



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Hungarian State Folk Ensemble from Budapest

SÁNDOR TÍMÁR, *Artistic Director*

TAMÁS DARÓCI BARDOS, *Orchestral Conductor* MIKLÓS PÁSZTI, *Chorus Conductor*
PÁL KAKUK, *Dance Leader* LÁSZLÓ BERKI, *Leading Primas*
CSABA ÖKRÖS, *Small Orchestra Leader* MARGIT KASCÁK, *Costume Designer*
DR. MARIANNA VARGA, *Costume Folk Art Advisor* GYULA VÁRADY, *Scenist*
SÁNDOR SERFÖZŐ, *General Director*

WEDNESDAY EVENING, MARCH 28, 1984, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

“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.”

— SÁNDOR TÍMÁR

Based in Budapest, the new **Hungarian State Folk Ensemble** of 100 dancers, singers, and orchestra, will make its first appearances in this hemisphere. The Ensemble embarked on its 12-week tour in January and at its finish will have performed in virtually every major city in the United States and Canada. In 1966, the previous Hungarian State Folk Ensemble also toured North America with Miklos Rabai as Artistic Director. Since the death of Maestro Rabai, the Ensemble has been completely reorganized under the artistic direction of Sándor Tímár, a world-renowned exponent of Hungarian folk art, and one of the most highly respected men in his field. The new Ensemble presents completely new repertory with new personnel hand-picked from the best in Hungary.

Special thanks to Mr. and Mrs. Kalman Magyar for their valuable assistance in the research, translation, and contribution to the program notes.

P R O G R A M

Dances of the Two Sarkoz

(*Music:* Ferenc Sabö, *Choreography:* Sándor Tímár)

On the western bank of the Danube, south of Budapest, Sarkoz was occupied by foreign invaders for over 100 years. Later, under Hungarian rule, it was settled by newcomers. These dances show the contrast between those of the newer inhabitants and those of the older Sarkoz.

Welcoming Song (Zoltán Kodály)

Dana, Dana (Lajos Bárdos)

Kallai Kettos (Kodály)

Kodály, eminent Hungarian composer, and his followers have written many beautiful choral works based on Hungarian folk songs collected from peasants. The world-famous *Kallai Kettos* was written in 1951 especially for the Hungarian State Folk Ensemble.

Lörincrévi Feast Day (*Music:* László Berki, *Choreography:* Sándor Tímár)

In the village of Lörincrévi, a feast day was an opportunity for the villagers to show off their finest apparel and dances of celebration.

Hungarian Rhapsody No. 2 (Franz Liszt)

The great Hungarian-born composer was inspired by the Gypsy Primas' style of playing and the sound of the gypsy orchestra. Although these melodies are not of folk origin, but were written in that style by Hungarian composers and gypsy violinists, they became popular not only in Hungary but throughout the world. Of the fifteen Hungarian Rhapsodies by Liszt, the second is probably the best known and most popular.

Dances of the Five Lads from Kalotaszeg

(*Music:* Marta Virágvölgyi, *Choreography:* Sándor Tímár)

This typical Hungarian competitive dance between the young men who compete with each other to impress and win the affection of their sweethearts, flourished in the Kalotaszeg region of Transylvania, around the town of Kolozsvár (Cluj), now in Romania. It has been said that this dance is the Transylvanian version of "Anything You Can Do I Can Do Better."

Village Wedding (*Music:* Tamás Daróci Bárdos, *Choreography:* Sándor Tímár)

The folklore surrounding the wedding customs is most important in the lives of people living in small Hungarian towns and villages. The event may last from three to five days and preparations are made months ahead.

The Vőfély (Master of Ceremonies) is the key person during the festivities, assuring a smooth flow of events. He introduces the numerous traditional activities. The groom enters, accompanied by his best man, and is welcomed by the assemblage. The bride then enters with her parents. She gives a last kiss to her former admirers, then embraces her parents. A farewell embrace is then given to her girlfriends.

Some of the ritual wedding dances are *Hajalkiáltás* (Awakening of the Sun), *Legénybuscú* (Groom's farewell), *Leánybuscú* (Bride's farewell), *Párnástánc* (Pillow Dance), and the *Gyertyatánc* (Candle Dance). After the candle-lighting procession, the groom "abducts" the bride by lifting her from the floor and running from the room. The *Czárdás* and *Wedding March* are danced just before the groom returns with his bride, now his wife, and they join in the festivities.

INTERMISSION

Dances from the Land of the Szekelys

(*Music: László Berki, Choreography: Zoltan Zsuráfszki*)

This is a bouquet of dances of the Szekely people, probably one of the oldest inhabitants of Transylvania, which preserves many old traditions of their folklore. Known for their exciting and beautiful dances, this choreography incorporates the *Verbunk* (Men's Recruiting Dance), *Jartatos* (Walking Dance), *Szoktetos* (Jumping Dance), and *Forgatos* (Twirling Dance).

Pictures of Sopron (László Lajtha)

Lajtha was one of the first ethno-musicologists early in this century who followed Kodály and Bartók in initiating the recording of instrumental folk music. These musical "pictures" originated in the town of Sopron in western Hungary.

Herdsmen's Dances from Hortobagy Region

(*Music: Aladar Budai, Choreography: Andras Béres*)

For centuries Hortobagy has been a desolate desert unfit for human habitation except by the Hungarian outlaws. In more recent times it has been made fit for animal husbandry. The lifestyle of the herdsmen was nomadic and demanded a strong-willed individual to be able to defend the animals. Because of the importance of the job, a strict hierarchy prevailed among the herdsmen. The highest rank was that of the Csikos (horse herdsmen), whose tool was the whip. Next was the Gulyas (cattle herdsmen) whose tool was the shepherd's staff. Next was the Juhasz who tended the sheep, and who used a hooked stick to keep the herd together. The lowest rank was the Kanasz who tended the swine, whose tool was the small axe. These tools were used in tending the animals, in defense of predators, and in their dances, which are traced back to the weapon dances of the middle ages and which have survived in Hungarian culture only among these herdsmen. Their songs reflect the hard life they lead, for example:

"The mud and the water of the lake is dried up
And the poor beasts look at the shepherds all in vain.
May God please give us a little rain
And good meadows for the sheep to graze."

Girls' Circle Dance from Zemplen

(*Music: Tamás Daróci Bárdos, Choreography: Sándor Tímár*)

This is one of the most archaic forms in Hungarian dance culture. The girls perform in a circle to the accompaniment of their own singing. Their songs are mostly about love and young men, and often contain spicy and naughty comments.

Dances from Szatmar (*Music: László Berki, Choreography: Sándor Tímár*)

In the Szatmar region in northeastern Hungary are found the most beautiful examples of the new style Hungarian dancing. Here the widely performed *Verbunk* (Recruiting dance) and the *Czárdás* are perfected with virtuosity. An important aspect also is the art of improvisation, here shown with dancers often creating their own steps in their own way. The infectious exuberance of the dance, with intricate slappings and fast tempo, brings the program to an exciting finale.

Remaining Concerts

- NORTHWOOD ORCHESTRA / DON JAEGER Thurs. Mar. 29
KAREN EMONS SMITH, *Soprano*
J. C. Bach: Sinfonia in B-flat; Francaix: Serenade for Chamber Orchestra;
Barber: Knoxville: Summer of 1915; Albinoni: Oboe Concerto, Op. 9, No. 2 (Jaeger);
Rodrigo: Cuatro Madrigales Amatorios; Ibert: Divertissement
- THE CANADIAN BRASS Fri. Mar. 30
Music by Mozart, Vivaldi, Bach, "Fats" Waller, and "A Tribute to the Ballet"
- YO-YO MA, *Cellist* Wed. Apr. 4
- ORPHEUS CHAMBER ENSEMBLE Fri. Apr. 13
J. C. Bach: Sinfonia in B-flat; Mozart: Bassoon Concerto, K. 191 (Frank Morelli);
Schoenberg: Verklärte Nacht, Op. 4; Bartók: Rumanian Dances

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EUGENE ISTOMIN, *Pianist* LOUISE RUSSELL, *Soprano*

UTO UGHI, *Violinist* LORNA MYERS, *Mezzo-soprano*

Wednesday — *Ormandy and Istomin, all Beethoven: Leonore Overture No. 3; Piano Concerto No. 5 ("Emperor"), Symphony No. 5 in C minor*

Thursday — *Ceccato and Ughi: Berlioz: Benvenuto Cellini Overture; Brahms: Violin Concerto in D major; Dvořák: Symphony No. 7*

Friday — *Ceccato, Festival Chorus, Russell, Myers: Mahler: Symphony No. 2 in C minor ("Resurrection")*

Saturday — *Ormandy, all orchestral: Prokofiev: Classical Symphony; Strauss: Don Juan; Respighi: The Pines of Rome; Ravel: La Valse; Tchaikovsky: "1812" Overture*

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