

The University Musical Society

of The University of Michigan



Presents

Rajko

Hungarian Gypsy Orchestra and Dancers

PÁL SZIGETI, *General Manager*

TIBOR SOMOGYI, *Artistic Director and Choreographer*

JANOS MÁTYAS, *Artistic Manager*

BÉLA BERKI, *Orchestra Leader*

KATALIN MADARASZ, *Singer* JENŐ DANYI, *Cimbalom*

MIHALY ZSÉLI and ISTVAN TOTH, *Dancers*

SUNDAY EVENING, FEBRUARY 6, 1977, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

P R O G R A M

Introduction SZIRMAI

"Wine, wheat, tranquility . . ." This is the traditional greeting from Hungarians to their friends. And with music from the frontier villages the orchestra and dancers salute you, their friends, with this opening scene.

Csárdás-Rhapsody FARKAS

The csárdás, derived from folk forms and stylized for ballroom dancing in the 1840s, is the national folk dance of Hungary. It is typified by vibrant rhythms and pulse-quickenning vitality that have made it renowned the world over.

Dances from Kalotaszeg VADAY

In small mountain villages, boys and girls still meet at the Sunday dance as their ancestors did. On these occasions ceremonial songs are sung, punctuated by the rhythmic slapping of the dancer's boots.

Csárdás Traditional

Sung by: KATALIN MADARÁSZ

The two great Hungarian composers, Zoltán Kodály and Béla Bartók, used traditional folk songs as important elements in their compositions. This csárdás is typical of the music they heard in their youth, and very possibly was an inspiration for some of their famous works.

Tidy Kate HUBAY

Jenő Hubay, a violinist of international fame, often performed his own arrangements of Hungarian folk songs. His well-known *Scenes in a Roadside Inn* is frequently played by gypsy bands.

Shepherd Dances SOMOGYI

The shepherds of the *puszta*, the vast plains of Hungary, lived a rugged, lonely life in a climate of extreme heat and cold. When the monotony was broken by a rare visit from their wives, they took the occasion to celebrate. Cracking long whips and wielding the sheepcrooks, which otherwise served as tools and as weapons for defense if necessary, the herdsmen would use these most valued possessions to accompany their music and dance.

Hungarian Rhapsody No. 14 LISZT

Originally written for the piano, and often also performed in an orchestral version, this famous rhapsody is presented here as a cimbalom concerto, demonstrating the many artistic possibilities this unique and fascinating instrument can offer.

Gypsy Wedding SOMOGYI

Gypsies used to live by their own unwritten laws. As in nature, rivalry over the bride is decided by fighting.

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

Old Hungarian Dances SOMOGYI-SZIRMAI

Ancient chronicles and engravings give us an idea of what life was like in the distant past. This composition, encompassing another variation of the *csárdás*, shows how castle guards amused themselves in song and dance. Some of them later became known as "Hussars," widely regarded as amongst the finest cavalymen in the world.

Gypsy Fantasy FARKAS

A Hungarian poem reads, "Highways were bound to the soles of their feet." When Gypsies rest from their wanderings, the sounds of their crying violins fly to the stars. When they sing, wild flowers of every color sway in their hearts.

Old Serenade FARKAS

The image of a young girl being serenaded by her admirer beneath her window is conjured up by these old songs played on cellos and cimbaloms.

The Bottle Dance SZIRMAI

It is an old tradition for Hungarian girls to learn to dance with a wine bottle balanced on their heads. The usual explanation is that they will develop correct posture. However, some say they do this dance to attract young men with the contents of the bottle!

The Bachelor Dance TIMÁR

This free and easy dance for bachelors preserves the custom of young men competing for feminine attention by trying to outdance each other. As they dance, they clap out the complicating rhythms.

Gypsy Songs Traditional
Sung by: KATALIN MADARÁSZ

Csárdás Traditional

A popular *scárdás* of well-known melodies performed on cimbalom, violin and clarinet. The virtuosity required is a true test of the soloist's talent.

The Lark DINICU

Gypsies often play the music of neighboring peoples. In this piece by the Rumanian composer Dinicu, the solo violin imitates the singing of the lark.

Gypsy Spoon Dance SZIRMAI

In one of the most typical of Gypsy dances, the spoon is used both as musical instrument and as a test of skill by the women. They spur on the men, who perform ever more complex variations of steps in their rivalry to win a woman's heart.

Monitor Records

UNIVERSITY MUSICAL SOCIETY