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of Great  
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Julian Bream and John Williams

### *Duo-Guitarists*

SATURDAY EVENING, OCTOBER 21, 1978, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### P R O G R A M

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|---|---------------------------------------|
| Pavan and Galliard . . . . .                          | JOHN JOHNSON<br>(d. 1595)             |
| Partie Polonaise (originally for two lutes) . . . . . | GEORG PHILIPP TELEMANN<br>(1681-1767) |
| Ouverture   | Rigaudon                              |
| Harlequinade  | Combattans                            |
| Le Ris  | Gigue                                 |
| Tombeau sur la mort de M. Comte de Logy . . . . .     | SYLVIUS WEISS<br>(1686-1750)          |
| Caprice, No. 24 . . . . .                             | NICCOLO PAGANINI<br>(1782-1840)       |
|   | JOHN WILLIAMS                         |
| Fantasie for Two Guitars, Op. 54 . . . . .            | FERNANDO SOR<br>(1778-1839)           |
| Andante; andantino                                    |                                       |
| Allegro: dans le genre espagnol                       |                                       |
| Theme and Variations (from Op. 18) . . . . .          | JOHANNES BRAHMS<br>(1833-1897)        |

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

Mr. Bream: RCA Records. Mr. Williams: Columbia, Everest, Westminster Records.

Dolly, Op. 56 . . . . .	GABRIEL FAURÉ (1845-1924)
Berceuse	Kitty-Valse
Mi-a-ou	Tendresse
Le Jardin de Dolly	Le Pas espagnol
Four Studies . . . . .	HEITOR VILLA-LOBOS (1887-1959)
	JULIAN BREAM
Three Sketches for Two Guitars . . . . .	R. SMITH BRINDLE (b. 1920)
Rêverie	} . . . . . CLAUDE DEBUSSY (1862-1918)
Golliwog's Cake-Walk	
Clair de lune	

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### About the Artists

**Julian Bream**, one of the most distinctive and sought-after artists of our time, occupies a pre-eminent position in the world of guitar. Born in London in 1933, he made his professional debut in 1947, and that same year met Segovia, whose influence and encouragement was to have a profound effect on him. Today, Mr. Bream tours almost every country of the world, spending three or four weeks annually in the United States since his first North American tour in 1958. As well as inspiring and encouraging composers, many of whom have written works especially for him and some of which he himself commissioned, Mr. Bream gives practical support to instrument-makers whose work he admires and respects, providing workshops at his Wiltshire home where guitars, lutes, and harpsichords have been made. He has organized his own summer arts festival there, where he greatly enjoys performing chamber music with friends and colleagues.

Mr. Bream's many recordings have won some of the highest awards in the industry. They include six awards from the National Academy of Recording Arts and Sciences, two Grammy Awards (1963 and 1966), and two Edison Awards (1968 and 1974) for the best record of the year.

**John Williams**, born in Australia in 1941, moved with his family in 1952 to London, where he was taken to meet Segovia who gave him lessons and recommended a full musical education. Following his debut in London's Wigmore Hall in 1958, Mr. Williams gave triumphant debuts throughout Europe, and in 1962 made a highly acclaimed tour of the Soviet Union. The following year brought debuts in Japan and the United States, and he has since toured frequently throughout the world. Several composers have written works especially for him, including the Spanish composer, Moreno-Torroba, the English composer, Stephen Dodgson, and André Previn, whose Guitar Concerto Mr. Williams premièred in 1971.

Tonight's recital by these two eminent guitarists constitutes an outstanding musical event. We welcome Mr. Williams in his Ann Arbor debut, and Mr. Bream as he makes his sixth Ann Arbor appearance.

### Coming Events in Hill Auditorium

FRED WARING with the YOUNG PENNSYLVANIANS . . . . .	November 9
HANDEL'S "Messiah" . . . . .	December 1, 2, 3
ANDRÉS SEGOVIA, <i>Guitarist</i> . . . . .	February 17
FESTIVAL OF RUSSIAN DANCE . . . . .	March 24

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### UNIVERSITY MUSICAL SOCIETY