festivals in Hungary and abroad, making his name a famous one among folk dance enthusiasts throughout the world. He has been decorated with the highly valued "Erkel Prize," in recognition of his choreographic work.

The **Hungarian State Folk Ensemble** is now visiting North America for its fourth tour, and tonight makes its third Ann Arbor appearance (previous concerts were in 1984 and 1987). The company is playing in many major cities coast to coast and at colleges and universities throughout the United States and Canada. In 1966, the former Hungarian State Folk Ensemble also toured America, but since the death of then-director Miklos Rabai, the company has been completely reorganized under the artistic direction of Sándor Timár.

The folk music that inspired Béla Bartók, Zoltán Kodály, and Franz Liszt provides the foundation for the Hungarian State Folk Ensemble's panorama of dancing, costumes, choral singing, and the Hungarian folk and Gypsy melodies. Hungarian folk music is often associated with that of the Hungarian Gypsy, and much of this type of music was written in the last century and made famous by many Gypsy orchestras. In addition, however, Hungarians in isolated villages have introduced their own exciting folk music into the current culture, with many of the dances originated for special functions in their everyday lives — courtships, weddings, and various other occasions.

Throughout the world, Hungarian folk culture is studied and practiced by folk groups of all nations who are interested in the traditions of other nations as well as their own. In America, hundreds of Hungarian societies keep alive the traditions of their native folklore.

László Berki, *Orchestra Conductor* Pál Kakuk, *Dance Leader*
András Fehér, *Chorus Conductor* Margit Kascsák, *Costume Designer*
Sándor Serfözö, *General Director*

The Hungarian State Folk Ensemble is represented by Columbia Artists Management Inc.; all tour arrangements made by CAMI Tour Department, Robert Franz, Director.

“Desert Island Discs” — A New Program on Michigan Radio

Co-produced by the University Musical Society and Michigan Radio, “Desert Island Discs” is heard every Saturday morning from 8:00 a.m. to 10 a.m., each program featuring a distinguished local “castaway” guest who is asked, “If you were stranded on a desert island, which five recordings would you like to have with you and (perhaps most revealingly) why?”

Feb. 3 — Deanna Relyea, Director, Kerrytown Concert House
Feb. 10 — James Dapogny, Jazz Pianist and U-M Professor of Music
Feb. 17 — Philip H. Power, U-M Regent

WUOM-FM (91.7, Ann Arbor), WFUM-FM (91.1, Flint), WVGR-FM (104.1, Grand Rapids)

Pre-concert Presentations

All presentations free of charge, in the Rackham Building one hour before the concert.

- Saturday, Feb. 3, preceding St. Olaf Choir
Anton Armstrong, Assoc. Prof. of Music, Calvin College; President, American Choral Directors Association
- Sunday, Feb. 25, preceding Borodin String Quartet
Natalie Challis, Lecturer in Slavic Languages and Literatures, U-M
- Friday, Mar. 16, preceding American Contemporary Dance Festival Final Concert
Debra Cash, Dance Critic, The Boston Globe
- Saturday, Mar. 17, preceding Moscow Philharmonic Orchestra
Roland Wiley, Assoc. Prof. of Music, U-M
- Wednesday, Mar. 21, preceding Thomas Allen, baritone
Martin Katz, Prof. of Music in Accompanying, U-M
- Sunday, Apr. 1, preceding Academy of St. Martin-in-the-Fields
Peter Meyer, Ass't. Manager, SKR Classical Records
- Saturday, Apr. 14, preceding Murray Perahia, pianist
Deanna Relyea, Director, Kerrytown Concert House
- Saturday, Apr. 28, preceding The King's Singers
Kenneth Fischer, Executive Director, University Musical Society

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This activity is supported by the Michigan Council for the Arts. The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

Group Ticket Discounts

The University Musical Society invites groups of ten or more to "experience the classics" in the Society's 1989-90 concert season. A varying rate of discounts from 15 to 25 percent will apply to a wide range of 35 specified concerts. For a free Group Ticket Sales brochure, call 763-3100 or 763-0611.

- 15% discount for purchases of 20 to 46 seats.
- 20% discount for purchases of 47 or more seats.
- 20% discount for student or senior group purchases of 10 or more seats.
- 25% discount for ten specially designated concerts offered to groups of 20 or more and student or senior groups of 10 or more.

Coming Concerts

St. Olaf Choir / Kenneth Jennings	Sat. Feb. 3
Warsaw Philharmonic Orchestra	Wed. Feb. 7
Kazimierz Kord, <i>conductor</i> ; Zoltán Kocsis, <i>pianist</i>	
Faculty Artists Concert (free admission)	Sun. Feb. 11
Stuttgart Chamber Orchestra	Fri. Feb. 16
Leon Fleisher, <i>conductor</i> ; John O'Connor, <i>pianist</i>	
New York City Opera National Company	Sat., Sun. Feb. 17, 18
Puccini's "La Bohème"	
Borodin String Quartet	Sun. Feb. 25
Maurizio Pollini, <i>pianist</i>	Fri. Mar. 9
Contemporary American Dance Festival	Mon.-Fri. Mar. 12-16
Moscow Philharmonic Orchestra	Sat. Mar. 17
Dmitri Kitaenko, <i>conductor</i> ; Vladimir Krainev, <i>pianist</i>	
Thomas Allen, <i>baritone</i>	Wed. Mar. 21
Baltimore Symphony Orchestra	Sun. Mar. 25
David Zinman, <i>conductor</i> ; Isaac Stern, <i>violinist</i>	
Academy of St. Martin-in-the-Fields / Iona Brown	Sun. Apr. 1
The Feld Ballet	Wed., Thurs. Apr. 4, 5
Jim Cullum Jazz Band	Sat. Apr. 7
William Warfield, <i>narrator</i> ; Gershwin's "Porgy and Bess"	
Murray Perahia, <i>pianist</i>	Sat. Apr. 14
Concerto Soloists of Philadelphia / Marc Mostovoy	Sun. Apr. 22
The King's Singers	Sat. Apr. 28
<i>Underwritten by Parke Davis Research Division of Warner Lambert.</i>	

97th Annual May Festival — May 9-12, 1990 Hill Auditorium, Ann Arbor, 8:00 p.m.

Los Angeles Philharmonic Orchestra
André Previn, *Guest Conductor and Pianist*

The Festival Chorus

Hei-Kyung Hong, *Soprano* Richard Stilwell, *Baritone*

Wednesday — Gershwin: Piano Concerto in F; Rachmaninoff: Symphony No. 2

Thursday — John Harbison: Concerto for Brass Choir and Orchestra; Mahler: Symphony No. 4, with Hei-Kyung Hong

Friday — Beethoven: Symphony No. 4; Shostakovich: Symphony No. 4

Saturday — All-Brahms: "Tragic" Overture; "A German Requiem," for Chorus, Orchestra, and Soloists

Series now on sale; single tickets available March 1.