



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Samuel Ramey

Bass

WARREN JONES, *Pianist*

MONDAY EVENING, NOVEMBER 27, 1989, AT 8:00
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

- Si, tra i ceppi, from *Berenice* HANDEL
 Music for a while, from *Oedipus* PURCELL
 Arise, Ye Subterranean Winds, from *The Tempest* PURCELL
- An Schwager Kronos
 Heliopolis
 Wanderers Nachtlied
 Der Schiffer } SCHUBERT
- Uldino! Uldino! Mentre gonfiarsi l'anima, from *Attila* VERDI

INTERMISSION

- The foggy, foggy dew (from Suffolk)
 O Waly, Waly (from Somerset)
 The Bonny Earl o'Moray (Scottish Tune)
 Oliver Cromwell (Nursery Rhyme from Suffolk) } arr. BRITTEN
- Don Quichotte à Dulcinée RAVEL
 Chanson romanesque
 Chanson épique
 Chanson à boire
- Charlie Rutlage
 In the Alley
 At the River
 The Circus Band } IVES

Warren Jones plays the Steinway piano available through Hammell Music, Inc.

Samuel Ramey is represented by Columbia Artists Management Inc., New York City

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.

NOTES AND TEXTS

Si, tra i ceppi, from *Berenice* GEORGE FRIDERIC HANDEL
(1685-1759)

Handel's first opera, *Almira*, was produced at the Hamburg Opera in 1705, but his first real operatic success came with *Agrippina*, produced in Venice in 1709. Shortly thereafter, he began his long sojourn in England, where he became a British subject in 1721 and Anglicized his name. Though Handel's operas represented one of the high points of the first half of the eighteenth century, none was staged anywhere between 1754 and 1920 (with the exception of a fragment of *Almira* reduced to one short act in 1878); only since the early 1920s have Handel's operas been rediscovered. *Berenice* was among the six operas that Handel produced between 1735 and 1737 for his own opera company at Covent Garden.

Yea, amid chains and tortures my faith shall shine resplendent.
Neither shall death quench this burning fire within me.

Music for a while, from *Oedipus*, and
Arise, Ye Subterranean Winds, from *The Tempest* HENRY PURCELL
(1659-1695)

One of the greatest of English composers, Henry Purcell was a supreme writer for the voice. His only opera, *Dido and Aeneas* (1689), was the first masterpiece of English opera, expressing great dramatic feeling and depth of human understanding. In addition to the opera, Purcell's output includes an enormous quantity of songs. Many of them were connected with the stage, as the fashion of the day leaned toward theater music such as *Oedipus* (1692) and extravagant stage spectacles such as *The Tempest* (1695), sometimes classed as a semi-opera.

Music for a while, from *Oedipus*

Music for a while shall all your cares beguile,
Wond'ring how your pains were eas'd and disdaining to be pleas'd.

Arise! Ye Subterranean Winds, from *The Tempest*

Arise, arise, ye subterranean winds, more to distract their guilty minds!
Arise, ye winds, arise
Winds whose rapid force can make all but the fix'd and solid centre shake.
Come drive these wretches to that part o' th' Isle,
Where Nature never, never yet did smile;
Cause fogs and damps, whirlwinds and earthquakes there,
There let them howl and languish, languish in despair!
Rise and obey the pow'rful Prince, the pow'rful Prince o' th' air!

Four Songs FRANZ SCHUBERT
(1797-1828)

Schubert ranks among the very greatest of composers in all forms except opera and concertos (of which he wrote none). He was a supreme melodist in all of his works, but nowhere more evident than in his songs. On October 19, 1814, at age 17, he set Goethe's poem *Gretchen am Spinnrade*, his first masterpiece and the song that released a flood of inspiration. In 1815, Schubert composed 144 songs; on a single day, October 15, he wrote eight lieder. Altogether, he wrote over 600 songs, of which about 200 are different settings of poems he had already set — he set some poems (particularly those by Goethe and Schiller) up to six times. In addition, Schubert's accompaniments are celebrated for their reinforcement of the inner meaning of the poem and/or of the external details of the poetic scene, e.g., graceful pianistic figures to illustrate moving or glinting water or the shimmer of stars.

An Schwager Kronos (Johann Wolfgang Goethe)

Stir yourself, Chronos! On at a rattling trot! Downhill the way runs; the head reels, revolts at your dawdling. On, heedless of bumps, over stick, over stone, speed on into life!

Now once more, breathless, at a walk, toiling uphill — up, then, not sluggard — striving, hoping, up!

High, wide, glorious the view around into life, from range to range the eternal spirit floats, presaging life eternal.

Aside from your career a shady roof draws you, and the refreshment-promising gaze of the girl on the step. Revive yourself! For me, too, girl, that sparkling draught, that bright, health-giving look!

Down, then, faster down! See, the sun sinks! Before it sinks, and I, an old man, am trapped on the misty moor, toothless jaws champing, bones shaking, snatch me, still drunk with its last ray, a fiery sea raging in my eyes, blinded, staggering, into hell's night gate.

Sound coachman, your horn, rattle resoundingly on. Tell Orcus we're coming, let mine host be waiting at the door to welcome us.

Heliopolis (Johann Mayrhofer)

Rock rolled upon rock, firm ground, firm footing; cascades, windy blasts, uncomprehended power. On the mountain pinnacle, alone, monastery and castle ruin, engrave them in memory, for the poet lives by being.

Breathe the sacred ether, fling arms about the world, with the great, the worthy only boldly stay in company. Let the passions bluster in brazen harmony, when strong storms rage, the right word you will find.

Wanderers Nachtlied (Goethe)

Over every summit is peace, in every tree-top you feel scarce a breath; the birds in the wood are hushed. Only wait, soon you will be at peace.

Der Schiffer (Friedrich Schlegel)

In wind and storm on the river I fare, ever hoping for a kindlier sky. The waves madly roar as my bark rushes on; a reef and a whirlpool threaten me anon. So I would have it, and so it must be. I do not desire a life full of comfort. To live my own life shall be my reward.

Uldino! Uldino! Mentre gonfiarsi l'anima, from *Attila* GIUSEPPE VERDI
(1813-1901)

Attila is one of Verdi's patriotic operas, a stirring martial drama of confrontation and contrasts. First performed in Venice in 1846, the opera concerns the invasion of Italy by the Huns (Fifth Century, A.D.) and Attila's subsequent murder by Odabella, whose father had earlier been killed by Attila.

The second scene of Act I takes place in Attila's tent, where Attila lies asleep. He wakes, clearly under the influence of a dream, in which he has been visited in his sleep by a vision of an old man who warned him solemnly against continuing his march on Rome. In this aria, Attila relates the dream and his consequent determination to Uldino, his attendant.

"As my soul seemed to swell with pride before Rome, a huge old man appeared who seized me by the hair . . . My senses were dazed, my hand froze upon my sword; he smiled in my face and thus commanded me: 'You are appointed as scourge only against mankind. Withdraw! The path now is barred; this is the territory of the gods!' Such words sound sombre, even fatal, within me, and the soul in Attila's breast is paralyzed with terror. Now my senses are free! I blush for my fear. Call the Druids, the captains, the kings . . . Now, wicked Rome, more rapidly than the wind will I fly to thee!"

Four British Folk Songs arr. BENJAMIN BRITTEN
(1913-1976)

Benjamin Britten left England for North America in 1939, with the tenor Peter Pears, whose artistry inspired many of the composer's greatest operatic roles and song cycles. While in the United States, a chance reading of an article by E. M. Forster on the Suffolk poet Crabbe crystallized his resolve to return home. In 1942, Britten settled in the Suffolk town of Aldeburgh, where six years later he founded the Aldeburgh Festival. Between the years 1943 and 1961, he produced six volumes of British folk song arrangements, with piano accompaniment.

The Foggy, Foggy Dew (from Suffolk)

When I was a bachelor I lived all alone, and worked at the weaver's trade
And the only, only thing that I ever did wrong, was to woo a fair young maid.
I wooed her in the winter time, and in the summer too . . .
And the only, only thing I did that was wrong, was to keep her from
the foggy, foggy dew.

One night she came to my bedside when I lay fast asleep,
She laid her head upon my bed and she began to weep.
She sighed, she cried, she damn near died, she said: What shall I do?
So I hauled her into bed and I covered up her head, just to keep her
from the foggy, foggy dew.

Oh, I am a bachelor and I live with my son, and we work at the weaver's trade.
And ev'ry single time that I look into his eyes, he reminds me of the fair young maid.
He reminds me of the winter time, and of the summer too,
And of the many, many times that I held her in my arms, just to keep her from
the foggy, foggy dew.

O Waly, Waly (from Somerset)

The water is wide I cannot get o'er, and neither have I wings to fly.
Give me a boat that will carry two, and both shall row, my love and I.
O, down in the meadows the other day, a-gathering flowers both fine and gay,
A-gathering flowers both red and blue, I little thought what love can do.

I leaned my back up against some oak thinking that he was a trusty tree;
But first he bended, and then he broke; and so did my false love to me.
A ship there is, and she sails the sea, she's loaded deep as deep can be,
But not so deep as the love I'm in: I know not if I sink or swim.

O, love is handsome and love is fine, and love's a jewel while it is new,
But when it is old, it groweth cold, and fades away like morning dew.

The Bonny Earl o' Moray (Scottish tune)

Ye Hielands and ye Lowlands, O where hae ye been?
They hae slain the Earl o' Moray, and laid him on the green.
He was a braw gallant and he rade at the ring;
And the bonnie Earl o' Moray . . . he might hae been a King.
O lang will his Lady Look frae the Castle Doune,
Ere she see the Earl o' Moray come soundin' thru' the toon.

O wae tae ye, Huntley, and wherefore did ye sae?
I bade ye bring him wi' you and forbade ye him to slay.
He was a braw gallant and he played at the glove;
And the bonnie Earl o' Moray . . . he was the Queen's love!
O lang will his Lady Look frae the Castle Doune,
Ere she sees the Earl o' Moray come soundin' thru' the toon.

Oliver Cromwell (Nursery Rhyme from Suffolk)

Oliver Cromwell lay buried and dead, Hee-haw buried and dead;
There grew an old apple tree over his head, Hee-haw over his head.
The apples were ripe and ready to fall, Hee-haw ready to fall;
There came an old woman to gather them all, Hee-haw gather them all.
Oliver rose and gave her a drop, Hee-haw gave her a drop;
Which made the old woman go hippety hop, Hee-haw hippety hop.
The saddle and bridle, they lie on the shelf, Hee-haw lie on the shelf;
If you want any more you can sing it yourself, Hee-haw sing it yourself.

Don Quichotte à Dulcinée (Paul Morand) MAURICE RAVEL
(1875-1937)

In 1932, Ravel was commissioned, along with Manuel de Falla, Jacques Ibert, and Darius Milhaud to provide music for a film version of *Don Quixote*, starring the famous singing actor Feodor Chaliapin. However, Ravel's delay in finishing his contribution resulted in the commission being awarded to Ibert. Ravel's three songs of *Don Quichotte à Dulcinée* were finally introduced to the public in 1934 by Martial Singher at the Concerts Colonne. Born practically on the Spanish border, Ravel had a penchant for Spanish themes throughout his lifetime, evidenced in his *Habanera* (1895), *Rhapsody espagnole* and the opera *L'Heure espagnole* (1907), *Alborado del grazioso* (1912), and the famous *Bolero* (1928). These, his last songs, include a *Chanson romanesque*, in which, to the rhythm of the *guajira*, Don Quichotte nobly offers to die for his lady; a *Chanson épique*, a tender and confident prayer to the Madonna; and finally, a rollicking drinking song, Ravel's farewell to music.

Chanson romanesque — If ever for the rest you are yearning, I'll hush the winds and seas, my love. I will say to the sun: "Cease in your flight, stay in your turning!" If ever for morning you sigh, I will hide the stars, tear asunder the splendor of heaven and banish the night from the sky. But if ever I hear you cry: "Give me your life, prove how you love me," darkness will fall, shadows above me, blessing you still, then I shall die! O Dulcinée!

Chanson épique — Unto my soul her presence lending, Saint Michael, come! Her champion let me be, with knightly grace her fame defending, Saint Michael, come! To earth descending, with good Saint George before the shrine of the Madonna with face divine. May the light of heaven be lying, give to my spirit purity and lend my heart sweet piety and lift my soul in ecstasy undying! (O good Saint George and Saint Michael, hear me.) An angel watches ever near me, my own beloved, like, so like you Madonna, maid divine! Amen.

Chanson à boire — Lady adored! Wherefore this sorrow? I live in your glance divine; say not that love and good wine bring to us mortals grief tomorrow. Drink then! Drink to joy! For good wines make you laugh like a merry boy! Who wants a maid (not I, I'm thinking), a maid who mopes all day long, silent and pale, never a song, frowning to see her lover drinking! Drink then, drink to joy!

Four Songs CHARLES IVES
(1874-1954)

Charles Ives was one of America's most remarkable and extraordinary composers, his innovative and radical procedures profoundly changing the direction of American music. He began by playing in his father's town band in Danbury, Connecticut, and at age fourteen he was a church organist and composed his first piece, *Variations on "America."* After studying organ

and composition at Yale University, Ives moved to New York as an insurance clerk, at the same time filling several organist positions. In 1907, he and a friend formed an insurance agency that became very successful. From 1910 to 1918, Ives was at his most prolific, working on several compositions simultaneously; but the long hours he worked at both his business and his composing took their toll, and in 1918 he was seriously ill, suffering cardiac damage. He wrote few works after that and devoted the rest of his life to revising his compositions. In 1919, Ives decided to publish some of his music without copyright or performing rights and at his own expense. The first of these was his masterpiece, the *Concord Sonata* for piano, inspired by the writings of Emerson, Hawthorne, the Alcotts, and Thoreau. In 1922, in the same manner, he published a volume of 114 Songs, written between 1888 and 1921 and marked by great diversity of style ranging from lyrical Romanticism to powerful dissonance. Both the *Concord Sonata* and the 114 Songs were distributed gratis by Ives himself to anyone wishing to receive copies.

Charlie Rutlage (D. J. O'Malley)

Another good cowpuncher has gone to meet his fate,
I hope he'll find a resting place, within the golden gate.
Another place is vacant on the ranch of the XIT,
'Twill be hard to find another that's liked as well as he.
The first that died was Kid White, a man both tough and brave,
While Charlie Rutlage makes the third to be sent to his grave,
Caused by a cowhorse falling, while running after stock.
'Twas on the spring round up, a place where death men mock,
He went forward one morning on a circle through the hills.
He was gay and full of glee, and free from earthly ills,
But when it came to finish up the work on which he went,
Nothing came back from him, his time on earth was spent.
'Twas as he rode the round up, a XIT turned back to the herd.
Poor Charlie shoved him in again, his cutting horse he spurred.
Another turned, at that moment his horse the creature spied and turned,
And fell with him, beneath poor Charlie died.
His relations in Texas his face never more will see,
But I hope he'll meet his loved ones beyond in eternity.
I hope he'll meet his parents face to face,
And that they'll grasp him by the right hand at the shining throne of grace.

In the Alley

On my way to work one summer day, just off the main highway,
Through a window in an alley smiled a lass, her name was Sally,
O could it be she smiled on me!
All that day, before my eyes, amidst the busy whirl,
Came the image of that lovely Irish girl,
And hopes would seem to rise, as the clouds rise in the skies,
When I thought of her and those beaming eyes.
So that evening, dressed up smart and neat,
I wandered down her street, at the corner of the alley
Was another man with Sally, and my eyes grew dim.
She smiles on him, and only on him!

At the River (Robert Lowry)

Shall we gather at the river, where bright angel feet have trod,
With its crystal tide forever flowing by the throne of God?
Gather at the river! Yes, we'll gather at the river, the beautiful river,
Yes, we'll gather at the river that flows by the throne of God.
Shall we gather? Shall we gather at the river?

The Circus Band

All summer long, we boys dreamed 'bout big circus joys!
Down Main Street comes the band, Oh! "Ain't it a grand and glorious noise!"
Horses are prancing, knights advancing; helmets gleaming, pennants streaming;
Cleopatra's on her throne! That golden hair is all her own.
Where is the lady all in pink? Last year she waved to me I think.
Can she have died? Can! that! rot! She is passing but sees me not.

About the Artists

American-born bass **Samuel Ramey** is today one of the world's most acclaimed opera stars. His commitments at all the major opera houses, with the foremost symphony orchestras, and on record bear witness to this fact. In the next five years, he is scheduled for new productions of his vast repertoire with practically every major opera company in the world: Covent Garden, La Scala, the New York City Opera, the Metropolitan Opera, the opera

companies of Hamburg, Berlin, Florence, Venice, Geneva, Paris, the Salzburg Festival, the San Francisco Opera, and the Lyric Opera of Chicago. In many of these appearances, he is the focal point of productions mounted especially for him.

Part of Samuel Ramey's international success lies in the fact that his voice ranges from the coloratura bass of the *bel canto* era to the dramatic bass repertoire. In the *bel canto* repertoire, he has sung such operas as Handel's *Rinaldo* and *Semele*; Mozart's *Le Nozze di Figaro* and *Don Giovanni* (both the title role and Leporello); Rossini's *Moïse*, *Le Comte Ory*, *L'Italiana in Algeri*, *Semiramide*, *Turco in Italia*, *Il Barbiere di Siviglia*, and *Maometto II*; Donizetti's *Anna Bolena* and *Lucia di Lammermoor*; and Bellini's *I Puritani* and Meyerbeer's *Robert le Diable*. In the dramatic bass field, he has made something of a specialty of evil characters: the three famous devils in Boito's *Mefistofele*, Gounod's *Faust*, and Berlioz' *La Damnation de Faust*; all four villains in Offenbach's *The Tales of Hoffmann*; and Nick Shadow in Stravinsky's *The Rake's Progress*.

His great versatility has led him from standard roles such as King Philip in Verdi's *Don Carlo* to more specialized repertoire, such as the title role in the same composer's *Attila*. He has appeared as Escamillo in *Carmen* and in the title role of Massenet's *Don Quichotte*; he has sung Colline in *La Bohème* and Archibaldo in Montemezzi's *L'Amore dei Tre Re*, as well as Olin Blitch in Carlisle Floyd's *Susannah* and the title role in Bartók's *Bluebeard's Castle*.

With the vast number of important recordings he has made for CBS Masterworks, Philips, Deutsche Grammophon, Angel, London/Decca and RCA/Erato, Mr. Ramey has become the most recorded American-born bass in history. He also appears frequently on television, most recently seen in the Metropolitan Opera's new production of *Bluebeard's Castle*, in which he essayed the title role opposite Jessye Norman's Judith.

Samuel Ramey was born in 1942, in Colby, Kansas, and attended Kansas State University and Wichita State University, where he studied with Arthur Newman. In 1973, he made his professional debut as Zuñiga in *Carmen* with the New York City Opera and in 1976 sang at the Glyndebourne Festival. After engagements with the Netherlands Opera and Hamburg State Opera, he performed at La Scala in Milan and the Vienna State Opera in 1981 and has been singing at the Metropolitan Opera since 1984.

This evening, both Samuel Ramey and Warren Jones are heard in their Ann Arbor debuts.

Warren Jones regularly collaborates with many of today's great concert artists, including Kathleen Battle, Marilyn Horne, Roberta Peters, Carol Vaness, Benita Valente, Tatiana Troyanos, Samuel Ramey, Håkan Hagegård, Judith Blegen, Elisabeth Soderstrom, and with Martti Talvela before the bass's untimely death last July. He has appeared on national television with Luciano Pavarotti, and his musical associations have taken him from Carnegie Hall and Lincoln Center's Great Performers Series to Tanglewood, Ravinia, Caramoor, and the Mostly Mozart Festival in New York. He has played at Milan's La Scala, Vienna's Konzerthaus, and at other theaters in Scandinavia and Asia. Among other regular commitments, Mr. Jones participates in the Schubertiade Festival each year at the 92nd Street "Y" in New York (a comprehensive performance of the entire works of Franz Schubert stretching over a ten-year period).

Warren Jones served as assistant conductor of the Metropolitan Opera for ten years; assisted James Levine at the Salzburg Festival for three summers; and has presented master classes and seminars at universities and music conservatories across the country. He is known as a prominent judge for the Walter Naumberg Foundation Awards, the Metropolitan Opera auditions, and the Artists' Association International Fine Arts Competition. He was born in Washington, D.C. and was graduated with honors from the New England Conservatory of Music.

Concert Guidelines

Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program so as not to disturb performers or other patrons.

Children Children attending a University Musical Society event should be able to sit quietly in their own seats throughout the performance. Children not able to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. (Every child must have a ticket.)

Of Coughs and Decibels *Reprinted from programs in London's Royal Festival Hall:* "During a recent test in the hall, a note played *mezzo forte* on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*."

Please take advantage of Warner Lambert's generosity in providing Halls Cough Tablets in the lobby prior to and during intermissions of the concerts.

A Modern Distraction With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to phone University Security at 763-1131.

Coming Concerts

Donald Bryant Tribute Concert

Sunday Evening, January 14, at 8:00, Hill Auditorium

This special occasion offers UMS patrons the opportunity to share in the versatility of Donald Bryant's musicianship and to honor him for his twenty years of service as conductor of the University Choral Union. In this concert, he will be on stage throughout — as conductor, composer, accompanist, and solo pianist.

To recognize Dr. Bryant's lifelong interest in composing, the Musical Society commissioned him to write a work for first performance on January 14, the effective date of his retirement. The result is *Genesis*, for chorus, orchestra, and soloists, with libretto by Dr. Bryant's son, Travis Bryant.

Tickets at \$5 and \$8 are available for purchase in the outer lobby box office of Hill Auditorium during the intermission of this concert, or in Burton Tower during regular box office hours (10 a.m. to 6 p.m. weekdays, 10 a.m. to 1:00 p.m. Saturday), telephone (313) 764-2538. For group ticket discounts, call 763-3100.

Complete Program

Three Pieces by Donald Bryant for Combined Children's Choruses, texts by Travis Bryant

God Made the Sun Shine Love Knows All Seasons Oneness With God
Boychoir of Ann Arbor Ann Arbor Youth Chorale
Children's Choir of First Presbyterian Church

Three Renaissance Pieces — The Festival Chorus

Eight Schubert Songs — The Festival Chorus, conducted from the piano by Dr. Bryant

Three Chopin Etudes — Donald Bryant, pianist

Etude in G-sharp minor, Op. 25 (Double-thirds) Etude in E-flat minor, Op. 10
Etude in A minor, Op. 25 (Winter Wind)

Intermission

Genesis, composed and conducted by Donald Bryant, libretto by Travis Bryant

Creation Garden of Eden The Flood

The Festival Chorus, orchestra, and soloists:

Julia Broxholm Collins (Eve, The Dove) Sally Carpenter (The Raven)
Carroll Freeman (Noah, Adam) Stephen Bryant (God)

Handel's "Messiah" / Donald Bryant, *conductor* Sat., Sun. Dec. 2, 3

Kathryn Bouleyn Day, *soprano*; Gail Dubinbaum, *contralto*; Carroll
Freeman, *tenor*; Stephen Bryant, *bass*; members of the Ann Arbor
Symphony Orchestra. *Underwritten by Great Lakes Bancorp.*

Aulos Ensemble Mon. Dec. 11

Donald Bryant Tribute Concert Sun. Jan 14

Dr. Bryant conducts his new composition "Genesis"; Festival Chorus,
soli, and orchestra.

Kodo, Japanese drummers Fri., Sat. Jan. 26, 27

Hungarian State Folk Ensemble Wed. Jan. 31

St. Olaf Choir / Kenneth Jennings Sat. Feb. 3

Warsaw Philharmonic Orchestra Wed. Feb. 7

Kazimierz Kord, *conductor*; Zoltán Kocsis, *pianist*

Faculty Artists Concert (free admission) Sun. Feb. 11

Stuttgart Chamber Orchestra Fri. Feb. 16

Leon Fleisher, *conductor*; John O'Connor, *pianist*

New York City Opera National Company Sat., Sun. Feb. 17, 18

Puccini's "La Bohème"

Borodin String Quartet Sun. Feb. 25

Maurizio Pollini, *pianist* Fri. Mar. 9

Contemporary American Dance Festival Mon.-Fri. Mar. 12-16

Moscow Philharmonic Orchestra Sat. Mar. 17

Dmitri Kitaenko, *conductor*; Vladimir Kraïnev, *pianist*

Thomas Allen, *baritone* Wed. Mar. 21

- Baltimore Symphony Orchestra Sun. Mar. 25
 David Zinman, *conductor*; Isaac Stern, *violinist*
- 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, *narrator*; Gershwin's "Porgy and Bess"
- Murray Perahia, *pianist* Sat. Apr. 14
- Concerto Soloists of Philadelphia / Marc Mostovoy Sun. Apr. 22
- The King's Singers Sat. Apr. 28
Underwritten by Parke Davis Research Division of Warner Lambert.
- 97th Annual May Festival Wed.-Sat. May 9-12
 Los Angeles Philharmonic / André Previn, *conductor-pianist*

Free brochure with complete information available upon request.

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 Ann Mary Quarandillo



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