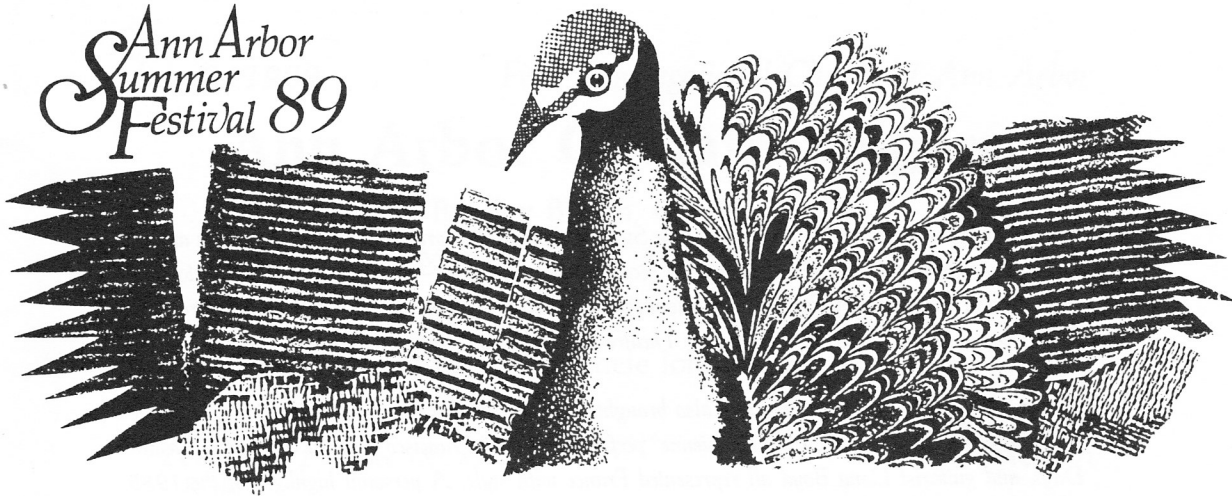


Ann Arbor
Summer
Festival 89



July 8-14, 1989

All Performances at 9:00 p.m.

French Bicentennial Music Series

A series of four twilight concerts in observance of the
Bicentennial of the French Revolution

Presented by the American Center of Church Music
and the Ann Arbor Summer Festival

Co-Sponsored by First Martin Corporation

- July 8 Ann Arbor Cantata Singers
Bradley Bloom, Music Director
Marilyn Mason and Michele Johns, Guest Organists
First Congregational Church of Ann Arbor
- July 10 The Lo Jai Ensemble
Power Center for the Performing Arts
- July 12 Guy Oldham in Recital
Keyboard Works of Louis Couperin
First Congregational Church of Ann Arbor
- July 14 The Chicago Brass Quintet
with Marilyn Mason, Organist
Hill Auditorium



This project is supported by grants from Arts Midwest
and the Michigan Council for the Arts.



Unauthorized use of cameras or recording devices in this theatre
is strictly forbidden. Latecomers will not be seated until a suitable break or scene change.

July 14, 1989

Hill Auditorium

Gala Bastille Day Program

The Chicago Brass Quintet

with

Marilyn Mason, organist

Rondeau Jean Joseph Mouret
(1682-1738)

Suite Debussy Claude Debussy
(1862-1918)

Petit Negre
Reverie
Danse

Sonatine for Brass Eugene Bozza
(b. 1905)

allegro vivo
andante ma non troppo
allegro vivo
largo - vivo

Marche Triomphale DuCentenaire De Napoleon I. Louis Vierne
with Marilyn Mason, organist (1870-1937)

— Pause —

Fanfare to La Peri Paul Dukas
(1865-1935)

Marche de Marseillaise Claude Balbastre
Marilyn Mason, organist (1729-1799)

Toccata (Symphony V) Charles-Marie Widor
Marilyn Mason, organist (1845-1937)

Carmen Suite Georges Bizet
(1838-1875)

Aragonaise
Les Dragons d'Arcala
The Flower Song
Les Toreadors

Grand Choeur Dialogue Eugene Gigout
with Marilyn Mason, organist (1844-1925)

The Chicago Brass Quintet

Ross Beacraft Trumpet
Bradley Boehm Trumpet
Jonathon Boen Horn
James Mattern Trombone
Robert Bauchens Tuba

Register Disposition of the Organ

Opus #97, Karl Wilhelm, 1984

First Congregational Church of Ann Arbor, Michigan

Hauptwerk: C - g'''

| | |
|------------------|------------------|
| Bourdon | 16' |
| Prinzipal | 8' |
| Hohlflote | 8' |
| Oktave | 4' |
| Spitzflote | 4' Quinte 2-2/3' |
| Quinte | 2-2/3' |
| Cornet V c'-d''' | |
| Superoktave | 2' |
| Mixtur IV-V | 1-1/3' |
| Trompette | 8' |

Positive: C - g''' (OW)

| | |
|------------|--------|
| Gedackt | 8' |
| Prinzipal | 4' |
| Rohrflote | 4' |
| Nazard | 2-2/3' |
| Doublette | 2' |
| Tierce | 1-3/5' |
| Larigot | 1-1/3' |
| Scharf III | 1' |
| Cromorne | 8' |
| Tremolo | |

Swell: C - g'''

(in separate case behind)

| | |
|------------|-----|
| Gambe | 8' |
| Rohrflote | 8' |
| Celeste | 8' |
| Principal | 4' |
| Nachthorn | 4' |
| Waldflote | 2' |
| Cornet III | |
| Mixtur IV | |
| Basson | 16' |
| Hautbois | 8' |
| Trompette | 8' |
| Tremolo | |

Pedal: C - f'

| | |
|--------------------------|-----|
| Prinzipal 16' F#-F' tin, | |
| C-F common with | |
| subbass | 16' |
| Prinzipal | 8' |
| Subbass | 16' |
| Subbass | 8' |
| Choralbass | 4' |
| Rauschpfeife IV | 2' |
| Posaune | 16' |
| Trompete | 8' |
| Schalmei | 4' |

Michele Johns, consultant for the church
 Marilyn Mason, consultant for Karl Wilhelm

The positiv organ is crafted by the Canadian builder, Gerhard Brunzema, after a German Baroque prototype.

| | | | |
|----------|----|-------------|--------|
| Gedeckt | 8' | Block flute | 2' |
| Prestant | 4' | Larigot | 1 1/3' |

Artist Biographies

Ann Arbor Cantata Singers — Founded in 1960, the Ann Arbor Cantata Singers (AACS) originated as a group of 24 singers dedicated to performing Baroque and contemporary choral music. Over the years, the group has developed into its present form, a non-profit community cultural ensemble run by an elected board of directors.

All singers are chosen by audition and are periodically re-auditioned while they remain with the group. The AACS draws its singers principally from Washtenaw County, although members have travelled from as far away as Detroit, Saginaw and Toledo. The group rehearses weekly during the season to prepare four to six concerts per year. The AACS often performs its selections *a capella*, but in recent years has appeared with the Detroit Symphony Orchestra, the Grand Rapids Symphony, the Ann Arbor Symphony, and the Ann Arbor Chamber Orchestra.

Distinguished past conductors include Richard Crawford and Morris Risenhoover of the University of Michigan, Paul Foelber of Concordia College, and Robert Pratt of the First United Methodist Church in Ann Arbor. For the past fifteen years, the AACS has been directed by Dr. Bradley Bloom.

For the July 8 program as part of the 1989 Ann Arbor Summer Festival, the AACS are joined by a number of guest vocalists, including several from the Detroit Symphony Chorale.

Bradley Bloom — This September, Dr. Bloom enters his sixteenth year as music director of the Ann Arbor Cantata Singers. He is a professor of music and director of choral activities at Schoolcraft College, Livonia. Other teaching appointments have included the Aspen Music Festival, the National Music Camp at Interlochen, Eastern Michigan University, and the University of Michigan. He received his Doctor of Musical Arts from

the University of Iowa, with an emphasis on conducting.

Extensive practical experience outside of his AACS activities has included conducting the University of Michigan Men's Glee Club, and guest conducting the Grand Rapids Symphony, the Ann Arbor Symphony, and members of the Detroit Symphony Orchestra. He is a frequent clinician at choral festivals throughout the east and midwest, and has prepared choruses for Robert Shaw, Sergio Commissiona, and John Nelson.

Dr. Bloom has led the AACS in a wide variety of works, including Britton's "War Requiem", Beethoven's "Missa Solemnis", Leonard Bernstein's "Mass", and Bach's "St. Matthew's Passion" and "Mass in B Minor".

Marilyn Mason — Marilyn Mason is University Organist and Chairman of the Organ Department of The University of Michigan. Her extensive career as concert organist, lecturer, adjudicator and teacher has carried her throughout the Western world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. During one single year, invitations took her to five different continents. She has served as adjudicator at almost every major competition in the world. Marilyn Mason's dedication to contemporary music is evidenced in the 40 organ works which she has commissioned and premiered. Currently she is pursuing her commitment to stylistic integrity through scholarly research into the construction and tonal design of historic European instruments. Sixteen research tours have focused on historic organs in France, North Germany, Saxony, and Spain.

In 1987 she was awarded an Honorary Doctor of Music degree by The University of Nebraska, where she had served

as consultant for the Casavant mechanical action organ. Recently, she was chosen Performer of the Year by the New York Chapter of the American Guild of Organists and presented a concert of commissioned works on May 10, 1988, at the Riverside Church, New York City.

Her discography includes music of Bach, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage labels.

Michele Johns — Michele Johns teaches Organ and Church Music at the University of Michigan. She is also Director of Music Ministries at Our Lady of Good Counsel Church, Plymouth, Michigan, where a large program comprises eight musical ensembles and three assistants.

Dr. Johns has become a specialist in historic keyboards and their literature, having completed more than fifteen concert and study tours of Europe. Her lectures and recitals for universities and professional societies concentrate on performance practices derived from careful study of over 200 instruments. With Marilyn Mason, a frequent collaborator, she has performed early music for two organs in the countries of Spain, Italy, and the United States. Recently, they produced a recording of the complete *Concertos for Two Organs* by Antonio Soler on the two historic organs of the Cathedral of Segovia, Spain.

As an author, Dr. Johns has recently published a teaching manual, *Hymn Improvisation* (Augsburg, 1987), which has received critical acclaim by reviewers of major professional journals. She is in demand as a workshop clinician on the practical aspects of church music and interpersonal skills. In further contribution to this field, she has co-founded with Marilyn Mason the *American Center of Church Music*. Now beginning its second year, this center exists for the promotion of church music and the instruction of church musicians.

Lo Jai Ensemble — The musicians of Lo Jai are well-known in France and throughout Europe. Since 1975, they have worked in researching, collecting and analyzing traditional music, and have published numerous articles on the subject. Their research activities have always gone hand-in-hand with their creative work, which has been directed towards composition and the search for new sounds, and is in evidence in their many recordings.

On the occasion of the bicentennial of the French Revolution, the musicians of Lo Jai decided to illustrate a theme which has long been central to their work: the Baroque and its variations through the ages.

In mentioning the word baroque, one thinks of the baroque of the 18th century, when the hurdy-gurdy, bagpipes, and "tamborin de Bearn" (a kind of stringed percussion instrument) were used in written compositions, accompanied by the harpsichord; or of the popular baroque music of the 19th century, during the time a veritable creative explosion in the imaginations of the instrument makers of Central France occurred; or even when speaking of a contemporary baroque style. Lo Jai's proposal is to illustrate some aspects of each.

The twentieth century saw the birth of exoticism, but also of ethnology. The possibilities of a transcultural society are seen in painting, architecture, and music demonstrating a crossing of the boundaries of artistic expression. These different variations in the Baroque theme are illustrated by the production of *Euterpe and the Third Estate*.

Guy Oldham — Guy Oldham is a distinguished composer and musicologist with a particular interest in the playing characteristics and tone colour of instruments, especially keyboard and wind, and their relationship to composition and performance. He is also interested in finding, identifying, and performing lost or neglected compositions as closely to the composer's inspiration as possible.

Although interested in all periods, he has tended to specialize in French and English music of the 17th century.

As organist/harpsichordist, he has given concerts throughout Europe. In Ann Arbor, his program will be unique. From scores he recently discovered in England, he will offer the first American performances of music by the French composer Louis Couperin.

Chicago Brass Quintet — Founded in 1963, the Chicago Brass Quintet has toured extensively throughout the United States and Canada, performing at colleges, universities and community artist series concerts. They made their Kennedy Center debut in 1986, and have been guest artists on two occasions at the prestigious International Trumpet Guild conferences, most recently in London, England.

The Chicago Brass Quintet has recorded for Crystal, Delos, and Centaur Records, and has been featured on National Public Radio, WFMT, and the Canadian Broadcasting Corporation's award winning program, "Disc Drive".

Their energy, the variety in choice of music, their uncanny ability to reach out and touch their audiences, and their unique brand of humor puts them in a class of their own.

Ross Beacraft, trumpet, is considered one of Chicago's most versatile musicians. He currently performs as principal trumpet with Chicago Opera Theatre, Chicago City Ballet, Chicago Chamber Orchestra, Chicago Philharmonic and the Elgin Symphony Orchestra, as well as performing as a soloist.

A graduate of the Eastman School of Music and former student of Adolph Herseth, Mr. Beacraft serves as chairman of the brass department of DePaul University, and appears often with Lyric Opera, the Chicago Symphony and in Chicago's commercial recording studios. Mr. Beacraft has also performed as prin-

cipal trumpet with the Norwegian Opera and Ballet in Oslo, assistant first trumpet with the North Carolina Symphony, and also in Chicago's Civic Orchestra.

Bradley Boehm, trumpet, is one of the most active freelance trumpeters in Chicago. He performs with Chicago Opera Theatre, Chicago City Ballet, Chicago Pops, Lyric Opera, a great variety of chamber ensembles, and enjoys an ever increasing number of solo performances.

Jonathan Boen, french horn, is known for his outstanding french horn playing in a variety of situations. He has performed as principal french horn for Lyric Opera and the Orchestra of Illinois since 1980. In addition Mr. Boen is very active in virtually all of Chicago's commercial recording studios, and has performed with Chicago's Music of the Baroque, Contemporary Chamber Players, American Ballet Orchestra, and the Chicago Symphony Orchestra.

James Mattern, trombone, is one of the founding members of the Chicago Brass Quintet. A graduate of Lawrence and Northwestern Universities, Mr. Mattern has appeared with Lyric Opera, the Chicago Symphony Orchestra, Grand Park Symphony, Orchestra of Illinois, the Bolshoi Ballet, Joffrey Ballet, San Francisco Ballet, and the Contemporary Chamber Players, as well as performing in Chicago's Theatres and pit orchestras.

It is perhaps his talent as a fine arranger and composer which has had the most influence on the Chicago Brass Quintet. Mr. Mattern has added much to the brass literature with his highly respected arrangements and original compositions including *Sonata Breve* and *Fanfare and Flourishing*, all published by Crown Music.

Robert Bauchens, tuba, is also one of the original founding members of the Chicago Brass Quintet. He has been a member of Chicago's Lyric Opera for over twenty years, as well as performing with the Orchestra of Illinois, and the Jof-