

# Preparing to Hear Masterworks

The Hopkins Center's 2018-19 performing arts season features great works of music performed by internationally renowned artists. These 4-week mini-classes will build foundations with which listeners may more acutely savor the music performed at each of 5 Spaulding Auditorium concerts. Through a consideration of cultural and historical contexts, some score perusal, and careful listening, our understanding and appreciation of this music will grow and deepen.

\$95 per session

Faculty: Mark Nelson

Register: [www.uvmusic.org](http://www.uvmusic.org)

or (603) 448-1642

## Peerless West African Musicians: Youssou N'Dour (Oct. 23) and Mamadou Diabate (Nov. 7)

Thursday, 1:30 - 3:30, October 18 - November 8

Senegalese musician N'Dour has won international acclaim for his music's compelling eclectic blend of traditional West African styles, jazz, hip hop, Cuban rumba, and rock. Diabate, a native of Burkina Faso, is a master of the balafon (a West African xylophone); his music also effects a synthesis of traditional West African and diverse European pop and jazz idioms. We will consider the rich burgeoning of Afro-pop in the last fifty years, and explore some of the many recordings by these pioneering masters.

## Johannes Brahms, A German Requiem (St. Thomas Nov. 6 & Handel Society Nov. 13)

Wednesday, 1:30 - 3:30, October 24 - November 14

Brahms' Requiem is one of the central pieces of the choral music repertoire. We will examine its provenance, structure, and expressive content.

## Shanghai Quartet (Feb. 5)

Thursday, 1:30 - 3:30, January 17 - February 7

The Shanghai Quartet has built its reputation around the integration of East Asian and Western European musical styles. The centerpiece of its Hopkins Center concert is a newly re-worked quartet by acclaimed Chinese composer Tan Dun.

## Mitsuko Uchida (Apr. 25), three sonatas by Franz Schubert

Thursday, 1:30 - 3:30, April 4, 11, 18, May 2

Towards the end of his life, Schubert turned to the piano sonata as a vehicle for both profound (often anguished) expression and striking musical innovation. Mitsuko Uchida's program begins with the early Sonata in E-flat Major and then turns to two sublime late works, the Sonatas in a minor and A Major.

