



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Faculty Artists Concert

SUNDAY AFTERNOON, FEBRUARY 11, 1990, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Three Madrigals for Brass Quintet (*trans.* David Baldwin) JOHN WILBYE
(from English Madrigals, 1598) (1574-1638)

Fall, I fall, O stay me
Yee restless thoughts
I always beg, yet never am relieved

Quintet for Brass (1961) MALCOLM ARNOLD
Allegro vivace (b. 1921)

Chaconne
Con brio

Armando Ghitalla and Richard Gillis, *trumpets*
Connie Hutchinson, *horn*; H. Dennis Smith, *trombone*; Fritz Kaenzig, *tuba*

Illuminations for Flute and Piano (1989) LESLIE BASSETT
World première — dedicated to the Bryan & Keys Duo (b. 1923)

Flowing
Poignant
Mysterious
Fast-driving

Keith Bryan, *flute*, and Karen Keys, *piano*

INTERMISSION

Quintet in B minor for Clarinet and Strings, Op. 115 JOHANNES BRAHMS
Allegro (1833-1897)

Adagio
Andantino; presto non assai, ma con sentimento
Con moto

Fred Ormand, *clarinet*
Hamao Fujiwara and Paul Kantor, *violins*
Yizhak Schotten, *viola*; Nina de Veritch, *cello*

Cameras and recording devices are not allowed in the auditorium.

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

Faculty Brass Quintet

This afternoon's concert marks the reemergence of the Faculty Brass Quintet in one of its first performances. The ensemble has chosen music of two English composers separated by four centuries: Three Madrigals (1598) by John Wilbye, and the 1961 Brass Quintet of trumpeter, conductor, and composer Malcolm Arnold. First trumpeter of the ensemble is **Armando Ghitalla**, who spent 28 years in Boston (15 as first trumpet of the Boston Symphony and 13 as first trumpet of the Boston Pops) before his appointment at the U-M School of Music. **H. Dennis Smith** joined the faculty in 1980, following positions as principal trombonist with the Detroit, Los Angeles Philharmonic, and Utah Symphony Orchestras. **Fritz Kaenzig**, newly appointed associate professor of tuba/euphonium, has played with the orchestras of San Francisco, Houston, and St. Louis, and during summers since 1984 has been principal tubist of the Grant Park (Chicago) Symphony Orchestra. He comes to Ann Arbor after six years on the University of Illinois faculty. Completing the Quintet roster this afternoon are **Richard Gillis**, a graduate student at the School of Music, and **Connie Hutchinson**, 2nd chair horn of the Toledo Symphony.

World Première — Illuminations for Flute and Piano, by Leslie Bassett

For nearly 40 years, **Leslie Bassett** has been closely identified with The University of Michigan, where he is Albert A. Stanley Distinguished University Professor of Music (Composition) and was the 1984 Henry Russel Lecturer, the University's highest accolade accorded a senior member of the Michigan faculty. Professor Bassett has truly distinguished himself and the University over these decades. He has received numerous grants, awards, commissions, and prizes, among them the 1966 Pulitzer Prize in Music for his *Variations for Orchestra* and a commission from Eugene Ormandy and The Philadelphia Orchestra for the 1976 Bicentennial celebration, his *Echoes from an Invisible World*. Professor Bassett's music is regularly performed, published, and much of it recorded on New World Records, Desto, Crystal, and CRI labels.

Of this most recent composition, Professor Bassett writes:

"Almost a year ago, someone remarked that, although my catalog of works included solo music for almost every instrument, there was nothing for flute and piano. *Illuminations*, completed on August 14, is the response to that omission, a score for dear friends and colleagues Keith Bryan and Karen Keys, whose artistry residents of Ann Arbor have long admired. The music is in four movements — Poignant, Flowing, Mysterious, and Fast-driving — which contrast markedly in mood, pacing, intensity, and color. There are numerous opportunities for the performers to project richness of range, articulation, virtuosity, and sonority. One pitch, C-sharp, emerges occasionally as initiator of lines and as tonal center; several events remembered from the first movement recur in the finale."

The **Bryan and Keys Duo** made its debut in Paris in 1961 and today is internationally known for its performances and recordings of the standard repertoire as well as new works for American composers. In 1985, the Duo traveled to China for recitals and master classes in Beijing, Shanghai, and Xian. Keith Bryan has been a faculty member since 1965.

Quintet for Clarinet and Strings, Op. 115, by Johannes Brahms

The Op. 115 Quintet was one of four chamber works with clarinet by Brahms and, together with the Clarinet Trio, Op. 114, introduces the last phase of his work. **Fred Ormand**, this afternoon's clarinetist, has performed in numerous solo and chamber music recitals and with the Chicago Symphony Orchestra. He has also been involved in the research of nineteenth-century clarinet music since joining the faculty in 1984. Violinist **Hamao Fujiwara**, a second-year faculty member, is especially active as a chamber musician, recitalist, and concerto soloist, performing in more than 100 concerts annually. His teaching credits include New York's Juilliard and Manhattan music schools. **Paul Kantor**, also new on the faculty, is recognized as one of the principal violin pedagogues of the younger generation, combining this serious commitment with an active performance career. He has taught at Yale, the New England Conservatory, and Juilliard. **Yizhak Schotten** is an active chamber musician, recitalist, and former orchestral performer, as well as an involved artist at the International Viola Congresses; since joining the faculty in 1985, he was artistic director of the 15th Congress held at the University in 1987. Cellist **Nina de Veritch**, visiting associate professor during the current academic year, has performed as soloist with the Detroit Symphony and Los Angeles Philharmonic, among others, with chamber ensembles, and as a studio musician for motion pictures, television, and recordings.

This marks the tenth consecutive year that the University Musical Society has presented faculty members of the U-M School of Music in concert.



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.

UNIVERSITY MUSICAL SOCIETY

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