

# University Musical Society

of the University of Michigan

2002 Winter Season

## Event Program Book

Tuesday, March 5 through Wednesday, March 20, 2002

### General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

### St. Petersburg Philharmonic Orchestra 5

Tuesday, March 5, 8:00pm  
Hill Auditorium

### Guthrie Theater 19

#### Eugene O'Neill's *Ah, Wilderness!*

Friday, March 8, 8:00pm  
Power Center

### Guthrie Theater 29

#### Eugene O'Neill's *Ah, Wilderness!*

Saturday, March 9, 8:00pm  
Power Center

### Los Muñequitos de Matanzas 31

Friday, March 15, 8:00pm  
Hill Auditorium

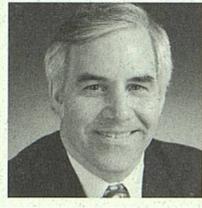
### The Tallis Scholars 35

Tuesday, March 19, 8:00pm  
St. Francis of Assisi Catholic Church

### Da Camera of Houston 43

#### *Epigraph for a Condemned Book*

Wednesday, March 20, 8:00pm  
Power Center



## *Dear UMS Patrons,*

Thank you very much for coming to this performance. UMS greatly appreciates your support, especially during what has been a challenging season for us and for many other arts organizations in light of September 11. We are fortunate to have a dedicated, talented, and generous Board of Directors providing leadership to UMS during this time.

Indeed, six members of the UMS Board of Directors have special connections to events and activities occurring during this time in March. We are grateful to **Lester Monts**, Senior Vice Provost of the University of Michigan, for his office's support of the concert by Los Muñequitos de Matanzas; to **Clayton Wilhite**, managing partner of CFI Group, for their sponsorship of the Saturday Guthrie Theater performance; and to Board Chair **Beverley Geltner** and her husband Gerson for their underwriting of the Da Camera of Houston/Baudelaire concert.

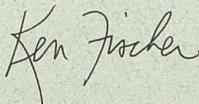
UMS Board member **Kathleen Charla** is the underwriter of the St. Petersburg Philharmonic Orchestra concert. A recently retired president of her own marketing firm, Kathleen moved from Detroit to Ann Arbor to be closer to UMS and to our community's rich cultural life. A student of Slavic linguistics and a fan of Russian art and music, Kathleen, who speaks fluent Russian, met Yuri Temirkanov, conductor of the Philharmonic, during one of his visits to Ann Arbor. One thing led to another, and now Kathleen is applying her multitude of skills and passions to help organize the International Winter Festival Arts Square in St. Petersburg. This year's fourth Festival (December 27, 2002-January 7, 2003) will be the first official celebration of the 300th anniversary of the founding of the city of St. Petersburg. Congratulations on your work with the Festival, Kathleen, and thank you for your support of the St. Petersburg concert.

**Dr. Alberto Nacif** of Brighton makes his living as a physician. Among his loyal patients are many of southeastern Michigan's best-known musicians. If being a doctor is his job, his joy is clearly being host of WEMU's hugely popular Latin music program "Cuban Fantasy," which airs each Monday between 7-9 p.m. on 89.1 FM. In the mid-1990s, Alberto came to us with a challenge, saying, "If UMS will bring to our community in

live performance the best artists I feature on my radio program, I will guarantee a packed house.” Sure enough, when UMS brought Tito Puente, Arturo Sandoval, and Jerry Gonzales and the Ford Apache Band to Ann Arbor in 1996 for our first-ever Latin Jazz Summit, Hill Auditorium was completely sold out. The same has been true for Buena Vista Social Club, Afro-Cuban All-Stars, Celia Cruz, and the other Latin performers UMS has featured over the years. We thank Alberto for all of the support he’s given UMS in the past and for what he’s done to encourage his listeners to attend the performance by Los Muñequitos de Matanzas this month at Hill and the Afro-Cuban Dance Party with Celia Cruz and Albita at the EMU Convocation Center on April 6.

Much attention is now on Detroit with UMS’ decision to hold three of our Choral Union concerts at Orchestra Hall in Detroit next year. Detroit native **Helen Love** is one of the city’s biggest boosters. Several years ago, just prior to her retirement as Director of Community Relations at Ford Motor Company, Helen saw her dream come true with the publication of a book she inspired titled *Global Journeys in Metro Detroit: A Multicultural Guide to the Motor City*. Published in collaboration with New Detroit, Inc., *Global Journeys* is a travel guide that not only invites one to explore the rich mixture of cultures in metro Detroit but also helps one better understand and appreciate the variety of people living here. We are proud of Helen for this achievement. I encourage you to purchase a copy at your favorite bookstore so that you can discover the rich cultural treasures in the Detroit area.

I’m always interested in hearing from you about your experiences with UMS. If you don’t see me in the lobby, feel free to call me at 734.647.1174 or drop me an e-mail message at [kenfisch@umich.edu](mailto:kenfisch@umich.edu). Thanks again for coming.



Kenneth C. Fischer  
*President*

CONGRATULATIONS AND APPLAUSE  
FOR  
MAESTRO YURI TEMIRKANOV  
THE ST. PETERSBURG  
PHILHARMONIC ORCHESTRA  
LEIF OVE ANDSNES

AND  
UMS



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Photo by Vadim Makarov • www.vad1.com

## UMS Educational Events through Friday, March 22, 2002

All UMS educational activities are free and open to the public unless otherwise noted (\$).  
Please visit [www.ums.org](http://www.ums.org) for complete details and updates.

### Guthrie Theater

#### Workshop

"The Guthrie Speaks: Play Discussion" with members of the Guthrie Theater company. Discussion on the upcoming performances of *Ah, Wilderness!*, the legacy of Eugene O'Neill, and about life in the theater today.  
Thursday, March 7, 7:00 p.m.  
Ann Arbor District Library, Auditorium, Basement Level.

#### UMS Performing Arts Workshop

"Once Upon a Time: Bringing Fairy Tales to Life" with Sean Layne, Kennedy Center Theatre Educator. An exploration of the structure of fairy tales and presentation of a simple technique for creating original fairy tales in the classroom.  
Monday, March 11, 4:30-7:30 p.m.  
Washtenaw Intermediate School District. (\$)

### Los Muñequitos de Matanzas

#### Master Class

"Rumba and Yoruba Dance" with company members of Los Muñequitos de Matanzas. Saturday, March 16, 11:00 a.m.-12:30 p.m. U-M School of Dance, Betty Pease Studio.

#### Interview and Demonstration

with company members of Los Muñequitos de Matanzas, moderated by Alberto Nacif, music educator and host of WEMU's "Cuban Fantasy." Saturday, March 16, 1:30-2:30 p.m. International Institute, Room 1636, School of Social Work Building, 1080 S. University.

### Da Camera of Houston

#### Study Club #4

Ross Chambers, U-M Marvin Felheim Distinguished Professor of French and Comparative Literature, discusses Charles Baudelaire's masterpiece, *Flowers of Evil*. Naomi André,

U-M Professor of Musicology, will highlight connections between the featured music and the related text. For registration information, please contact Dichondra Johnson at 734.615.6739. Tuesday, March 12, 7:00 p.m. Michigan League, Koessler Room.

#### Brown Bag Lunch

with Sarah Rothenberg, Artistic Director, Da Camera of Houston, Jennifer Tipton, Lighting Designer, and Chris Kondek, Video Artist. Tuesday, March 19, 12 noon. Institute for the Humanities, Conference Room, Second Floor, Comerica Bank Building, corner of Thayer and N. University.

#### Meet the Artists

Post-performance discussion from the stage with artists from *Epigraph for a Condemned Book*. Wednesday, March 20. Lydia Mendelssohn Theatre.

UMS  
and  
Kathleen Charla  
present

# St. Petersburg Philharmonic Orchestra

YURI TEMIRKANOV, *Music Director and Principal Conductor*

Leif Ove Andsnes, *Piano*

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## Program

Tuesday Evening, March 5, 2002 at 8:00  
Hill Auditorium, Ann Arbor, Michigan

*Modest Mussorgsky,  
Orchestration by  
Nikolai Rimsky-Korsakov*

## **Prelude to *Khovanshchina*, "Dawn Over the Moscow River"**

*Sergei Rachmaninoff*

## **Piano Concerto No. 1 in f-sharp minor, Op. 1**

Vivace  
Andante  
Allegro vivace

MR. ANDSNES

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

*Dmitri Shostakovich*

## **Symphony No. 5 in d minor, Op. 47**

Moderato  
Allegretto  
Largo  
Allegro non troppo

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Forty-seventh  
Performance  
of the 123rd Season

123rd Annual  
Choral Union Series

*The photographing or  
sound recording of this  
concert or possession of  
any device for such  
photographing or sound  
recording is prohibited.*

This performance is presented with the generous support of Kathleen Charla.

Additional support provided by media sponsor WGTE.

The piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

The St. Petersburg Philharmonic Orchestra appears by arrangement with ICM Artists, Ltd.

Mr. Andsnes appears by arrangement with IMG Artists, New York, NY.

**Large print programs are available upon request.**

**Prelude to *Khovanshchina*,  
“Dawn Over the Moscow River”**

Modest Mussorgsky

*Born March 21, 1839 in Karevo,  
Pskov district, Russia*

*Died March 28, 1881 in St. Petersburg*

Orchestration by Nikolai Rimsky-Korsakov

*Born March 18, 1844 in Tikhvin, near  
Novgorod, Russia*

*Died June 21, 1908 in Liubensk, near  
St. Petersburg*

*Tonight marks the seventh UMS performance of Modest Mussorgsky’s “Dawn Over the Moscow River.” The Philadelphia Orchestra gave the UMS première of Khovanshchina in May 1938.*

Soon after completing his first opera, *Boris Godunov*, Mussorgsky began work on a second one, which he called *Khovanshchina*. The title, not easy for English speakers to pronounce, is even harder to translate. The word is derived from the name Khovansky, borne by two of the opera’s protagonists (father and son), and can be rendered approximately as “The world of the Khovanskys,” “The times of the Khovanskys,” or “The ways of the Khovanskys.” The older Prince Khovansky, Ivan, is a conservative Russian leader, opposed by Prince Vasily Golitsyn, head of a progressive faction. Their conflict is part of the complex political situation at the end of the seventeenth century, preceding the reign of Czar Peter the Great. Mussorgsky conducted extensive historical research on this period before writing the libretto of his opera. (In *Boris*, he used Pushkin’s drama as his starting point. In *Khovanshchina*, however, there was no literary source for him to rely on; the drama was created directly from the history books.)

“Dawn Over the Moscow River” is Mussorgsky’s own title for the prelude. It is based on a single melody of strong Russian flavor. In the course of the prelude, this melody gradually grows in intensity and then fades back into silence.

There has been a lot of controversy about the relationship of this prelude to the opera. After all, *Khovanshchina* is a rather gloomy work about the struggle of various political parties for control over Russia, while the prelude is a gentle lyrical piece with no hints at dramatic conflicts of any kind. The theme of the prelude returns only once in the opera, in the portions completed by Mussorgsky, and the symbolic meaning of that quote is not entirely clear.

Traditional Russian and Soviet historiography held that the peaceful prelude symbolized the reign of Peter’s, supposedly a golden age that put an end to decades of political turmoil and laid the groundwork for a modern, more Europeanized Russia. But that doesn’t seem to have been Mussorgsky’s view. He was keenly aware that Peter’s Russia had been a repressive police state that dealt with the warring factions by suppressing them all. It is telling that Mussorgsky chose not to include Peter among the opera’s characters (although the future Czar’s guards do appear). He portrayed each of the other characters with great empathy, not siding with any but understanding them all, never losing sight of the complex human emotions beneath the political surface.

In general, Mussorgsky had no illusions about political progress, as we know from a much-quoted letter he wrote to Vladimir Stasov (the critic who was a major influence on the group of composers known as the “Mighty Five,” to which Mussorgsky belonged, and who had initially suggested the topic to the composer). Mussorgsky explained to Stasov that as far as he was concerned, there could be no talk of progress “as long as the

people themselves could not see with their own eyes what was being done to them and as long as they did not formulate their own will as to what should happen to them.” Mussorgsky did not believe in reforms, even in positive ones, if they came from above, against the will of the people.

The meaning of the prelude, then, if it can be put into words at all, is an abstract expression of hope for a better world, a dream of happiness that never comes true in the opera, or—according to Mussorgsky’s pessimistic philosophy—in the world.

## Piano Concerto No. 1 in f-sharp minor, Op. 1

Sergei Rachmaninoff

*Born April 1, 1873 in Semyonovo, Russia*

*Died March 28, 1943 in Beverly Hills, California*

*Tonight marks the second UMS performance of Sergei Rachmaninoff’s Piano Concerto No. 1. Pianist Bella Davidovich and the Philadelphia Orchestra gave the UMS première of the Concerto on May 1, 1982.*

In Russian schools, the highest grade a student can receive is a five, to which, in exceptional cases, a plus sign can be added. Therefore, the event that took place at a harmony examination at the Moscow Conservatory in 1887 can certainly be called unusual. The committee, which included Piotr Ilyich Tchaikovsky, had just heard a fourteen-year-old student named Sergei Rachmaninoff who had by far exceeded the requirements of the class. In addition to the simple harmonic exercises called for, the boy played some original compositions he had written. Professor Tchaikovsky took the examination book and added three more plus signs to the “5+” already there—one on top, on below, and one behind.

“My fate as a composer was, as it were, officially sealed,” Rachmaninoff recalled many years later. The youngster entered Sergei Taneyev’s class as a student of composition, and soon became the star of the conservatory, even though he had the equally brilliant Alexander Scriabin as one of his classmates. The year Rachmaninoff graduated with the highest honors (1893), his one-act opera *Aleko* was performed in a double bill shared with Tchaikovsky’s *Iolantha*. Having his work on the same program with one by Russia’s leading composer, at the Bolshoi Theatre no less, was enough to launch the twenty-year-old’s career. The former star student soon became the most prominent Russian musician of his generation, much sought after as a composer, pianist and conductor until his departure from Russia in the wake of the October Revolution of 1917.

*Piano Concerto No. 1* was Rachmaninoff’s first large-scale work, and the first composition he deemed worthy of an opus number. It was written while Rachmaninoff was still a student at the Conservatory, in 1890-91. Rachmaninoff performed the first movement with the school orchestra in 1892, but surprisingly, there is no evidence that he ever played the entire concerto again until he revised it in 1917, although others certainly did. In fact, in 1899, Rachmaninoff turned down an invitation to perform the work in London, as he thought it was not good enough. (Henry Wood, the conductor, disagreed and performed the work anyway with another pianist.)

For his part, Rachmaninoff preferred to write another concerto between 1900-01, his universally popular *Piano Concerto No. 2*. Yet he did not forget about *No. 1*, and continued to entertain plans of revising it. On April 12, 1908, he wrote to a friend: “I have three pieces that frighten me: the First Concerto, the Capriccio, and the First Symphony. I should very much like to see all these in a corrected, decent form.”

The *Capriccio on Gypsy Themes* is a weak and now almost entirely forgotten work, and the première of *Symphony No. 1* was the single most devastating fiasco of Rachmaninoff's life. The composer never touched these two pieces again. He did eventually get around to revising his *Piano Concerto No. 1*, however. The moment came twenty-six years after the original version, in the politically turbulent and artistically fallow year 1917. This revision, his last major undertaking before he left Russia for good at the end of the year, was rather extensive, involving recomposition of a large portion of the work, partial reorchestration and a great many changes of detail. In the new version, the youthful energy of the seventeen-year-old is combined with the experience of a mature composer whose catalog had in the meantime reached Op. 39. The writing, although clearly influenced by the concertos of Schumann, Tchaikovsky and Grieg, nevertheless bears the unmistakable stamp of Rachmaninoff's own personality. Virtuoso brilliance and lyrical expansiveness go hand in hand in this concerto. Rachmaninoff is usually described as a conservative composer; yet innovation is not entirely absent, as in the changing meters of the last movements, introduced in the 1917 revision.

Rachmaninoff hoped that in its revised form, the concerto might share in the success of his *Piano Concerto No. 2* and *Piano Concerto No. 3*. But his expectations were not fulfilled. As he later wrote in a letter to Alfred Swan, a musicologist and friend:

I have rewritten my First Concerto; it is really good now. All the youthful freshness is there, and yet it plays itself so much more easily. And nobody pays any attention. When I tell them in America that I will play the First Concerto, they do not protest, but I can see by their faces that they would prefer the Second or Third.

Still, as Rachmaninoff biographer Geoffrey Norris observed, "The First is a very different piece [from the Second or the Third]; the characteristic melodies, if less remarkable, are there, but they are combined with a youthful vivacity and impetuosity which were very soon to be replaced by the more somber melancholy and wistfulness of the later works."

## Symphony No. 5 in d minor, Op. 47

Dmitri Shostakovich

Born September 25, 1906 in St. Petersburg,  
Russia

Died August 9, 1975 in Moscow

Tonight marks the tenth UMS performance of Dmitri Shostakovich's *Symphony No. 5*. The Boston Symphony Orchestra gave the UMS première of *Symphony No. 5* under the baton of Serge Koussevitzky in December 1940.

One of the most frequently performed symphonies from the twentieth century, Shostakovich's *Symphony No. 5* has certainly achieved the status of a modern classic. Western audiences have long admired its great dramatic power and melodic richness. But the history of the work and its deeply ambiguous Russian context reveal additional layers of meaning that, sixty-four years after the première, we are just about beginning to understand.

Shostakovich wrote *Symphony No. 5* in what was certainly the most difficult year of his life. On January 28, 1936, an unsigned editorial in the *Pravda*, the daily paper of the Communist Party, brutally attacked his opera *Lady Macbeth of the Mtsensk District*, denouncing it as "muddle instead of music." This condemnation resulted in a sharp decrease of performances of Shostakovich's music for about a year. What was worse, Shostakovich, whose first child was born in

May 1936, had to live in constant fear of further reprisals.

However, the Party soon realized that the country's musical life couldn't afford to lose its greatest young talent, so Shostakovich was granted a comeback. Less than a year after being forced to withdraw his *Symphony No. 4*, Shostakovich heard his *Symphony No. 5* premièred with resounding success in Leningrad on November 21, 1937. By that time, however, the "Great Terror" had begun: political show trials resulting in numerous death sentences and mass deportations to the infamous labor camps. The Great Terror claimed the lives of some of the country's greatest artists such as the poet Osip Mandelstam, the novelist Isaac Babel, and the theater director Vsevolod Meyerhold; Shostakovich was miraculously spared.

Could it be that the qualities in *Symphony No. 5* that are so admired today were the same ones that saved the composer's life then? Shostakovich clearly made a major effort to write a "classical" piece here, one that would be acceptable to the authorities and was as far removed from the avant-gardistic *Symphony No. 4* as possible. Whether that makes it "A Soviet Artist's Creative Response to Just Criticism," as it was officially designated at the time, is another question. The work is so profound and sincere as to transcend any kind of political expediency. The symphony was definitely a response to *something*, but not in the sense of a chastised schoolboy mending his ways—rather as a great artist reacting to the cruelty and insanity of the times.

A lot of ink has been spilled over the "meaning" of this symphony. That Shostakovich had a special message to communicate becomes clear at the very beginning, when the usual Allegro is replaced by a brooding first movement that stays in a slow tempo for half its length. (Shostakovich opened most of his later symphonies—Nos. 6, 8, and 10—in a similar way, making

a habit of avoiding fast first movements.)

The energetic dotted motif at the beginning of *Symphony No. 5* is, no doubt, dramatic and ominous. A second theme, played by the violins in a high register, is warm and lyrical but at the same time eerie and distant. The music seems hesitant, until the horns begin a march theme that leads to motivic development and a speeding up of the tempo. It is not a funeral march, but it is not exactly triumphant either. Reminiscent of some of Mahler's march melodies but even grimmer, its harmonies modulate freely from key to key which gives the march an oddly sarcastic character. At the climactic point of the march, the two earlier themes return. The dotted rhythms from the opening are even more powerful than before, but the second lyrical theme, now played by the flute and the horn to the soothing harmonies of the harp, has lost the edge it previously had and brings the movement to a peaceful, almost otherworldly close.

The brief second-movement Scherzo brings some relief after the preceding drama. Its Ländler-like melodies again bespeak Mahler's influence, both in the Scherzo proper and the Trio, whose theme is played by a solo violin and then by the flute.

The third movement is an expansive "Largo" in which the brass is silent and the violins are divided not into two sections as usual but three. It begins with an *espressivo* melody, scored for strings only. Two flutes and harp play the next subject, in which the first movement's march rhythm is transformed into a lament. The oboe, the clarinet, and the flute intone desolate solo melodies, interspersed with a near-quote from a Russian Orthodox funeral chant, played by the strings. The tension grows and finally erupts, about two-thirds through the movement; the opening melody then returns in a passionate rendering by the cello section in a high register. At the end, the music falls back into the lament mode

of the earlier woodwind passages.

Generally accepted as the greatest of the symphony's movements, the "Largo" was widely understood as a lament for the Soviet Army marshal Mikhail Tukhachevsky, who fell victim to the Stalinist purges in 1937, at the very time Shostakovich was working on his symphony. (Tukhachevsky had been a benefactor and a personal friend of the composer's.) At the first performance, many people wept openly during the "Largo," perhaps thinking of their own loved ones who had disappeared.

The last movement finally resolves the tensions that have built up in the first three movements (or so it seems at first) by introducing a march tune that is much simpler and more straightforward than most of the symphony's earlier themes. Yet after an exciting development, the music suddenly stops on a set of harsh *fortissimo* chords, and a slower, more introspective section begins with a haunting horn solo. Musicologist Richard Taruskin has shown that this section quotes from a song for voice and piano on a Pushkin poem ("Vozrozhdenie" or "Rebirth," Op. 46, No. 1) Shostakovich had written just before *Symphony No. 5*. ("Delusions vanish from my wearied soul, and visions arise within it of pure primeval days," says Pushkin's poem.) This quiet intermezzo ends abruptly with the entrance of the timpani and snare drum, ushering in the recapitulation of the march tune, played at half its original tempo. Merely a shadow of its former self, the melody is elaborated contrapuntally until it suddenly alights on a bright D-Major chord in full orchestral splendor, which then remains unchanged for more than a minute, until the end of the symphony.

The official interpretation of *Symphony No. 5* was propounded by the novelist Alexey Tolstoy, who, even though he was a count (and a relative of Lev Tolstoy) was loyal to the Soviet regime. In an influential

article, Count Tolstoy viewed the symphony as a kind of musical *Bildungsroman* (a literary genre describing a person's evolution in terms of education, experience, social consciousness, etc.) This interpretation was echoed in an often-quoted article published under Shostakovich's name but probably not written by him:

The theme of my symphony is the formation of a personality. At the center of the work's conception I envisioned just that: a man in all his suffering.... The symphony's finale resolves the tense and tragic moments of the preceding movements in a joyous, optimistic fashion.

Yet critics—even Soviet ones—have had an extremely hard time reconciling this with what they actually heard. The famous passage in *Testimony*, Shostakovich's purported memoirs as edited (and significantly tampered with) by Solomon Volkov, reflects a radically different view:

It's as if someone were beating you with a stick and saying, "Your business is rejoicing, your business is rejoicing," and you rise, shaky, and go marching off, muttering, "Our business is rejoicing, our business is rejoicing."

As Taruskin has noted, this interpretation was actually shared by many people present at the première, who had serious doubts about the "optimism" of the finale. To some, this was a flaw in the work, to others, its greatest strength and hidden message. On both sides of the political fence, it was felt that the finale did not entirely dispel the devastating effects of the third-movement "Largo."

As a matter of fact, writing a triumphant finale had never been an easy thing to do since Beethoven's *Symphony No. 5*. That masterpiece has inspired later composers to devote *their* fifth symphonies to human

tragedies on a large scale, as in the case of Tchaikovsky, Mahler, and Sibelius. Yet none of the finales in those symphonies can be described as unambiguously “triumphant” as Beethoven’s was, a fact that obviously cannot be blamed on politics alone. (Other reasons had to do with the pessimistic side of the Romantic mindset and the increasing complexity of the world surrounding the artist.) In Shostakovich’s case, at any rate, politics clearly complicated an already difficult artistic issue even further. The “meaning” of the music can rarely be put into words, and under normal circumstances, there would be no need to even try. The circumstances under which Shostakovich wrote his *Symphony No. 5* were, however, far from normal. The powers-that-be demanded triumphant optimism of the composers, and failure to deliver it could result in severe criticism and worse. Even so, and despite the efforts of those who have tried to cast Shostakovich as either a Communist sympathizer or a secret dissident, the music resists simple black-and-white labels.

Shostakovich’s generation had grown up around the time of the 1917 revolution and had never known a political reality other than Communism. In the 1920s, they naturally believed in the better world the Communists had promised. It did seem at first that the new power was in many ways a real improvement over the Czarist regime. Yet by the time of the Stalinist purges at the latest, many of the country’s best minds had become profoundly disillusioned, in view of the enormous sacrifices in human lives that the Party was trying to pass off as the price of progress. They were facing a horrible situation, but saw no viable political alternatives for the country. Voicing the slightest dissent with the regime, of course, resulted in instant deportation and, possibly, death. The irreconcilable conflict between hopes and realities was a defining factor of people’s mentalities, and perhaps Shostakovich’s

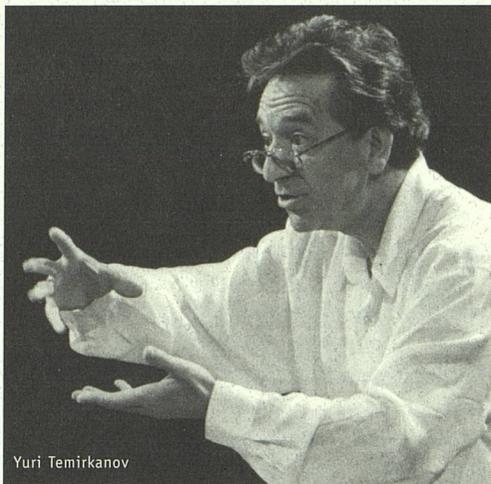
*Symphony No. 5* can best be seen as a gripping expression of that conflict.

*Program notes by Peter Laki.*

**Y**uri Temirkanov is recognized on every continent as one of the most talented conductors of his generation. He was named Music Director and Principal Conductor of the St. Petersburg Philharmonic Orchestra in April 1988, succeeding the legendary Evgeny Mravinsky. Appointed Music Director of the Baltimore Symphony in 1999, he also serves as Principal Guest Conductor of the Danish National Radio Symphony Orchestra and Conductor Laureate of London’s Royal Philharmonic. He is a regular guest conductor of the major orchestras of Europe and Asia and enjoys an equally acclaimed reputation among the leading orchestras of the US.

Born in 1938 in the Caucasus city of Nal’chik, Yuri Temirkanov began his musical studies at the age of nine. When he was thirteen, he attended the Leningrad School for Talented Children to continue his studies in violin and viola. Upon graduation from the Leningrad School, he attended the Leningrad Conservatory, where he completed his studies in viola. He returned to the Conservatory to study conducting and graduated in 1965. During his post-graduate studies, Mr. Temirkanov served as Assistant Conductor of the Leningrad Philharmonic under Evgeny Mravinsky.

In 1966, Mr. Temirkanov was named a conductor of the Maly Opera and Ballet Theatre in Leningrad. In 1967 he won the prestigious Moscow National Conducting Competition which, thirty years before, had launched the careers of a galaxy of Russian conductors, including Mravinsky and Rachlin. Temirkanov was immediately invit-



Yuri Temirkanov

ed by conductor Kiril Kondrashin to tour the US with the Moscow Philharmonic Orchestra and the legendary violinist David Oistrakh. In 1968 he was appointed Principal Conductor of the Leningrad Symphony Orchestra, where he remained until his appointment as Music Director of the Kirov Opera and Ballet in 1976. During this time, Mr. Temirkanov not only conducted, but staged, two operas, Tchaikovsky's *Queen of Spades* and *Eugene Onegin*. These productions continue in the repertoire of the Kirov Opera and Ballet.

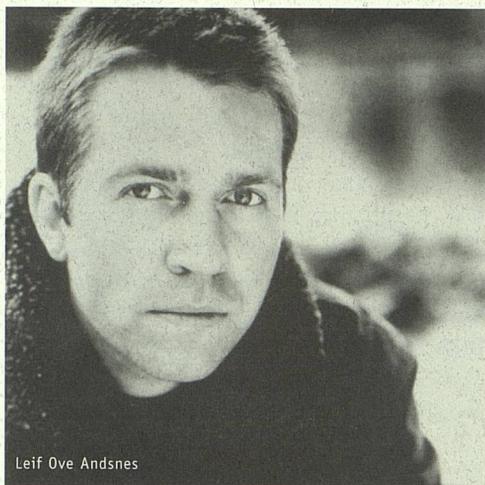
Mr. Temirkanov led the Philadelphia Orchestra regularly between 1975 and 1980. In January 1986, he made a historic appearance with the New York Philharmonic, becoming the first Soviet conductor to visit the US following the renewal of the Soviet/American Cultural Exchange Agreement. He has since returned many times to conduct the New York Philharmonic and the Philadelphia Orchestra along with appearances at the Boston Symphony, the Los Angeles Philharmonic and the San Francisco Symphony. He conducted the first concerts of his tenure with the Baltimore Symphony in January 2000 to great success.

In 1988, Mr. Temirkanov began a long-term exclusive relationship with the BMG/RCA recording labels. His numerous recordings with The Royal Philharmonic Orchestra include the complete ballets of Stravinsky and the symphonies of Tchaikovsky. His many recordings with the St. Petersburg Philharmonic include the works of Shostakovich, Prokofiev, Rachmaninoff, Berlioz, Ravel and Sibelius. Mr. Temirkanov's extensive tours with the St. Petersburg Philharmonic Orchestra have been highlighted by celebrated performances in Japan, Asia, Europe, South America and throughout the US.

*Tonight's performance marks Yuri Temirkanov's fourth appearance under UMS auspices. Mr. Temirkanov made his UMS debut in February 1977 leading the Leningrad Symphony Orchestra in Hill Auditorium.*

Pianist **Leif Ove Andsnes** is one of the most sought after artists of his generation. Highlights of his 2001/02 season include a series of five concerts with the London Symphony Orchestra at the Barbican in London, an appearance at the St. Petersburg Festival with Yuri Temirkanov and the St. Petersburg Philharmonic, performances with the Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Tonhalle Orchestra and Vienna Symphony, and tours of Australia and Japan. The season also includes a US tour with violinist Christian Tetzlaff, with whom he will perform in cities including Vancouver, Seattle, San Francisco, Aspen, Philadelphia and New York.

The 2002/03 season will see Mr. Andsnes give recitals in cities from London, Paris, Amsterdam, Brussels, Rome and Oslo to New York, Kuala Lumpur, Tokyo and Seoul. Other engagements in 2002/03 include per-



Leif Ove Andsnes

formances with the New York Philharmonic, Philadelphia Orchestra, Dallas Symphony, Berlin Philharmonic (with both Jansons and Boulez), Concertgebouw Orchestra, and European tours with the Deutsche Kammerphilharmonie and the Mahler Chamber Orchestra.

Leif Ove Andsnes is a staunch champion of chamber music and serves as Co-Artistic Director of the Risor Chamber Music Festival in Norway, an event which every year draws some of the most esteemed classical performers to Norway, such as Ian Bostridge, Barbara Hendricks, Maxim Vengerov and Gidon Kremer. He has also participated in leading European and American summer festivals including Aspen, Saratoga, Ravinia, Tanglewood, and New York's Mostly Mozart Festival.

Mr. Andsnes records exclusively for EMI Classics; at the 2000 Gramophone Awards, he received the prize for "Best Concerto Recording" for his disc of Haydn *Piano Concerti Nos. 3, 4 and 11* (released in 1999), which he directed from the keyboard. An album of Liszt piano works is the latest addition to his long discography, which also includes recordings of the Haydn Sonatas, Brahms' *Piano Concerto No. 1* and the Shostakovich and Britten Piano Concerti. In December 2001, Andsnes recorded a new

disc of Grieg solo piano works on Grieg's own piano at the Troidhaugen, Bergen.

*Tonight's performance marks Leif Ove Andsnes' second appearance under UMS auspices. Mr. Andsnes made his UMS debut in January 1997 as piano soloist in Rachmaninoff's Piano Concerto No. 3 with the Detroit Symphony Orchestra.*

**T**he **St. Petersburg Philharmonic Orchestra** is Russia's oldest symphony orchestra. It was formed out of the nineteenth-century "Imperial Music Choir" in 1882 but initially played only for the Imperial Court and in aristocratic circles. As early as October 19, 1917 the ensemble was declared a state orchestra, giving its first public concert in Soviet Russia shortly thereafter, on November 8. A year later the Orchestra was incorporated into the newly founded Petrograd Philharmonic Society, the first concert organization of the USSR. In 1991, just after its home city was renamed, the Orchestra changed its name from the Leningrad Philharmonic to the St. Petersburg Philharmonic. Today it is internationally recognized as one of the world's premiere symphonic ensembles.

The Philharmonic's first principal conductors were Emil Cooper (1921-22) and Nikolai Malko (1926-29). During its earliest years, the orchestra was also conducted by Alexander Glazunov, Serge Koussevitsky, Gregor Fitelberg and Nikolai Tcherepnin, as well as abroad by such figures as Bruno Walter, Oscar Fried, Erich Kleiber, Otto Klemperer and Hans Knappertsbusch. In the 1930s, the orchestra was headed by Alexander Gauk and the Austrian conductor Fritz Stiedry.

From 1938 to 1988, Evgeny Mravinsky was the Orchestra's Music Director, and

during World War II, the Philharmonic continued to give concerts without interruption, even as Leningrad was being evacuated. After 1945, the Orchestra under Mravinsky was active in introducing to Russia important foreign composers and conductors, including Leopold Stokowski, Charles Munch, Andre Cluytens, Igor Markevitch, Josef Krips, Zoltan Kodaly and Benjamin Britten. In 1946, it undertook the first tour of the West by a Soviet orchestra.

The St. Petersburg Philharmonic has played a major role in furthering the careers of Russian and Soviet composers. The orchestra premièred Shostakovich's *Symphony No. 1* in 1926, bringing immediate international attention to the nineteen-year-old composer, whose close association with the Philharmonic—which went on to première seven more of his symphonies—continued until his death in 1975. In 1988, Yuri Temirkanov was appointed Music Director and Principal Conductor of the St. Petersburg Philharmonic. Mariss Jansons held the post of Associate Principal Conductor from 1985-2000.

Among the Orchestra's recent tours have been visits to the major European festivals, including highly acclaimed performances in Salzburg, Lucerne, Edinburgh and London

(at the Proms). It participated in many events marking the centennial of Tchaikovsky's death in 1993, including three concerts at Carnegie Hall as part of its American tour that year.

The St. Petersburg Philharmonic and Yuri Temirkanov have recorded much of the central Russian repertoire for BMG Classics/RCA Victor Red Seal. Among Maestro Temirkanov's recent recordings are Prokofiev's oratorio *On Guard for Peace*, and Shostakovich's *Symphony No. 13* and oratorio *The Song of the Woods*. The Philharmonic and Mariss Jansons have recorded the complete Rachmaninoff Symphonies and Piano Concerti (with Mikhail Rudy) for EMI. Recent releases include Rachmaninoff's *Symphonic Dances* and *Symphony No. 3* with Maestro Jansons (EMI Classics), and Mahler's *Symphony No. 6* with Thomas Sanderling (Real Sound).

*Tonight's performance marks the St. Petersburg Philharmonic Orchestra's eighth appearance under UMS auspices, including four appearances under its former name of the Leningrad Philharmonic Orchestra. The Orchestra made its UMS debut in November 1962 under the direction of Maestro Eugen Mravinsky.*

## St. Petersburg Philharmonic Orchestra

YURI TEMIRKANOV, *Music Director and Principal Conductor*

### First Violin

Sergei Girchenko,  
*Concertmaster*  
Lev Klytchkov  
Alexandre Zolotareov  
Valentin Loukine  
Yuri Ouchtchapovski  
Serguei Teterine  
Natalia Sokolova  
Olga Rybaltchenko  
Alexandre Rikhter  
Vadim Selitski  
Grigori Sedoukh  
Nikolai Tkatchenko  
Renata Bakhrakh  
Tatiana Makarova  
Dmitry Petrov  
Konstantin Rassokhine  
Jana Gerasimova  
Vladislav Pesin

### Second Violin

Mikhail Estrine, *Principal*  
Arkadi Naiman  
Boris Kouznetsov  
Arkadi Malein  
Lioudmila Odintsova  
Janna Proskourova  
Tatiana Chmeleva  
Anatoli Babitski  
Nikolai Dygodziouk  
Tamara Tomskaia  
Olga Kotliarevskaia  
Dmitry Koryavko  
Konstantin Basok  
Anton Iliuinin  
Rustem Suleimanov

### Viola

Andrei Dogadine,  
*Principal*  
Iouri Dmitriev  
Vladimir Ivanov  
Artour Kossinov  
Yuri Anikeev  
Alexei Lioudevig  
Alexandre Chelkovnikov  
Grigori Meerovitch  
Elena Panfilova  
Alexei Bogorad  
Dmitri Kossolapov  
Konstantin Bitchkov  
Roman Ivanov  
Mikhail Anikeev

### Cello

Dmitri Eremin,  
*Principal*  
Valeri Naidenov  
Serguei Tcherniadiev  
Alexei Vassiliev  
Iossef Levinzon  
Iaroslav Tcherenkov  
Kirill Arkhipov  
Victor Ivanov  
Taras Trepel  
Alexandre Kulibabin

### Bass

Gurman Loukianine,  
*Principal*  
Alexandre Chilo  
Rostislav Iakovlev  
Oleg Kirillov  
Mikhail Glazatshev  
Nikolai Tchaoussov  
Alexei Ivanov  
Alexei Tchoubathchine  
Nikolai Syrai

### Flute

Marina Vorojtsova,  
*Principal*  
Igor Kotov  
Olga Viland  
Olesia Tertichnaia  
Oleg Mikhailovski

### Oboe

Rouslan Khokholkov,  
*Principal*  
Petr Fedkov  
Andrei Poliakov  
Michail Dymskii

### Clarinet

Andrei Kazakov, *Principal*  
Valentin Karlov  
Denis Sukhov  
Igor Guerassimov  
Vladislav Verkovitch

### Bassoon

Oleg Talypine, *Principal*  
Serguei Bajenov  
Yuri Belyansky  
Alexei Silioutine

### Horn

Andrei Gloukhov,  
*Principal*  
Igor Karzov  
Anatoly Surzhok  
Anatoli Moussarov  
Pavel Gloukhov  
Vitali Moussarov

### Trumpet

Igor Charapov, *Principal*  
Mikhail Romanov  
Leonid Korkine  
Alexei Beliaev

### Trombone and Tuba

Maxim Ignatiev, *Principal*  
Dmitri Zorkine  
Vitali Gorlitski  
Denis Nesterov  
Valentin Avvakumov

### Percussion

Valeri Znamensky,  
*Principal Timpani*  
Konstantine Soloviev  
Rouben Ramazian  
Alexandre Mikhailov  
Serguei Antoshkin

### Harp

Anna Makarova  
Elena Serdetchkova

### Piano and Celeste

Valerian Vishnevski

### St. Petersburg Philharmonic Administration

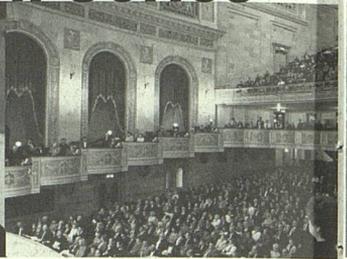
Serguei Tcherniadiev,  
*Director*  
Mikhail Kouniavski, *Chief  
Administrator*  
Alexandre Novikov, *Stage  
Manager*  
Leonid Voronov,  
*Librarian*

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Maria Keith, *Company  
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Richmond Davis, *Stage  
Manager*  
Lara Stokes, *Production  
Assistant*

Announcing the 2002/2003

# 124th Annual Choral Union Series



## Cleveland Orchestra

Franz Welser-Möst conductor  
Heinz Karl Gruber baritone chansonnier  
Wednesday, October 9, 8 pm  
Orchestra Hall • Detroit

### PROGRAM

Beethoven Symphony No. 6 in F Major, Op. 68  
("Pastoral")  
Gruber Frankenstein  
von Suppé Poet & Peasant Overture

## Orquestra de São Paulo

John Neschling conductor  
Sérgio and Odair Assad guitar  
Wednesday, October 30, 8 pm  
Michigan Theater

### PROGRAM

Krieger Passacaglia for the New Millennium  
Castelnuovo-Tedesco Concerto for two guitars and orchestra  
Villa-Lobos Uirapuru  
Guarnieri Symphony No. 2

## Orchestre Philharmonique de Radio France

Myung-Whun Chung conductor  
Roger Muraro piano  
Valerie Hartmann-Clavierie ondes martinot  
Tuesday, November 19, 8 pm  
Orchestra Hall • Detroit

### PROGRAM

Debussy La Mer  
Messiaen Turangalila Symphony

## Boston Pops Esplanade Orchestra

Keith Lockhart conductor  
Special Holiday Concert!  
Sunday, December 8, 6 pm  
Crisler Arena

## Eos Orchestra

Jonathan Sheffer conductor  
The Celluloid Copland:  
Copland's Music for the Movies  
(performed with original films)  
Sunday, February 16, 4 pm  
Michigan Theater

### PROGRAM

Copland New England Countryside (from *The City*)  
Copland Barley Wagons (from *Of Mice and Men*)  
Copland Sunday Traffic (from *The City*)  
Copland Grover's Corners (from *Our Town*)  
Copland Threshing Machines (from *Of Mice and Men*)  
Copland Suite from *The Cummington Story*  
Copland Suite from *The City*  
Copland *Appalachian Spring*

## Vienna Philharmonic

Nikolaus Harnoncourt conductor  
Wednesday, February 26, 8 pm  
Orchestra Hall • Detroit

### PROGRAM

Schubert Symphony No. 4  
Dvořák Symphony No. 9

## EIGHT PERFORMANCES IN ANN ARBOR & DETROIT



### Stuttgart Chamber Orchestra

Dennis Russell Davies conductor

Catherine Malfitano soprano

Alexander Neander mime

Wolfram von Bodecker mime

Thursday, March 6, 8 pm

Michigan Theater

#### PROGRAM

Glass In the Upper Room  
Haydn Symphony No. 49 in d minor  
Bolcom Medusa (world premiere season)

### J.S. Bach's St. John Passion

Gabrieli Consort and Players

Paul McCreesh music director

Saturday, April 19, 8 pm

Michigan Theater

### Questions?

Visit the UMS Choral Union Series Renewal Table at the St. Petersburg Philharmonic Orchestra on Tuesday, March 5. President Ken Fischer and UMS staff will be available to answer your questions. Tables will be located on the main floor and first balcony levels of Hill Auditorium.

Renew your Choral Union subscription for the 2002/2003 UMS Season to guarantee priority for seating when Hill Auditorium reopens in January 2004.

### Three great packages to choose from!

#### Choral Union Series

Cleveland Orchestra	Wed 10/9	8pm	Orch Hall*
Orq de São Paulo	Wed 10/30	8pm	Michigan Theater
Orch de Radio France	Tue 11/19	8pm	Orch Hall*
Boston Pops Holiday	Sun 12/8	6pm	Crisler Arena
Eos Orchestra	Sun 2/16	4pm	Michigan Theater
Vienna Philharmonic	Wed 2/26	8pm	Orch Hall*
Stuttgart Chamber	Thu 3/6	8pm	Michigan Theater
Bach St. John Passion	Sat 4/19	8pm	Michigan Theater

#### Ann Arbor Choral Union Series

Orq de São Paulo	Wed 10/30	8pm	Michigan Theater
Boston Pops Holiday	Sun 12/8	6pm	Crisler Arena
Eos Orchestra	Sun 2/16	4pm	Michigan Theater
Stuttgart Chamber	Thu 3/6	8pm	Michigan Theater
Bach St. John Passion	Sat 4/19	8pm	Michigan Theater

#### Detroit Choral Union Series

Cleveland Orchestra	Wed 10/9	8pm	Orch Hall*
Orch de Radio France	Tue 11/19	8pm	Orch Hall*
Vienna Philharmonic	Wed 2/26	8pm	Orch Hall*

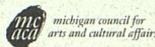
*\*luxury coaches available for all Detroit events*



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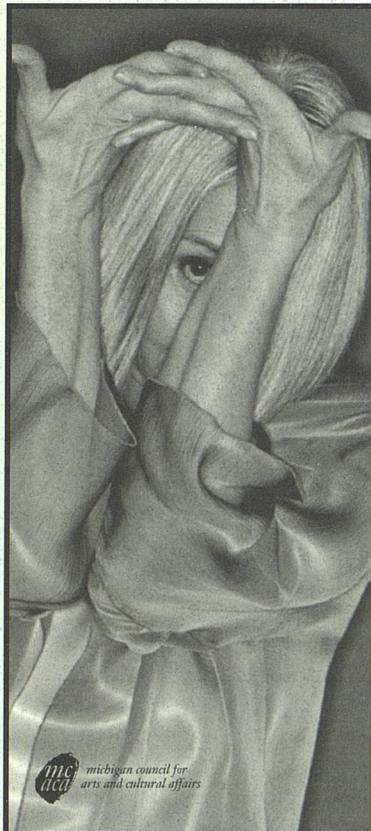
The arts enrich our lives in ways that go beyond the spoken word or musical note. They make us laugh. They make us cry. They lift our spirits and bring enjoyment to our lives. The arts and cultural opportunities so vital to this community are also important to us. That's why Comerica supports the arts. And we applaud those who join us in making investments that enrich peoples lives.

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## **Twyla Tharp Dance**

Twyla Tharp artistic director

Saturday, March 23, 8 pm

Sunday, March 24, 3 pm

Power Center

"In her amazing ability to tap into the very core of the American spirit through dance, Twyla Tharp stands unchallenged as the supreme choreographer of her time." (*Chicago Tribune*) Twyla Tharp Dance, a new company of six remarkable dancers, debuted last summer at the American Dance Festival, winning instantaneous praise. These performances feature two different programs of new repertoire, which are sure to please fans of Twyla Tharp's distinctive style and newcomers alike.

*The Saturday evening performance is sponsored by Pfizer.*

*Media Sponsors WDET 101.9 FM and Metro Times.*



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present

# The Guthrie Theater

JOE DOWLING, *Artistic Director*  
DOUGLAS C. WAGER, *Director*

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## Program

Friday Evening, March 8, 2002 at 8:00  
Power Center, Ann Arbor, Michigan

## Eugene O'Neill's *Ah, Wilderness!*

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Forty-eighth  
Performance  
of the 123rd Season

Second Annual  
International Theater  
Series

*The photographing or  
sound recording of this  
concert or possession of  
any device for such pho-  
tographing or sound  
recording is prohibited.*

This performance is sponsored by Comerica Incorporated.

This is a Heartland Arts Fund Program, with major support from the Wallace-Reader's Digest Fund and the National Endowment for the Arts.

UMS is grateful to the University of Michigan for its support of the extensive educational activities related to this performance.

Additional support provided by media sponsor Michigan Radio.

Special thanks to Tim Grimes and the Ann Arbor District Library for their involvement in this residency.

The Guthrie Theater's Tour of *Ah, Wilderness!* is made possible through a generous gift from Target Stores and Marshall Field's Project Imagine.

**Large print programs are available upon request.**

## Cast

(Understudies are listed in parentheses)

<b>Nat Miller</b>	Nathaniel Fuller (Martin Ruben)
<b>Essie Miller</b>	Margo Skinner (Barbara Kingsley)
<b>Arthur Miller</b>	Sean Michael Dooley (Casey E. Lewis)
<b>Richard Miller</b>	Joe Delafield (Sean Michael Dooley)
<b>Mildred Miller</b>	Tara White (Maggie D'ambrose)
<b>Tommy Miller*</b>	Jack Davis*
<b>Abby Miller*</b>	Maggie D'ambrose*
<b>Sid Davis</b>	Brian Reddy (Martin Ruben)
<b>Lily Miller</b>	Laura Esping (Mary Alette Davis)
<b>David McComber</b>	Martin Ruben (Paul De Cordova)
<b>Muriel McComber</b>	Piper Brooks (Tara White)
<b>Wint Selby</b>	Charles Fraser (Casey E. Lewis)
<b>Belle</b>	Natalie Moore (Piper Brooks)
<b>Norah</b>	Mary Alette Davis (Natalie Moore)
<b>Bartender</b>	Casey E. Lewis (Charles Fraser)
<b>Salesman</b>	Paul De Cordova (Martin Ruben)

*\*Alternate Performances*

<i>Set Designer</i>	Ming Cho Lee
<i>Costume Designer</i>	Zack Brown
<i>Lighting Designer</i>	Allen Lee Hughes
<i>Sound Designer</i>	Scott W. Edwards
<i>Dramaturgy</i>	Michael Thomas Maletic
<i>Voice and Speech Consultant</i>	Sarah Felder
<i>Movement</i>	Marcela Lorca
<i>Stage Manager</i>	Rita D'angelo
<i>Assistant Director</i>	Henry Akona
<i>Assistant Stage Manager</i>	Michele Harms

*The play is set in a “large small-town in coastal Connecticut”  
over the July 4th holiday, 1906.*

**Act One**                      The Miller home, early evening

**Act Two**                      Same as Act One, evening of the same day

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

**Act Three, Scene One**      Back room of a bar, in a small hotel,  
ten o'clock the same night

**Act Three, Scene Two**      Same as Act One, a little after eleven o'clock  
the same night

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

**Act Four, Scene One**        The Miller home again, about one o'clock  
the following afternoon

**Act Four, Scene Two**        A strip of beach along the harbor, about  
nine o'clock that night

**Act Four, Scene Three**      Same as Scene One, about ten o'clock the  
same night

## A Note from the Director

**I**t has been my experience as an artist that there is nothing like working on a great play during a time of great change. I come to *Ah, Wilderness!* at a profound moment in our history, a time of national introspection and recovery, a time to rediscover the heart and soul of our American character. We as artists are all very lucky to be able to use our gifts and talents to mount a Midwest tour of this life-affirming comedy, and I want to thank the entire Guthrie staff for making it happen.

*Ah, Wilderness!* is O'Neill's archetypal family play, his only true comedy. The first of his later plays to incorporate autobiographical material, it stands in comparative nostalgic comic relief against the fiercely unblinking tragic intimacy of *Long Day's Journey into Night*. Its effect is that of a dream, which has an apparently delightful surface beneath which lies great depth and resonant compassion for its beautifully rendered characters.

O'Neill acknowledged the play's intentional complexity when he said "this simple, sentimental comedy...[comes with] undertones, oh yes, undertones." In one sense, the

play was his therapeutic response to the Depression. He subtitled the play "A Comedy of Recollection," the memory of another time. *Ah, Wilderness!* dances blithely between comic delight and wistful regret, revealing its deeper wisdom by the way it observes the rite of youthful passage toward adulthood from the melancholy perspective of midlife, with its bittersweet awareness of time, mortality and of the passing of an age of innocence in American family life.

The rule of family law at the turn of the last century was "Ask not what your family can do for you; ask what you can do for your family." As America emerged from World War II into the last half of the twentieth century, the promotion of individual achievement above the well-being of the family rapidly took hold. At the turn of the new century, especially since September 11, we are hopefully more apt to be mindful of our responsibility to nurture those familial ties of unconditional love, respect and reassurance that embrace us in the place we call home. Eugene O'Neill's *Ah, Wilderness!* is, in my opinion, the perfect theatrical expression of that hope.

—Douglas C. Wager

## A Chronology of Eugene O'Neill and the Early 1900s

### 1888

#### Eugene Gladstone O'Neill

is born on October 16 in a New York City hotel room.

### 1888-1905

Spends his summers at Monte Cristo Cottage in New London, Connecticut, between seasons of touring with his father James, a stage idol of the day.

### 1900

Kodak begins selling the Brownie camera for \$1, bringing photography to the consumer.

Carrie Nation and her anti-liquor group of women begin destroying and vandalizing bars.

### 1901

US Steel, the world's largest industrial corporation, is formed by John Pierpont Morgan.

President McKinley is shot and fatally wounded by anarchist Leon Czolgosz. Theodore Roosevelt becomes president.

## American Life in the 1900s

Frederick Lewis Allen

Excerpted from *The Big Change: America Transforms Itself* (Harper & Row, 1952)

If a neatly adjusted time machine could take you back to the Main Street of an American town in 1900, to look about you with your present-day eyes, your first exclamation would probably be, “But look at all those horses!”

For in that year 1900 there were registered in the whole US only 13,824 automobiles. Probably half the men and women of America had never seen a car...but horses were everywhere. The sights and sounds and sensations of horse-and-carriage life were part of the universal American experience: the grinding noise of the brake being applied to ease the horse on a downhill stretch; the look of a country road overgrown by grass, with three tracks in it instead of two, the middle one made by horses' hoofs.

It is hard for us today to realize how very widely communities were separated from one another when they depended for transportation wholly on the railroad and the horse and wagon—and when telephones

were still scarce, and radios nonexistent. [In] terms of travel and communication the US was a very big country indeed.... Your second exclamation, if you found yourself on a Main Street sidewalk of 1900, would probably be, “But those skirts!”

For every grown woman in town would be wearing a dress that virtually swept the street; that would in fact actually sweep it from time to time. Even for country wear, in fact even for golf or tennis, the skirt must reach within two or three inches of the ground, and a hat...must also imperatively be worn. As for the men, their clothes, too, were formal and severe by today's standards. Collars were high and stiff. The man of affairs was likely to wear, even under his everyday sack suit, a shirt with hard detachable cuffs and perhaps a stiff bosom.

These implacable costumes, male and female, reflected the prevailing credo as to the relations between the sexes. The ideal woman was the sheltered lady, swathed not only in silk and muslin but in innocence and propriety, and the ideal man, whether a pillar of rectitude or a gay dog, virtuously protected the person and reputation of such tender creatures as were entrusted to his care.... Boys and girls knew they were

### 1902

Panama Canal project is authorized by Congress.

### 1903

*The Great Train Robbery*, the first movie with a plot, debuts.

Upton Sinclair publishes *The Jungle*, a “muckraking” novel exposing realities behind the facade of the meat-packing industry.

### 1904

New York State passes the first automobile speed limits (10 mph in cities, 15 mph in towns, and 20 mph in the country).

First national child labor laws go into effect.

### 1905

First Nickelodeon (a precursor to the modern movie theater) opens in Pittsburgh. More than 10,000 will open in the next three years.

The Industrial Workers of the World forms in Chicago. One of the earliest labor unions, it believes that the lower classes will unite and overthrow the dominant capitalist class.

expected to behave with perfect propriety toward one another, and only rarely did they fail to do so. As [a writer of the day] adds, "The boys sought elsewhere for what they did not get [from their social] equals. They raided the amusement parks or the evening streets in search of girls that could be frankly pursued for their physical charms." But the boys preferred to think of "nice" girls of their own class in other terms, and under the code that they followed a kiss was virtually tantamount to a proposal of marriage.

The instruments of mass communication, which were to do so much to provide Americans of all classes and conditions with similar information, ideas, and interests...were almost wholly lacking. There would be no television, except for a very limited audience, for over forty-five years. There was as yet no magazine with a circulation of over a million.

Accordingly, there were sharp limits to the fund of information and ideas which people of all regions and all walks of life held in common. To some extent a Maine fisherman, an Ohio farmer, and a Chicago businessman would be able to discuss politics with one another, but in the absence of syndicated newspaper columns appearing from coast to coast their information would be based mostly upon what they had read in local newspapers.

## O'Neill's Wilderness

Travis Bogard

Excerpted from *Contour in Time: The Plays of Eugene O'Neill* (Oxford University Press, 1972)

**I**n September 1932, while [O'Neill] labored at the third draft of *Days Without End*, he awoke remembering the dream of a play. In a long day's work, he wrote out the scenario of *Ah, Wilderness!*, and within six weeks had completed the play. *Ah, Wilderness!* was not entirely the result of a sudden thawing of the imagination. In June 1931, approximately a month after he and Carlotta O'Neill had returned from their long European exile, the two returned for a day to New London. O'Neill at first looked in vain for his former home, Monte Cristo Cottage. When he found it, small and unimpressive, surrounded by new construction, he felt it a pitiful thing as the sources of memory revisited often seem. What the sight stirred in him has no easy name. Regret and pain, to be sure, and perhaps more—a sense of debts unpaid and benefits forgot. His life, which in its exterior dimension had gone through a long succession of houses, each more stately than the last, was an encompassing

### 1906

First experimental radio broadcast of both voice and music.

George M. Cohan (who played Nat Miller in the original 1933 Broadway production of *Ah, Wilderness!*) composes "It's a Grand Old Flag."

### 1906

O'Neill expelled from Princeton for his poor academic standing. Moves to New York City and accompanies his brother Jamie in a dissolute lifestyle.

### 1912

O'Neill attempts suicide by overdosing on a sleeping drug. Soon after, he is diagnosed with tuberculosis.

### 1914

O'Neill publishes a collection of works entitled *Thirst and Other One Act Plays*. The publication costs are covered by his father.

### 1920

*Beyond the Horizon*, O'Neill's first play produced on Broadway, wins the Pulitzer Prize.

circle around that house, the fixed foot of his movement through the world. He did not enter physically, but the house contained his truth, and he walked it in imagination almost—as the easy genesis of *Ah, Wilderness!* suggests—in spite of himself. Yet not quite. That summer, across the sound from New London, he sketched notes for a play he thought would be titled *Nostalgia*.

The sitting room of Nat Miller's house and the living room of the home of James Tyrone in *Long Day's Journey into Night* are in their plan substantially the same, as in the geography of the unseen house beyond it. In creating the Miller sitting room, O'Neill made his first direct incursion on the autobiographical substructure of his life. He entered with joy, colored by nostalgia. With evident delight, he drew in detail the substance of his boyhood world—of the year 1906, when he, like his protagonist, Richard Miller, was seventeen and planning to go to a university in the fall. He created from the citizens he had known in New London, a series of pleasant portraits.

It was the Fourth of July. The town in the grip of an American folk ritual comes vividly to life: fireworks, lodge picnics, outings in the motor car, moonlit beaches, old songs, gardens and, underlying the pleasant

manifestations, something of the actual economic and social structure of the "large small-town in Connecticut." Within the family, too, O'Neill has used actuality—as, for example the blue fish "allergy" and the tale of the heroic swimming rescue which Nat Miller tells, and which were both drawn from the repertory of James O'Neill. Like *Mourning Becomes Electra*, the comedy is fixed in a historical perspective, and its evocation of the reality of the past is full and accurate.

The play's use of sound—the firecrackers, the sound of dance music in the distance, the sense of the turn of the seasons in an unending cycle of life, the use of chiaroscuro, defined by moonlight, are all spun from O'Neill's earlier technique and themes. The difference is that here all events, all "effects" project a sense of well-being and peace, and are not used to go aggressively, painfully "behind life." Yet behind the facade of well-being, as in the substructure of a dream, the truth exists.

### 1921-30

O'Neill writes *Anna Christie*, *The Hairy Ape*, *Strange Interlude* and *Mourning Becomes Electra*.

### 1933

*Ah, Wilderness!* is produced on Broadway starring George M. Cohan. The play's success spawns a West Coast production with Will Rogers and a film with Lionel Barrymore.

### 1936

O'Neill awarded Nobel Prize in Literature, the first American playwright to receive this honor.

### 1953

O'Neill dies of pneumonia, having been unable to work for several years due to a degenerative disease resembling Parkinson's.

### 1956

Jose Quintero's productions of *The Iceman Cometh* and *Long Day's Journey into Night* revive interest in O'Neill. Posthumously awarded a fourth Pulitzer Prize for *Long Day's Journey into Night*.

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*This weekend's performances mark The Guthrie Theater's third and fourth appearances under UMS auspices. The Guthrie made their UMS debut in January 1996 presenting k., Impressions from The Trial by Franz Kafka adapted by Garland Wright and Harold Pinter's Old Times.*

Please visit the Guthrie Theater online at [www.guthrietheater.org](http://www.guthrietheater.org)



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Friday, April 19, 8 pm  
Saturday, April 20, 8 pm  
Sunday, April 21, 3 pm  
Power Center

Magy Marin's unusual and outlandish *Cendrillon* is a magical transformation of the Cinderella story. In this version, the dollhouse setting has stuffed animals, hobbyhorses and toys of gigantic size strewn about. *The New York Times* called it "astonishingly original and magical."

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*The Saturday evening performance is sponsored by Pfizer.  
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# The Guthrie Theater

JOE DOWLING, *Artistic Director*  
DOUGLAS C. WAGER, *Director*

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## Program

Saturday Evening, March 9, 2002 at 8:00  
Power Center, Ann Arbor, Michigan

## Eugene O'Neill's *Ah, Wilderness!*

Please refer to page 20 for program information  
on The Guthrie Theater's production of  
Eugene O'Neill's *Ah, Wilderness!*.

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Additional support provided by media sponsor Michigan Radio.

Special thanks to Tim Grimes and the Ann Arbor District Library for  
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The Guthrie Theater's Tour of *Ah, Wilderness!* is made possible through  
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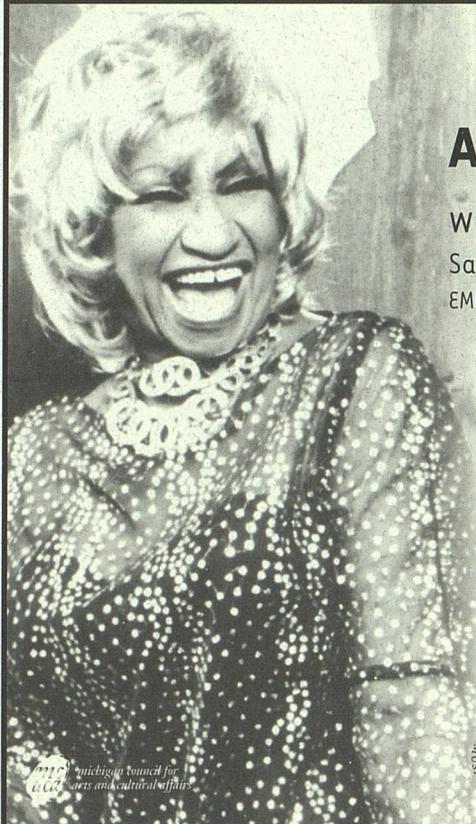


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## Afro-Cuban Dance Party with **Celia Cruz** and **Albita**

Saturday, April 6, 9 pm  
EMU Convocation Center

For this Afro-Cuban Dance Party the entire floor of the EMU Convocation Center will open up for a night of non-stop dancing to the music of the charismatic Queen of Salsa Celia Cruz and Cuban songstress Albita. It will be a party like you have never seen before!

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# Los Muñequitos de Matanzas

DIOSDADO RAMOS, *Director and Dancer*

Jesús Alfonso, *Composer/  
Musical Director/Percussion*

Agustín Díaz, *Percussion*

Israel Berriel Gonzalez, *Voice*

Ronald Gonzalez Cobos, *Voice*

Rafael Navarro, *Voice*

Facundo Pelladito, *Dancer/Percussion*

Ana Pérez, *Voice/Dancer*

Luis Deyvis Ramos, *Dancer*

Bárbaro Ramos, *Dancer/Percussion*

Vivian Ramos, *Dancer*

Alberto Romero, *Voice/Clave*

Eddy Espinosa, *Percussion*

Ricardo Cané, *Voice*

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## Program

Friday Evening, March 15, 2002 at 8:00

Hill Auditorium, Ann Arbor, Michigan

## *La Rumba Soy Yo*

### Las Raíces

Tonoché

Elegguá

Oggun

Ochún

Changó

Arará

Abakuá

### INTERMISSION

### Ciclo de las Rumbas

Yambú

Guaguancó

Rumba Tap

Columbia

Fin de Fiesta

---

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Special thanks to the U-M Center for Latin American and Caribbean Studies  
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The 2002 Fiftieth Anniversary US Tour of Los Muñequitos de Matanzas has  
been produced by Multiarts Projects & Productions (MAPP), New York City.

**Large print programs are available upon request.**

## La Rumba Soy Yo

Tonight's production of *Los Muñequitos de Matanzas* consists of original songs and dances created by its performers.

*La Rumba Soy Yo* is more like a musical revue, conceived in two parts. "Tonoché" is a typical song from Matanza, which begins the procession of the *Fiesta del Día de los Reyes* (Day of the Three Kings), which was the occasion for Cuban slaves to celebrate the birth of the baby Jesus. In the *Fiesta de "Tonoché"* everyone participates. Here the entire group of dancers and musicians dance up onto the stage, recreating the ceremonial march and procession of the *Día de los Reyes*, or Epiphany. Following the procession, songs and dances of the Orishas—"Eleggúa," "Oggún," "Ochún" and "Changó"—are performed as well as a cycle of *abakúa* songs and dances.

### Las Raíces

*Cuadro Yorubá: Danza Ritual de Elegúa*  
Major Orisha, messenger of Olofi (Supreme God), is the Orisha that opens and closes pathways and roads. He is described as a child with an old man's face, a playful reveler, friend of making mischievous deeds and lover of children. He dresses in red and black. He is one of the three warrior brothers of the Yorubá Pantheon and uses as his attributes, a sickle or a prong, to remove the herbs of the mountain. He is the son of Obbatalá and Yemú and the first Orisha (Okana). He is represented in the dried coconut (*obi*) placed behind front doors. He is syncretized<sup>1</sup> with the Holy Child of Atocha, Saint Anthony of Padua and the Anima Sola (Lonely Soul).

<sup>1</sup>*Syncretization* refers to the process by which the African gods were fused with the images of the Catholic saints.

### Ritmo Iyesá con Orishas

The Iyesá people are often considered a subgroup of the Yorubá, coming from an area of Nigeria known as Illesha in Northern Nigeria. They share many of the same Orishas as the Yorubá, although the two most prominent are Ochún and Oggun. The traditional drums are two headed and the shells are painted green with a distinctive yellow stripe to represent Ochún and Oggun.

Typically, the 6/8 rhythms are played for Oggun and the 4/4 versions for Ochún, which are considered some of the most sensual of all of Ochún's dances. In this program, Los Muñequitos will perform the 4/4 rhythms in dances to "Ochún" and "Chango." With these rhythms and songs, the group invokes the Orishas, the ancestors, and requests the blessing of Oloddumare (Supreme God) to bring peace and good health to all people.

Although these dances and rhythms are not as complex as the "Arará" or *Bata*, they are some of the most funky and animated of all Afro-Cuban forms. The Iyesá slaves are said to have regrouped in 1868 in Matanzas, Cuba through a reunion of twenty-one Babalawos all originating from the Illesha region of Nigeria. There they formed the only sacred house, or *cabildo*, of Iyesá, to be found in Cuba today.

### Tambores, Cantos y Danza "Arará"

The Arará slaves were the most recent of all African slaves to arrive in Cuba, some having arrived as late as 1887. They came from what was then known as Dahomey—today's Benin and Togo. They share a similar pantheon of deities as the Yorubá but have different names and characteristics. In this program, Los Muñequitos will dance to Babalú Ayé, known as Asoano.

These dances and rhythms are some of the most difficult to master and are regarded as more closely related to African counterparts and less "Creolized" than other Afro-Cuban forms. Of particular interest is the rhythmic placement of the songs in relationship to

the rhythms of the drums. Extremely sophisticated in structure, they are truly a testament to the creative prowess of these people. In Cuba we find three variants of Arará culture, Magino, Sabalu and Dahomey. As with the Iyesá culture, the only sacred houses of Arará are found in Matanzas Province.

#### *Danza Ñañiga "Abakuá"*

The "Abakuá" is a men's secret organization, originally from Calabar, Nigeria. The men speak in a jargon made up of seven African dialects. The requisites to enroll in this association are to be a man, a good son and a good father, and to pledge loyalty to the institution and to keep its secrets. The Abakuá was founded in 1836 in the harbor town of Regla in the Havana Province, with the name Efik Butón. In Cuba, Abakuá's lands can be found in Havana's province; in Regla, Guanabacoa and Mariano; in Matanzas' province; in the Capital City and in Cárdenas. The outdoors, where they celebrate their festivities, is open to the public.

The main chiefs open the show making a Wembla ceremony to ask permission to the god Abasi to allow the celebration. The Npegó (master of ceremonies) makes an *Enkame* to give thanks and initiate the festivities. The music being played with the sacred drums begins, and at its height, the Moruá brings in the *íremes*, or little devils, to perform their dance in the styles of *Efi* or *Efó* (rapid and slow, respectively) according to the African land of their heritage. The major Moruá, who receives them on stage, takes them and the musicians away.

### **Ciclo de las Rumbas**

#### *Rumbas Antiguas Urbanas "Yambú"*

This is the most ancient rumba of the Afro-Cuban Creoles. It is performed with wooden boxes and *tumbas*. In the past they used candle crates and codfish crates, the sides of a wardrobe dresser and spoons on the small drawers of a night table. In this dance the woman shines more than the man. It is a slow and lilting music, called *de viejos* (of

the old ones), originally from Matanzas in the mid-nineteenth century.

#### *Rumbas Contemporaneas Urbanas "Guaguancó"*

This is a contemporary urban rumba originally from Havana and Matanzas. It is faster than "Yambú" and is played with *tumbadoras* (conga drums). The musicians introduce other Latin American rhythms through a variety of musical arrangements. The dance is characterized by the *vacunao*, an erotic sexual movement by the man who pursues the woman in order to possess her, moving his hands, his feet and his hat along with his pelvis. She tries to avoid him by covering her genitals or turning her back to her partner. In this sexual dance contest, the best dancer is the man if he can touch her, or the woman if she can avoid him.

In the "Guaguancó," as in other varieties of rumba, the dance breaks loose after the narration of the story that serves as the basis of the musical development in the first part. The alternation between the improvising singer and the chorus intensifies the spirit of the dance, and the rhythmic action supports the steps of the dancers.

#### *Rumba Tap*

"La Rumba Tap" is another creation of Los Muñequitos, conceived as homage to tap dance as an art form, using the percussive sounds of tap as well as some traditional tap dances. Members of the company studied videos of many well-known American dancers as inspiration for this piece.

#### *Rumba Antigua Rural "Columbia"*

An old rumba originally from rural Matanzas, it is very fast in its delivery and danced only by men, who develop a competition among themselves using movements from sports, dangerous movements with knives and machetes, gymnastic modern dance and the dangerous bottle dance. Its name comes from the Columbia bus stop close to Matanzas. While the beginning is a song of lament with African phrases, the end becomes a danceable *montuno*.

*“Fin de Fiesta” Conga Popular Matancera*  
As a *colophon* to the show, a summary is made, which ends the show with the popular street conga from the Matanzas province and invites the audience to dance on the stage, or wherever they would like, while the house lights are on.

Fortunately, the turn of the century permits a sifting of all that has been developed and a clear view of what has gone before. It encourages an appreciation for what has given joy, health, and relative peace to many and dictates those things we want to take with us into the new century that are still full of wonder. The traditional music/dance ensemble of Cuba, **Los Muñequitos de Matanzas**, is one of these treasures.

Commencing in the 1950s on the sidewalks of the marina district in Matanzas City, Cuba, a group of several young men rose above the other musical groups of the time with a popular song, a contagious rhythm, and pure talent. Their original rendition of a song about “the little dolls—*los muñequitos*,” really comic-strip characters from the then “funnies” in the newspapers, gave them their recognized name and catapulted them to a huge Cuban audience as the acknowledged emblems of the real, the genuine rumba. Despite the fact that rumba was then considered somewhat controversial and provocative, it was definitely powerful music and dancing that spoke to the youth, the more African-derived Cuban community, and to a burgeoning international audience that was listening to radios and vinyl recordings from the Americas to Europe and Africa.

The original Muñequitos’ membership came from specific families that are still represented today. Passing on musical and dance information from generation to generation is one of the key powers within Los Muñequitos de Matanzas, providing each individual artist with a lifetime of experience and acute learning.

Truly, Los Muñequitos are the ideal for what is rumba, what is Cuban rhythm, and

for what is an example of Cuban beauty. Through rhythm, Cuba has had an unparalleled influence on many nations. Rumba structure is related intimately to distinct music/dance traditions in this hemisphere.

However, rumba is not the only form that Los Muñequitos presents; as most Cuban artists, they are knowledgeable of other major musical genres of Cuba that come from their African predecessors. Los Muñequitos are expert in the rhythms and chants from the Yorubá or Lukumí, the Kongos or Angolans, the Ararás or Aradas, and they have created danced histories to converse the spiritual wisdom of several ancestor communities.

The 1999 tour of Los Muñequitos continued an exchange between arts groups in the US and Cuba, despite the existence of conflicting political views. Los Muñequitos have appeared as American cultural ambassadors from Cuba at the Smithsonian Institution in Washington DC; at Chicago’s Field and Du Sable Museums; in Colorado, California, and Massachusetts’ Dance Festivals. Their first visit to the US began in 1992 with a ten-day series of classes and performances followed by a performance tour of important cultural enclaves. Since then, Los Muñequitos, as well as other traditional and contemporary Cuban artists, have brought multiple examples of the musical genius of Cuba to Americans.

Today, in live performances of Los Muñequitos, audiences can witness the joyous, sensuous, and spiritual forms of Cuba and participate in distinct forms that are the seeds of our shared American artistic creativity. As a result of these performances, the experience of a rich dance/music heritage, which the Muñequitos have demonstrated all their lives; continues into the twenty-first century.

*Biography by Yvonne Daniel, PhD.*

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## **Spem in alium** *Thomas Tallis*

Spem in alium nunquam habui praeter in te, Deus Israel, qui irascaris, et propitius eris, et omnia peccata hominum in tribulatione dimittis. Domine Deus, creator caeli et terrae, respice humilitatem nostram.

I have never put my hope in any other but you, O God of Israel, who can show both anger and graciousness, and absolve all the sins of suffering man. Lord God, creator of heaven and earth, be mindful of our humiliation.

## **Exaudiat te Dominus** *Robert White*

Exaudiat te Dominus in die tribulationis: protegat te nomen Dei Jacob. Mittat tibi auxilium de sancto: et de Sion tueatur te. Memor sit omnis sacrificii tui: et holocaustum tuum pingue fiat. Tribuat tibi secundum cor tuum: et omne consilium tuum confirmet. Laetabimur in salutari tuo: et in nomine Dei nostri magnificabimur. Impleat Deus omnes petitiones tuas: nunc cognovi quoniam salvum fecit Dominus Christum suum. Exaudiat illum de caelo sancto suo: in potentatibus salus dexteræ eius. Hi in curribus et hi in quis: nos autem in nomine Domini Dei nostri invocabimus. Ipsi obligati sunt et ceciderunt: nos autem surreximus, et erecti sumus. Domine, salvum fac regem et exaudi nos in die qua invocaverimus te.

The Lord hear thee in the day of trouble: the name of the God of Jacob defend thee, send thee help from the sanctuary, and strengthen thee out of Zion; remember all thine offerings, and accept thy burnt-sacrifice; grant thee thy heart's desire, and fulfill all thy mind. We will rejoice in thy salvation, and triumph in the name of the Lord our God: the Lord perform all thy petitions. Now I know that the Lord helpeth his anointed, and will hear him from his holy heaven, even with the wholesome strength of his right hand. Some put their trust in chariots, and some in horses, but we will remember the name of the Lord our God. They are brought down, and fallen, but we are risen, and stand upright. Lord, save the king, and hear us: when we call upon thee.

Amen.

Amen.

## **In manus tuas III** *John Sheppard*

In manus tuas Domine commendo spiritum meum. Redemisti me Domine Deus veritatis.

Into thy hands, O Lord, I commend my spirit. Thou hast redeemed me, Lord God of truth.

**Gaude plurimum***John Taverner*

Gaude plurimum, salvatoris nostri mater, femina quae vixerunt omnium felicissima, sola virgo prae ceteris, quae naturali partu, sed conceptione caelesti mediam divinae trinitatis personam, verum Deum, sempiterni patris sempiternum filium, quo nos a perpetua morte servaremur, benignius hominem edidisti.

Gaude Maria virgo divinitus hanc tibi praestitam gratiam, ut ipsa praeter ceteras omnes unica sis mortalis femina, quae Christum Jesum in utero gesseris, gravida ederis enixa materno foveris gremio immortalem sobolem.

Gaude sacratissima virgo, illum non minus tibi quam ceteris hominibus immortalem filium peperisse, qui caelica sua potestate inferni debellavit tyrannidem cruentas mortis aeternae principis vires fregit, vitamque humano generi perpetuam restituit.

Gaude Maria, Jesu mater, talem te genuisse filium, qui divina sua resurrectione futurae nostrae in gloria resurrectionis spem certam tradidit; ad Deumque Patrem ascendens, et Deus et homo, misericordia plenus, in caelum quoque reditum omnibus pollicetur.

Gaudemus itaque et nos omnes nobis et tuae beatitudini, Maria, Jesu mater, gratias habentes gratulamur, quae supernam adeptam gratiam ad perennem quoque in caelum gloriam assumpta es.

Eundem igitur Jesum tuum filium supplices deprecamur, ut, qui indigni qui exaudiamur assequi non valemus tuis benignissimis precibus impetrare possimus eandem tecum caelestem gloriam.

Amen.

Rejoice greatly, mother of our savior, most blessed of all women who have lived, the one virgin above all the rest who by natural birth but heavenly conception kindly brought forth as man the middle person of the divine trinity, true God, eternal Son of the eternal Father, that we might be saved by him from everlasting death.

Rejoice, Virgin Mary, in this outstanding grace from heaven, that thou thyself above all others shouldst be the one mortal woman who bore Christ Jesus in thy womb, who, being great with child gave birth and, having borne the child, cherished the immortal offspring in thy maternal lap.

Rejoice, most holy virgin, that thou barest him who is an immortal son to thee no less than to the rest of mankind, who by his heavenly power vanquished the tyranny of hell, crushed the bloody power of the prince of eternal death, and restored everlasting life to mankind.

Rejoice, Mary, mother of Jesus, that thou gavest birth to such a son, who by his divine resurrection gave us the sure hope of our future resurrection in glory; and who, ascending to God the Father, both God and man, full of mercy, promises a return to heaven for all.

And so we rejoice, and we all congratulate ourselves, giving thanks also to thy blessedness, O Mary, mother of Jesus, who hast gained divine favor, and been taken up into heaven to everlasting glory.

Therefore we as supplicants pray to the same Jesus thy Son that we, who are unworthy, cannot reach to be heard, may with thy most pleasing prayers attain the same heavenly glory with thee.

Amen.

**Aeterne laudis lilium***Robert Fayrfax*

Aeternae laudis lilium, o dulcis Maria  
 te laudat vox angelica nutrix  
 Christi pia; jure prolis gloriae detur  
 harmonia, salus nostrae memoriae  
 omni agonia. Ave radix, flos  
 virginum, o sanctificata; benedicta  
 in utero materno creata eras sancta  
 puerpera et inviolata tuo  
 ex Jesu filio, virgo peramata.  
 Honestis caeli precibus virgo veneraris,  
 regis excelsi filii visu jocundaris;  
 eius divino lumine tu nusquam privaris,  
 gaude sole splendidior virgo singularis.  
 Issachar quoque Nazaphat necnon  
 Ismaria, nati ex Jesse stipite qua venit  
 Maria; atque Maria a Cleophae sancto  
 Zacharia, a qua patre Elizabeth, matre  
 Sophonia. Natus est Dei gratia.  
 Johannes Baptista gaudebat clauso  
 Domino in matrice cista. Lineae ex hoc  
 genere est evangelista Johannes  
 Annae filia ex Maria ista.  
 Est Jesus Dei filius natus in hunc  
 mundum cuius cruoris tumulo  
 mundatur in mundum, conferat  
 nos in gaudium in aevum jocundum  
 qui cum Patre et Spiritu Sancto  
 regnat in unum.

Amen.

**Ave Maria***Robert Parsons*

Ave Maria, gratia plena, Dominus tecum:  
 Benedicta tu in mulieribus,  
 Et benedictus fructus ventris tui.

Amen.

O sweet Mary, the holy mother of Christ,  
 angel voices praise you, the lily of eternal  
 praise. Justly may music be given to the  
 glory of your son; the safety of our memory  
 and the sacrificial victim for all of us. Hail,  
 root, flower of virgins, most holy one; you,  
 beloved virgin were born blessed, and in  
 your virgin womb was created your son  
 Jesus. Virgin, you give honorable prayers  
 to heaven, with the vision of your blessed  
 son, the heavenly king; you are never  
 deprived of his divine light; rejoice, O  
 matchless virgin, more brilliant than the  
 sun. Issachar, Nazaphal and indeed Ismaria  
 were born of Jesse's stem, from which  
 Mary sprang, and also Mary, daughter of  
 Cleophas. From holy Zechariah and  
 Elizabeth, daughter of Sophonia, was born  
 John the Baptist, by God's grace. He was  
 rejoicing while the Lord was enclosed in  
 his mother's womb. Of this line was John  
 the Evangelist. Mary, the daughter of Anne,  
 was the mother of Jesus. Jesus the son of  
 God was born into this world and his cross  
 and burial purified the world with his blood.  
 May Jesus bring us into joy and into a glo-  
 rious age, for he reigns as one with the  
 Father and the Holy Spirit.

Amen.

Hail Mary, full of grace, the Lord is with you.  
 Blessed are you among all women  
 And blessed is the fruit of your womb.

Amen.

**Ne irasceris***William Byrd*

Ne irasceris, Domine, satis, et ne ultra  
memineris iniquitatis nostrae.  
Ecce, respice, populus tuus omnes nos.

Civitas sancti tui facta est deserta.  
Sion deserta facta est.  
Ierusalem desolata est.

Be not angry any more, O Lord, and do  
not remember our iniquity any longer.  
Behold, see, we are all thy people.

The city of thy holy place has become a  
wilderness. Zion has become a wilderness.  
Jerusalem is forsaken.

**Miserere***Byrd*

Miserere mei Deus, secundum  
magnam misericordiam tuam.  
Et secundum multitudinem  
miserationum tuarum,  
dele iniquitatem meam.

Show thy mercy on me O God, in accordance  
with thy most merciful kindness.  
And according to the multitude of  
thy mercies, do away my sins, and wash me  
thoroughly from my misdeeds.

**Spem in alium***Tallis*

*(Please refer to page 1 of this insert for complete text and translation.)*

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# The Tallis Scholars

PETER PHILLIPS, *Director*

UMS CHORAL UNION  
Thomas Sheets, *Conductor*

Deborah Roberts, *Soprano*  
Tessa Bonner, *Soprano*  
Caroline Trevor, *Alto*  
Patrick Craig, *Alto*  
Andrew Carwood, *Tenor*

Toby Watkin, *Tenor*  
Donald Greig, *Bass*  
Charles Pott, *Bass*  
Francis Steele, *Bass*  
Robert MacDonald, *Bass*

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## Program

Tuesday Evening, March 19, 2002 at 8:00  
St. Francis of Assisi Catholic Church, Ann Arbor, Michigan

*Thomas Tallis*

### Spem in alium

UMS CHORAL UNION

*Robert White*

### Exaudiat te Dominus

*John Sheppard*

### In manas tuas III

*John Taverner*

### Gaude plurimum

INTERMISSION

*Robert Fayrfax*

### Aetaerne laudis lilium

*Robert Parsons*

### Ave Maria

*William Byrd*

### Ne irasceris

*Byrd*

### Miserere

*Tallis*

### Spem in alium

UMS CHORAL UNION

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Fifty-first Performance  
of the 123rd Season

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## Spem in alium

Thomas Tallis

*Born c.1505 in England*

*Died November 23, 1585 in Greenwich*

The church music of Thomas Tallis is deeply imbedded in the medieval Catholic Church, as much as it represents the developments of Renaissance music. Employed in the royal household from the 1540s, Tallis was the only English composer who worked throughout all the vicissitudes of religious reform from Henry VIII to Elizabeth I. Subsequently, his music exemplifies the change and continuity in English Renaissance sacred music most clearly. Latin music could have been written during several periods in his career, even under Elizabeth I, who tolerated and even encouraged its use under certain conditions. Furthermore, the polyphonic music of the Catholic Church was unquestionably the most sophisticated music to date, and even Protestant composers wrote Latin-texted music in the “Catholic” manner as part of a purely musical tradition entirely outside of the realms of religion. The English composers, deprived of their ritual field, turned to continental forms and techniques to find a creative outlet. However, one should keep in mind that Tallis and Byrd, aside from their Latin compositions, are responsible for some of the finest music for the Anglican rite of the period.

Given the focus of tonight’s program, it is appropriate to begin and end with a work that arguably represents the epitome of choral writing in England, namely with Tallis’ great forty-part motet *Spem in alium*. Technically it is a balance between dense contrapuntal writing and homophonic declamation, exploiting every possible combination of effects available from the forty voice parts with dazzling virtuosity. This unusual work was probably not designed for liturgical use, although its original purpose remains uncertain. It is not impossible that

the occasion was the fortieth birthday of either Queen Mary in 1556 or Queen Elizabeth in 1573, or possibly Tallis’ desire to rival Alessandro Striggio’s own forty-part *Ecce beatam lucem*. Other theories, perhaps even more plausible, suggest that it was commissioned in 1571 by two leading members of the Catholic nobility, Thomas Howard, fourth Duke of Norfolk, and Henry Fitzalan, twelfth Earl of Arundel. The conditions of its first performance are unknown; the Long Gallery in Arundel House (formerly on the banks of the Thames, off the Strand) has been suggested, but even more likely is the banqueting hall of Arundel’s country seat, the palace of Nonsuch (also now demolished). The palace’s octagonal ground plan would neatly have accommodated Tallis’ eight five-part choirs and shown off the grand polychoral design of the music to best effect. It is difficult not to hear the work as a powerful statement of Tallis’ personal allegiance to his faith: “*Spem in alium nunquam habui in te, Deus Israel,*” “I have never put my hope in any other but you, God of Israel.”

## Exaudi te Dominus

Robert White

*Born c.1535 in England*

*Died November 1574 in London, England*

Robert White, a contemporary of Tallis, moved more in cathedral and collegiate circles rather than in the political spotlight of the Elizabethan Court. He seems to have begun his career at Trinity College, Cambridge, where from 1555 to 1562 he was employed first as a chorister and later as a singing-man. In 1560 he was granted the degree of Bachelor of Music after ten years of study, and in 1562 moved a short distance to Ely where he became Master of the Choristers. He is probably the musician named “White” who held the same post at

Chester Cathedral in 1567, and almost certainly became Master of the Choristers at Westminster Abbey by 1569 (Thomas Tomkins described White as being “first of Westchester [ie. Chester] and Westminster”). He died of the plague in 1574. With the decline of the so-called Votive Antiphon (a large-scale “motet” commonly set by pre-Reformation English composers), White was among the new wave of musicians to develop the Psalm-motet, constructed on similar dimensions to the large-scale antiphons of Taverner, Tallis and others, but, with the use of Biblical texts, more politically suited to reformed tastes.

*Exaudi te Dominus* (Psalm 19) is certainly reminiscent of the early Tudor antiphon, each section beginning with a reduced scoring which emphasizes the rich harmonic textures in the full choral passages. The second half exploits the use of *gimells* (the division of a single line in to two distinct voice-parts of the same range), culminating in a rich and colorful seven-part texture towards the end of the work.

---

### In manas tuas III

John Sheppard

*Born c.1515 in England*  
*Died c.1559*

John Sheppard, Tallis' slightly more obscure contemporary, arguably wrote his finest music for ritual use. Sheppard's generation brought the art of Latin polyphony to near perfection, only to witness its demise at the hands of the Reformation. Sheppard's agile melodies and striking harmonic language makes his style one of the most distinctive and immediately recognizable of the sixteenth century. The use of false relations is one of Sheppard's trademarks and he seems to employ them for the sheer pleasure of their sound rather than to depict meanings

in the text. *In manus tuas III*, a respond for Compline sung from Passions Sunday through to Maundy Thursday, provides a wonderful example of Sheppard's unique harmonic palette.

---

### Gaude plurimum

John Taverner

*Born c.1490 in South Lincolnshire, England*  
*Died October 18, 1545 in Boston, Lincolnshire*

John Taverner, reckoned to be the greatest of all English pre-Reformation composers, wrote all of his music for the Catholic Church, he himself scarcely surviving into the Protestant era. Taken as a whole, his oeuvre represents the final development of the florid late-medieval English style. This style is also marked by an assimilation of new aesthetic and technical features, indicating the growing influence of continental thought and practice. Very little is known about Taverner's early career; he was employed as master of the choristers at Cardinal College (Christ Church), Oxford, in 1526. Several years later, upon Cardinal Wolsey's fall from power, he retired to Boston, where he was held in considerable esteem. Allegations that he became a militant Protestant in conflict with the Catholic orthodoxy of the time remain speculative. Consequently, the popular assumption that Taverner stopped composing after leaving Cardinal College in 1530, because he had come to dismiss church music as popish, are without foundation.

The Marian antiphon *Gaude plurimum* appears to have been one of Taverner's most highly regarded works judging from the numerous manuscripts in which it is found. Its function, like all Marian antiphons, was devotional rather than liturgical. The musical structure is characterized by contrasting sections scored for two or three voices with

ones for sonorous five-part choir, a structure typical of earlier generations. There is also frequent use of imitation within the generally sober melodic style. The textural transparency, with *melismatic* writing being reserved largely for cadence points, demonstrates to what extent Taverner helped to refine the musical complexities of the previous generation.

### **Aetaerne laudis lilium**

Robert Fayrfax

*Born April 23, 1464 in Deeping Gate,  
Lincolnshire, England*

*Died October 24, 1521 in St. Alban,  
Hertfordshire*

Robert Fayrfax was favored by Henry VIII, who rewarded him with substantial benefices as well as making him a Knight of the King's Alms. By the end of 1497, he was a Gentleman of the Chapel Royal, and from this date until his death in 1521, there appear in various sources a series of dates attesting both to his continuous activity and his royal favor. A number of his works survive in the *Eton Choirbook*, but the majority of his compositions are to be found in the *Caius* and *Lambeth Choirbooks*.

The votive antiphon *Aetaerne laudis lilium* is almost certainly the “anthem of our Lady and Saint Elizabeth” for which Queen Elizabeth of York paid the composer twenty shillings when she visited St. Albans in 1502. The work was written for the feast of the Annunciation (“our Lady and Saint Elizabeth”), and its text is therefore constructed of a genealogy of Christ and some richly poetical stanzas in praise of the Mother of God. More consistent use of imitation is made in this piece than elsewhere in Fayrfax's output, and this is especially interesting when employed between unequal voices; of equal importance is the impres-

sively memorable melodic character of the work—it is less exuberantly *melismatic* than some of his other music, and in this, together with its imitative working, looks forward to the work of future generations.

### **Ave Maria**

Robert Parsons

*Born c.1530 in Newark-upon-Trent, England  
Died c.1570*

Little is known about the life of Robert Parsons, and only a few of his compositions survive. Like most of the eminent musicians of his time, he was a Gentleman of the Chapel Royal, the organization of thirty-two singers and twelve boy choristers whose job it was to provide music at the chapel services in the various royal palaces in and around London whenever the sovereign was present. Parsons was born in Newark-upon-Trent but met an early death drowning in the Trent at the height of his powers. He wrote music both for the English and the Latin rites, the latter perhaps during the reign of Mary Tudor (1553-58) when England had temporarily returned to Catholicism. *Ave Maria* for five voices is probably his best-known work, a motet of appropriately feminine loveliness and radiance. An interesting feature of its characteristically English “ABB” structure is the soprano part of the opening section. It represents the voice of the angel Gabriel, making a series of six entries, each one beginning one note higher than the one before. The effect is of rising excitement and ecstasy.

## Ne irasceris

### Miserere

William Byrd

*Born 1543 probably in Lincoln, England  
Died July 4, 1623 in Stondon Massey, Essex*

William Byrd is unquestionably the greatest composer of the Elizabethan Golden Age and well established as the master of English church music, as is testified by his output for both the Latin and English Rites. He was not as nearly as prolific as, for example, Lassus, but his ability to compose all this music in addition to carrying on his other activities was astonishing. His duties at the Chapel Royal, his farm and his religious, legal and social concerns all made substantial demands on his time. Byrd was appointed a Gentleman of the Chapel Royal in 1570 and moved to London two years later where he shared the post of organist with Thomas Tallis, his teacher and friend. Queen Elizabeth granted the two composers a monopoly for the printing of music. It is well known that Byrd remained a staunch Catholic even after the Reformation, and that he composed a number of "political" motets, choosing a fairly large group of biblical texts which obliquely alluded to the situation of English Catholics who had been driven underground.

*Ne irascaris* has been described by Joseph Kerman as one of Byrd's "quiet masterpieces." It is a profoundly satisfying work structurally, being tonally bipartite and possessing a complex series of harmonic digressions reflecting the anguished nature of the text and many motivic links between the two halves of the work. There is a luminosity about much of the work which imparts a transcendent calm to words which are frequently very far from tranquil—the protracted cadence at "*Jerusalem desolata est*" is a case in point. The *secunda pars*,

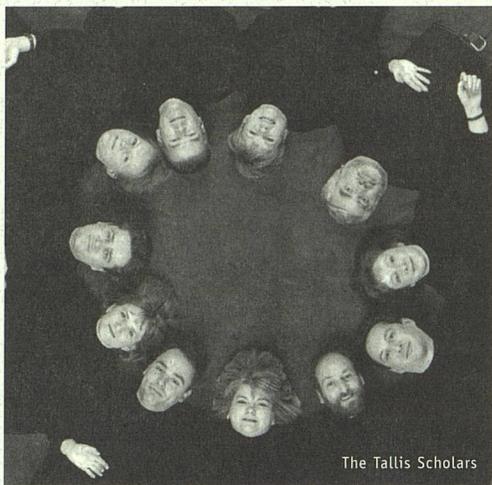
*Civitas sancti tui* has always been one of Byrd's best-loved pieces, with its distinctive melodic profile. Formerly it was often sung in Anglican churches as an English contrafact, *Bow Thine Ear*.

*Miserere* is a concise work, mixing homophony and polyphony in a more obvious way and closing with a substantial and rather elaborate contrapuntal section.

*Program notes by Dirk Freymuth, Sibylle Mager, David Skinner and Ivan Moody.*

**P**eter Phillips has made an impressive, if unusual, reputation for himself in dedicating his life's work to the research and performance of Renaissance sacred music. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold and gained experience in conducting small vocal ensembles, already experimenting with the lesser-known parts of the repertoire.

Besides his work with the Tallis Scholars, Peter Phillips has for many years contributed a regular column (as well as a cricket column) to *The Spectator*. In 1995 he became the Advisory Editor of *The Musical Times*, the oldest continuously published music journal in Europe. His first book, *English Sacred Music 1549-1649*, a unique and encyclopedic account of the history of English-texted sacred music written during the golden period between the Reformation and the Commonwealth, has been published by Gimell. He continues to work with groups around the world. In 1997 he visited Japan as the adjudicator of a choral festival in Tokyo and has also worked in Italy and the US with various ensembles specializing in the polyphonic repertoire. He gives numerous master classes and choral workshops with choirs around the world; the 2001/2002 season



sees him in Spain, Siberia and Taiwan.

Peter Phillips has made numerous television and radio broadcasts. Besides those featuring the Tallis Scholars (which include live broadcasts from the 1988 Proms, the Aldeburgh Festival, the Bath Festival and the Cheltenham Festival), he has appeared several times on Radio 3's *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (Radio 4), *Today* (Radio 4) and on European, Canadian and North American radio. In December 1990, Peter Phillips, the Tallis Scholars and Gimell Records were the subject of a major *South Bank Show* television documentary in which the viewer is taken on a personal odyssey through the sacred Renaissance repertoire. Peter Phillips is the Director of the Oakham International Summer School, a new choral course set up to cherish and keep alive the English choral heritage and develop excellence in unaccompanied choral singing. For more information about Oakham visit their website at [www.oakham.org.uk](http://www.oakham.org.uk).

*Tonight's performance marks Peter Phillips' third appearance under UMS auspices. Mr. Phillips made his UMS debut in April 1996 conducting The Tallis Scholars in St. Francis of Assisi Catholic Church.*

**T**he Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as leading exponents of Renaissance sacred music. Their exploration of the depth and variety of his repertoire has reached a worldwide audience. Peter Phillips has worked with the ensemble to create the purity and clarity of sound that he feels best serves the Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which the Tallis Scholars have become renowned.

The Tallis Scholars perform in both sacred and secular venues, giving around seventy concerts each year. In April 1994, the group enjoyed the privilege of performing in the Sistine Chapel to mark the final stage of the complete restoration of the Michelangelo frescoes. In New York in December 1998, the group gave their one thousandth concert. That same year saw them in Italy (in Ferrara, at the invitation of Claudio Abbado) and in London for a unique twenty-fifth anniversary concert in London's National Gallery premièring a John Tavener work written for the group and narrated by Sting. A following performance was given with Sir Paul McCartney in May 2000. This season will see them in France, Switzerland, Germany, Poland, Portugal, the US and the UK.

Much of the Tallis Scholars' reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1981. In February 1994, Peter Phillips and The Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as *Maestro di Cappella*. Gimell's enterprising series of recordings with the Tallis Scholars continued in

Autumn 2000 with a release of the first recording of the *Missa Si bona suscepimus* by Morales.

Recordings by the Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's "Record of the Year" award, the only recording of early music ever to win this coveted award. In 1989, the French magazine *Diapason* gave two of its coveted *Diapason d'Or de l'Année* awards for recordings of a mass and motets by Lassus and of Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut lilium* was awarded *Gramophone's* "Early Music Award" in 1991, and they received the 1994 "Early Music Award" for their recording of Cipriano de Rore and Josquin des Prés. This recording was also voted by listeners of Classic FM to be the year's "People's Choice" in a joint Classic FM/*Gramophone* competition.

*Tonight's performance marks The Tallis Scholars' third appearance under UMS auspices. The Tallis Scholars made their UMS debut in April 1996.*

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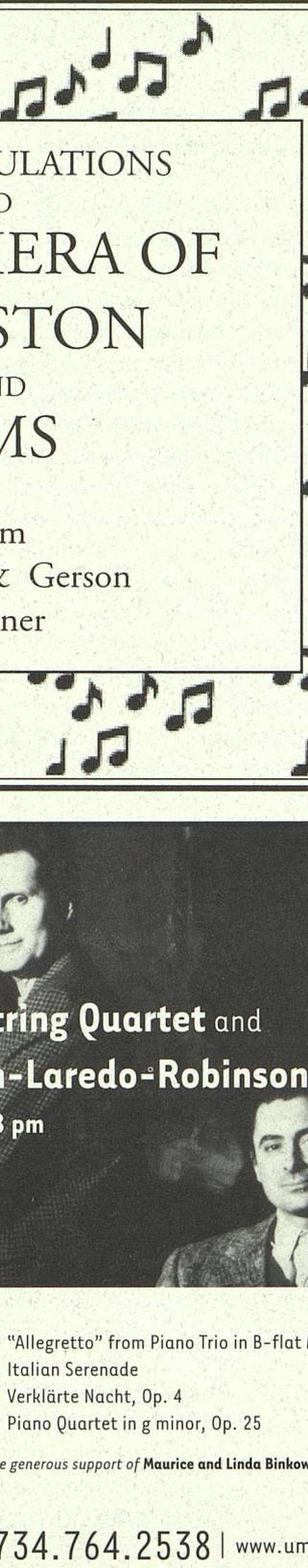
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A black and white photograph of four men, the Emerson String Quartet and Kalichstein-Laredo-Robinson Trio, dressed in suits and looking towards the camera.

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Beethoven	"Allegretto" from Piano Trio in B-flat Major, WoO 39
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Brahms	Piano Quartet in g minor, Op. 25

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## *Epigraph for a Condemned Book*

*Conceived and Directed by*  
SARAH ROTHENBERG

*Texts by* Charles Baudelaire  
*Lighting Designed by* Jennifer Tipton  
*Video Designed by* Christopher Kondek

Sarah Rothenberg, *Piano*

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### Program

Wednesday Evening, March 20, 2002 at 8:00  
Power Center, Ann Arbor, Michigan

### *Music of Frédéric Chopin*

**Prelude in e minor, Op. 28, No. 4**  
**Scherzo No. 1 in b minor, Op. 20**  
**Prelude in a minor, Op. 28, No. 2**  
**Prelude in G Major, Op. 28, No. 3**  
**Nocturne in c-sharp minor, Op. 27, No. 1**  
**Nocturne in D-Flat Major, Op. 27, No. 2**  
**Berceuse, Op. 57**  
**Ballade No. 4 in f minor, Op. 52**

*Voices of Olivier Brossard, Eva La Gallienne, Louis Jourdan,  
Jason Lindner, and Sarah Rothenberg.*

---

Fifty-second  
Performance  
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Thirty-ninth Annual  
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This performance is co-produced by UMS and the University of Michigan.

Additional support provided by media sponsor Michigan Radio.

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

Special thanks to the U-M Institute for the Humanities; U-M College of Literature Science and the Arts, Department of Romance Languages and Literature; and the U-M School of Music, Musicology Department for their involvement in this residency.

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## Epigraph for a Condemned Book

by Sarah Rothenberg

The condemned book in question is Charles Baudelaire's poetic masterpiece, *Les fleurs du mal* (Flowers of Evil). Baudelaire worked on the poems in this collection over a period of many years; it is the only book of poetry he published. Its first publication, in 1857, led to an obscenity trial, and Baudelaire was compelled to remove several poems. The later edition, issued in 1861, also included new work, and the title of this performance work, *Epigraph for a Condemned Book*, is taken from a poem in the later edition.

Baudelaire is the first poet of city life. His inspiration came less from the beauty of nature than from the pulsating urban world in which he lived. A city is a place where one can wander in anonymity, where chance encounters with strangers carry no consequence, where the hidden sides of humanity find release on darkened streets. Baudelaire called his city wanderer *le flâneur*:

The crowd is his domain, just as the air is the bird's, and water that of the fish. His passion and his profession is to merge with the crowd. For the perfect idler, for the passionate observer it becomes an immense source of enjoyment to establish his dwelling in the throng, in the ebb and flow, the bustle, the fleeting and the infinite. To be away from home and yet to feel at home anywhere... the lover of life moves into the crowd as though into an enormous reservoir of electricity....

The city of Baudelaire's *flâneur* is mid-nineteenth-century Paris, a Paris of winding streets in which one loses oneself with ease; a Paris on the verge of being organized into the grand public boulevards of Baron Haussmann. It is a city, as are all modern cities, of transition: gas lamps shift to electricity, factory workers crowd the streets at day's end, construction of new monuments

and avenues disrupts the life of the *quartier*. The peculiar state of the *flâneur*, of the modern wanderer, is solitude. The crowd around him serves to define his aloneness; it allows for human contact that inspires but never interrupts the solo reverie. In the paradox that is poetic ecstasy, rapture and loneliness are one.

The Paris of *Epigraph for a Condemned Book* has several wanderers. The painter Eugène Delacroix, whose bold colors and visceral intensity embodied the raw emotion that Baudelaire called "modern." The photographers Charles Marville and Charles Nègre, who captured with new technology a Paris in a state of change; and also Nadar and Vallou de Villeneuve, who set up studios to create portraits of their contemporaries—artists, writers and actresses, as well as the anonymous women models often met in nearby cafes. On the same streets of Paris, one finds the elegant and fragile Polish *émigré* composer, Frédéric Chopin.

There is no composer who more perfectly expresses the exquisite melancholy that one also finds in the poetry of Baudelaire. Baudelaire called him "the musician poet" of "delicate and passionate music, which evokes a brightly coloured bird, hovering over the horrors of a bottomless pit." Chopin's soliloquies for piano are masterpieces of originality. Invented free forms, ("Preludes to what?" Andre Gide once asked of the twenty-four strange, short piano works), surprising harmonies, soulful melodies that make the piano sing—these are works of such intimacy that many have observed they are meant to be "overheard" rather than heard. The sensitive composer-pianist himself withdrew early in his life from a career of public performance.

And yet, Chopin has become such a mainstay of the concert stage that we begin to lose sight of his strangeness, no longer react to the "bizarreness" which Baudelaire found so integral to our experience of beauty.

What becomes wholly familiar and without surprise can no longer touch us with true power. A meaningful encounter of any kind must contain an element of surprise, of suspense, of discovery.

And so, *Epigraph for a Condemned Book* becomes for me a personal search, an attempt to find again the magic that Chopin held for me as an eleven-year-old, alone at the piano. That original astonishment that encoded marks on a page could translate into sounds of such intimate expression, could find something deep within myself that I did not even know existed: this is what leads to a life spent in music.

The question of “private vs. public” is a deep one, and it runs throughout this piece. Taking one’s innermost secrets and revealing them to the world: this journey from private to public is the struggle of making art. The music of Chopin, the texts of Baudelaire,

the images of Delacroix: these are works that speak directly and personally, made by artists who bare with strength their own vulnerability. And how do we perceive them? What is the role of the audience, the public to whom such private confessions are made?

We look, we listen. These two solitary activities are two of the most important; other than touch, they are how we experience life. Looking and listening, reading and thinking; private activities become public as we sit together in the theatre. Yet how we do them remains different to each of us: “In music, as in painting, and even in the written word...there is always a gap (a *lacuna*), bridged by the imagination of the hearer,” writes Baudelaire. Dreaming, understanding. Only our imagination can hold the answers.

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## Correspondances

*from Charles Baudelaire*

La Nature est un temple où de vivants piliers  
Laissent parfois sortir de confuses paroles;  
L’homme y passe à travers des forêts  
de symboles  
Qui l’observent avec des regards familiers.

Comme de longs échos qui de loin  
se confondent  
Dans une ténébreuse et profonde unité,  
Vaste comme la nuit et comme la clarté,  
Les parfums, les couleurs et les sons  
se répendent...

Nature is a temple whose living colonnades  
Breathe forth a mystic speech in fitful sighs;  
Man wanders among symbols  
in those glades  
Where all things watch him with familiar eyes.

Like dwindling echoes gathered  
far away  
Into a deep and thronging unison  
Huge as the night or as the light of day,  
All scents and sounds and colors meet  
as one...

*Translation by Richard Wilbur.*

**S**arah Rothenberg, pianist and artistic director of Da Camera of Houston, has one of the most distinguished and creative careers of her generation. Noted for her “power and introspection” (*The New York Times*) and “heart, intellect and fabulous technical resource” (*Fanfare*), she has received international acclaim as solo recitalist and chamber musician, and for the innovative programs that she conceives and directs. A frequent performer on Lincoln Center’s Great Performers series in New York, other highlights of recent seasons include performances at London’s Barbican Centre, The Aldeburgh Festival (England), Teatro Municipale (Santiago, Chile), Washington’s Kennedy Center for the Performing Arts, the Library of Congress, Los Angeles County Museum and frequent appearances in Amsterdam and Maastricht. Ms. Rothenberg recently received the Medal of Chevalier in the Order of Arts and Letters from the French government.

Since becoming Artistic Director of Da Camera of Houston in 1994, Ms. Rothenberg has created numerous original performance works, including the celebrated *Music and the Literary Imagination* series linking music to the works of Proust, Kafka, Mann, Akhmatova and others. Following their premières at the Wortham Center, these programs have been presented in New York’s Lincoln Center, as well as in England, Holland, Mexico and on performance series across the US. Ms. Rothenberg also conceived and performed in the Da Camera production *Moondrunk*, a chamber music/dance theatre piece featuring Schoenberg’s *Pierrot lunaire* that inaugurated Lincoln Center’s New Vision series in January 1999 and was hailed by *American Theatre* magazine as “the birth of a new genre.”

A champion of both contemporary music and forgotten works from the past, Ms. Rothenberg performed the American première of Fanny Mendelssohn’s virtuosic



Sarah Rothenberg

piano-cycle *Das Jahr* in 1991. Her recording of *Das Jahr* for Arabesque Records received the 1996 “Best Solo Classical Recording” award from the Association of Independent Recording Companies. She previously received international attention for *Rediscovering the Russian Avant-Garde 1912-1925: Lourié, Roslavetz and Mosolov* (GM Recordings). She has also recorded for the BBC, CRI, Bridge, and Deutsche Grammophon labels. The 2001/02 season brings the release of two new solo CDs on Arabesque: *Shadows and Fragments* (Brahms and Schoenberg 1892-1911), and *Time and Memory* (Bach, Schat, Ustvol’skaya, Brahms, Maw, Chopin).

In the 2001/02 season, Ms. Rothenberg makes her solo debuts at Amsterdam’s Concertgebouw and Brussel’s Palais des Beaux-Arts, and performs her solo recital program *Shadows and Fragments, Time and Memory* at the 92nd Street “Y” in New York.

Prior to coming to Da Camera, Ms. Rothenberg co-founded the Bard Music Festival in 1990, and served as co-artistic director for the festival’s first five seasons. She was member pianist of the Da Capo Chamber Players from 1985-1994, and has premiered over seventy-five new works. As chamber musician she has collaborated with members of the American, Brentano, Emerson, Schoenberg, St. Lawrence and Juilliard string quartets. In addition to her performing activities, Ms. Rothenberg appears frequently

as a public speaker on musical, literary and cultural issues. Her writings have appeared in *The Musical Quarterly*, *Chamber Music*, *The Crisis of Criticism* (New Press), *World Policy Journal*, *Nexus* (The Netherlands), and most recently in the Spring 2001 issue of *Conjunctions*. She studied at The Curtis Institute of Music with Seymour Lipkin and Mieczeslaw Horszowski, and in Paris with Yvonne Loriod.

*Tonight's performance marks Sarah Rothenberg's third appearance under UMS auspices. She last appeared under UMS auspices earlier this season as Artistic Director and pianist in Da Camera of Houston's production of Marcel Proust's Paris.*

**C**hristopher Kondek has been creating video for performance for over ten years. In 1989 he became an associate member of the New York multimedia theater company, The Wooster Group, where he created video for the group's theater works *Brace Up!*, *Fish Story*, *The Emperor Jones* and *The Hairy Ape*. Also with The Wooster Group, he recently finished a new video work based on *The Emperor Jones*, which opened the 1999 Lincoln Center Video Festival. With the Builders Association he was responsible for creating video for *Faust/Jump Cut* (1997) and *Jet Lag* (1998). In 1995, he co-created visuals with performance artist Laurie Anderson for her multimedia concert *The Nerve Bible*. He has recently worked with Ms. Anderson again, co-creating video and slides for Laurie Anderson's *Songs and Stories from Moby Dick*. He has made video for Robert Wilson, designing video for his theater piece, *The Days Before, Death, Destruction, and Detroit 3*, and for a multimedia piano recital created by Wilson with pianist Tzimon Barto entitled *Hot Water*. Mr. Kondek has also collaborated with composer Michael Nyman on a multimedia

work for the Michael Nyman band called *The Commissar Vanishes*. In addition to the stage, Mr. Kondek's work has been seen in both the American Museum of the Moving Image in New York and the Field Museum in Chicago.

**J**ennifer Tipton is well known for her work in theater, dance and opera. Her work in opera includes Welsh National Opera's *The Queen of Spades*, the Dutch National Opera's *Peter Grimes* and the English National Opera's *War and Peace*. Her recent work in dance includes Peter Taylor's *Antique Valentine*, Twyla Tharp's *The Beethoven Seventh* for the New York City Ballet and Trisha Brown's *El Trilogia*. In theater her recent work includes a musical version of James Joyce's *The Dead* at the Huntington Theater in Boston, *A Servant of Two Masters* in Seattle, Wallace Shawn's *The Designated Mourner* in New York and *To You, the Birdie* for The Wooster Group. Her first collaboration with Sarah Rothenberg was *Moondrunk*. Ms. Tipton teaches lighting at the Yale School of Drama and is this year's recipient of the Dorothy and Lillian Gish Prize.

*Epigraph for a Condemned Book* is a Da Camera of Houston Production co-commissioned by Yale Repertory Theatre, New Haven; University Musical Society of the University of Michigan, Ann Arbor; and Krannert Center for the Performing Arts, Champaign-Urbana.

Translations: *The Clock*, Richard Howard; *Epigraph for a Condemned Book*, Sarah Rothenberg; *To the Reader*, Robert Lowell; *Elevation*, Richard Howard; *Twilight: Evening*, Richard Howard; *Meditation*, Sarah Rothenberg; *The Fountain*, Richard Howard; *Spleen*, Anthony Hecht; *Confession*, Richard Howard; *Reversibility*, F. P. Sturm; Prose translations by Sarah Rothenberg.

**A Da Camera of Houston Production**  
Mary Lou Aleskie, *Executive Director*  
Sarah Rothenberg, *Artistic Director*

A black and white portrait of Johannes Brahms, showing his head and shoulders. He has a full, dark beard and mustache, and is looking slightly to the right of the camera. The background is a plain, light color.

# Brahms' German Requiem

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets *conductor*  
Janice Chandler *soprano*  
Stephen Bryant *bass-baritone*  
Friday, March 29, 8:30 pm  
Hill Auditorium

*Brahms*

The 2000-2001 UMS season included performances of two great Requiems, those monumental works by Verdi and Berlioz. This season the UMS Choral Union performs Brahms' German Requiem, the composer's greatest vocal work and his first orchestral score to receive widespread praise. This special performance will be held on Good Friday, with a delayed start time of 8:30.

*Presented with the generous support of Jim and Millie Irwin.*