

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 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 turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Thursday, October 13 through Sunday, November 6, 2005

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The autumn beginning to any UMS season comes as an extraordinary relief, full of much-needed “payoff” for the entire UMS staff, especially those of us who work in the programming and production departments. Why? Because after many months of planning — indeed, many years of planning, in some cases — the hard work finally bears its fruit. The harvest is that exciting moment when artists — musicians, dancers, actors, and educators — are *connected* with the Michigan audiences we serve.



In this edition of the UMS program book, three unique international projects take the stage. Renée Fleming is featured in a rare performance of Richard Strauss's *Daphne* (p. 5)...an exceptional musical score and an exceptional role, perfectly suited for America's operatic superstar. If their recording of *Daphne*, released last month, is any indication, Maestro Bychkov, his orchestra and chorus from Cologne, Germany, and the illustrious cast of singers will provide us all with a memorable Choral Union Series opening night in Hill Auditorium.

I traveled to Pretoria, South Africa last year on the recommendation of Danny Herwitz at the U-M Institute for the Humanities to witness the early stages of the *Tall Horse* collaboration between Handspring Puppet Company of Cape Town and Sogolon Puppet Troupe of Mali (p. 19). While I knew the work of Handspring, I was not prepared for the power and magic of the companies' collaborative theater. *Tall Horse* kicks off our five-event Africa Series, which explores some of the artistic traditions of this vast and diverse continent. A special thank you to Mrs. Catherine C. Blackwell for her extraordinary advocacy of this initiative and to Alana Barter, Mwalmu Angela Gaye, and the Africa Festival Leadership Committee for their tireless efforts. Their collective energy and commitment to African Arts for our region benefits us all.

Milan's (Italy, not Michigan) Piccolo Teatro – Teatro d'Europa was home to legendary stage director Giorgio Strehler from the moment he founded it in 1947 until his death in 1997 (p. 37). He stands as one of the most celebrated directors of the 20th century and it is a thrill to have his signature Goldoni production of *Arlecchino* in our own “little theater”: the Lydia Mendelssohn.

Connecting artists with Michigan audiences is our 127-year-old legacy. In the final analysis, we at UMS are in the business of connecting you with some of the most inspiring, unique, and gifted performing artists of our time. I hope that you seek out and discover, as we do at UMS, the “pay-off” of the artistic presentations of the 05/06 season!

Warmly,

Michael Kondziolka
UMS Director of Programming

UMS Educational Events

through Sunday, November 6, 2005

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit www.ums.org or contact the UMS Education Department at 734.647.6712 or umsed@umich.edu.

Tall Horse

UMS Artist Interview and U-M Institute for the Humanities Brown Bag: Adrian Kohler, Yaya Coulibaly, and Basil Jones

Monday, October 24, 12 noon–1:30 pm, Institute for the Humanities Osterman Common Room, Rackham Building, Basement Level, 915 East Washington Street

Interviewed by Daniel Herwitz, Director of the Institute for the Humanities and the Mary Fair Croushore Professor of Humanities, these three artists (named the Paula and Edwin Sidman Fellows in the Arts) will discuss their collaboration on the production of *Tall Horse*, as well as their larger role in helping to sustain the artistic cultural legacies of Africans in Africa. A collaboration with the U-M Institute for the Humanities.

Seminar: William Kentridge and the Handspring Puppet Company

Led by Basil Jones and Adrian Kohler, artistic directors of Handspring Puppet Company
Wednesday, October 26, 3:30–5:00 pm, Institute for the Humanities Osterman Common Room, Rackham Building, Basement Level, 915 East Washington Street

William Kentridge, a South African charcoal artist, has deployed his work into film, video, plastic arts, and scenes for live theater, including collaborations with the Handspring Puppet Company which will be featured in this discussion and video presentation. A collaboration with the U-M Institute for the Humanities.

Public Interview/Lecture:

The Puppet Traditions of Mali

Featuring Yaya Coulibaly and Members of the Sogolon Puppet Troupe of Mali
Saturday, October 29, 12 noon–1:30 pm, Shrine of the Black Madonna Cultural Center, 2nd Floor, 13535 Livernois, Detroit
Bambara Puppetry has been passed down in Yaya Coulibaly's family for seven generations.

This rare appearance of Sogolon will be augmented by video of the company working with the Handspring Puppet Company of South Africa. A collaboration with the Shrine of the Black Madonna Cultural Center.

Arlecchino, Servant of Two Masters

Study Club: Arlecchino and the World of the *Commedia dell'Arte*

Led by Martin Walsh, Head of the Drama Concentration, U-M Residential College and Malcom Tulip, Assistant Professor of Theatre, U-M School of Music

Tuesday, November 1, 7:00 pm, Ann Arbor District Library, Basement Level, 343 S. Fifth Avenue

This study club provides historical context for the story and characters of *Arlecchino*, the legacy of the Piccolo Teatro, and the unique performance practices of *commedia dell'arte*. A collaboration with the Ann Arbor District Library.

Costume Exhibit: Historical Arlecchino Costumes

Thursday-Friday, November 3-4, 9:00 am-9:00 pm;

Saturday, November 5, 9:00 am-6:00 pm;

Ann Arbor District Library, 343 S. Fifth Avenue

This exhibit of 10 costumes and masks from the Piccolo Teatro's archive features classic *commedia dell'arte* characters. A collaboration with the Ann Arbor District Library.

Public Lecture: Conversations on Europe: "Arlecchino: From his Origins through Carlo Goldoni to Giorgio Strehler"

Thursday, November 3, 4:00 pm,

1636 International Institute, 1st Floor,

1080 South University Avenue

Speaker: Martin Walsh, Head of the Drama Concentration, U-M Residential College, and Adjunct Associate Professor, U-M Department of Theatre and Drama. A collaboration with the U-M Center for European Studies.

celebrating fine arts in
Ann Arbor

Borders Group and Universal Classics are proud to support the University Musical Society and this presentation of Renée Fleming.



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Group

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UMS Educational Events, continued

Artist Interview: Ferruccio Soleri

Saturday, November 5, 3:00–4:30 pm, Lydia Mendelssohn Theatre Stage, Michigan League, 911 North University Avenue

An onstage interview and “behind-the-scenes” video/lecture about this production and the history of the Piccolo Teatro di Milano with Ferruccio Soleri (renowned Italian actor and star of *Arllecchino* for 50 years) and Assistant Director Stefano de Luca.

Youssou N’Dour featuring Fathy Salama’s Cairo Orchestra

Cosaan Workshop (\$)

*Saturday, November 5, 11:00 am–3:30 pm,
Sunday, November 6, 11:00 am–5:00 pm,
SereNgetti Galleries, Upstairs Gallery,
2757 Grand River Avenue, Detroit*

Join Detroit’s African Dance Works company for a two-day exploration of Senegalese culture (Cosaan) through dance, drum, folklore, and song. \$15 per class registration fee. For questions or to register for this event, call African Dance Works at 313.438.2800.

NETWORK Reception

*Saturday, November 5, 6:00–7:40 pm,
Hill Auditorium Mezzanine Lobby*

Join us before the Youssou N’Dour performance for a special reception where you’ll have the opportunity to meet, socialize, and network with community members with common interests in the arts. Traditional Senegalese food will be served. A collaboration with the UMS African American Arts Advocacy Committee and the Senegalese Association of Michigan.

Tannbear (\$)

*Saturday, November 5, 10:00 pm–1:00 am,
Michigan League Ballroom, 2nd Floor, 911 N.
University Avenue*

After the performance of Youssou N’Dour featuring Fathy Salama’s Cairo Orchestra, UMS and the Senegalese Association of Michigan host a traditional Tannbear, an evening of music and dance, featuring Alie Diagne and Sing Sing Rhythm. Cash bar and non-alcoholic beverages will be available. \$10 fee at the door.

with
Borders Group
and
**Universal
Classics Group**
present

Daphne

A Bucolic Tragedy in One Act, Op. 82

Concert Performance

Composed by Richard Strauss

Libretto by Joseph Gregor

WDR Symphony Orchestra Cologne

Semyon Bychkov, *Music Director and Chief Conductor*

Cast

Renée Fleming, *Soprano* (Daphne)

Johan Botha, *Tenor* (Apollo)

Anna Larsson, *Contralto* (Gaea)

Roberto Saccà, *Tenor* (Leukippos)

Robert Holl, *Bass-Baritone* (Peneios)

with

Eike Wilm Schulte, *Baritone* (Shepherd)

Jörg Schneider, *Tenor* (Shepherd)

Gregory Reinhart, *Bass* (Shepherd)

Charles Temkey, *Bass* (Shepherd)

Julia Kleiter, *Soprano* (Maid)

Susanne Bernhard, *Soprano* (Maid)

and

Men of the WDR Radio Chorus Cologne

Jörg Ritter, *Director*

Thursday Evening, October 13, 2005 at 8:00

Hill Auditorium, Ann Arbor

Tonight's production is performed without intermission.

Sixth Performance of the
127th Annual Season

127th Annual
Choral Union Series

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

Tonight's performance is co-sponsored by Borders Group and Universal Classics Group.

Tonight's pre-performance Choral Union Series Opening Dinner was sponsored by Edward Surovell Realtors.

Special thanks to Ellwood Derr, U-M Professor of Music, for his participation in tonight's Choral Union Series Opening Dinner.

Special thanks to Alan Aldworth and ProQuest Company for their support of the UMS Classical Kids Club.

Media partnership for this performance provided by WGTE 91.3 FM, *Observer & Eccentric* Newspapers, and Michigan Radio/Michigan Television.

The US tour of *Daphne* appears by arrangement with Harold Clarkson, creative partners in music.america/Konzertdirektion and Hans Ulrich Schmid, Hannover.

Tonight's concert opera is a project of the WDR (West German Radio) and the WDR Symphony Orchestra Cologne.

Large print programs are available upon request.

Synopsis

The curtain rises on the banks of a river lined with olive trees, at the foot of Mount Olympus. It is sunset. Shepherds are tending their flocks; we hear an alphorn onstage. The shepherds are awaiting the great feast of Dionysos.

As the shepherds move on, Daphne enters. She addresses her song to the setting sun (this is a symbolic anticipation of her encounter with Apollo). She sings of her alienation from the world and confesses that she is only comfortable among plants and trees. Leukippos, who has been hiding behind a tree, appears and offers Daphne his love, but she is unable to return his feelings. In his despair he breaks his flute and runs away.

Daphne's mother, the earth goddess Gaea, has heard some of this exchange. She is concerned with what she perceives as her daughter's coldness and urges her to join the festivities. Two young maids, excited by the upcoming bacchanal, entice Leukippos to join them. They give him some of Daphne's clothes in which he is to approach the object of his desires.

Peneios, the old, dignified fisherman and Daphne's father, enters with a group of shepherds. Even as he prepares for the feast of Dionysos, he has visions of Apollo. And in fact, lightning announces the arrival of the sun-god, disguised as a cow-herd. Peneios at first wonders why lightning flashed when the guest appeared, but Apollo distracts him with what sounds like a genuine cow-herd story: the smell of the food Peneios's cooks are preparing so excites his bull that the animal causes a stampede. The shepherds welcome Apollo as one of their own and Peneios sends for Daphne to greet the guest.

Left alone for a moment, Apollo reproaches himself for his deception, but there is no time for an extended soliloquy, for Daphne appears. Apollo falls in love with her instantly. She is not insensitive to the power and radiance emanating from him and she falls into his arms. Their

duet culminates in a passionate kiss that leaves Daphne, who doesn't know the guest's identity, utterly confused.

Paradoxically, Apollo invites Daphne to the festival of Dionysos that is about to begin. Under the watchful eye of Peneios, shepherds arrive with torches and women carry trays and amphoras on their heads. Men with masks representing rams perform a ritual dance; a group of young girls enters, carrying cups of wine and staves adorned with flowers. Leukippos — wearing clothes identical to Daphne's — is among them, and brings Daphne a cup of wine. She begins to dance with what looks like her own mirror image, but Apollo, in a rage, disrupts the idyll. He unleashes thunder and lightning and exposes Leukippos who admits his deceit. Daphne feels doubly betrayed by her two devious suitors and demands to know the truth from Apollo. Finally revealing his identity, Apollo strikes Leukippos dead with an arrow.

In deep shock, Daphne mourns for her childhood friend, blaming herself for not returning his love, for giving in to Apollo's wooing and, above all, for failing to protect Leukippos. For his part, Apollo realizes his terrible transgression: by killing Leukippos and by intruding upon Dionysos' feast, he has betrayed his own divinity. He realizes that he can never have Daphne in her human form, so he pronounces the incantation that will transform her into a laurel tree. He withdraws, and Daphne undergoes her miraculous metamorphosis.

Daphne

Richard Strauss

Born June 11, 1864 in Munich

Died September 8, 1949 in

Garmisch-Partenkirchen, Germany

When *Daphne* — Richard Strauss's 13th opera — opened at the Dresden State Opera House (the famous *Semperoper*) on October 15, 1938, it received no fewer than 40 curtain calls. Most of Strauss's operas, since *Feuersnot* in 1901, had premièred there and audiences cheered for their

“house composer” of almost four decades. Those four decades had included the last years of the Empire, World War I, the Weimar Republic, and now the Nazi regime. *Daphne*'s première came a few months after the Nazi annexation of Austria, at a time when it was becoming clearer by the day that a new war was inevitable. Strauss, who was essentially an apolitical person, had tried to be on good terms with the regime, but became increasingly disillusioned as the years went on. He was also deeply worried about the future of his Jewish daughter-in-law and his two half-Jewish grandsons. A retreat into the safe and distant world of Greek mythology might have seemed like an attractive (as well as politi-

to become one with nature, she is ultimately transformed into a tree. There was certainly a great deal to explore here, but Strauss no longer had a Hofmannsthal to help him; the eminent Austrian poet had died in 1929. For a while, Strauss believed he had found another worthy collaborator in Stefan Zweig, but the Nazis put an end to this very promising partnership because Zweig was Jewish. The selfless Zweig helped Strauss find a new librettist and even offered to give private advice, but the new librettist chosen, Joseph Gregor, unfortunately had very limited gifts as a poet. In the case of *Daphne*, there could be no question of music and words being equally important; the task of modernizing the myth

The transformation scene is arguably one of the most glorious pages in Strauss's entire output. The composer himself chose it from all his works to play on the piano for a documentary film crew at his house in Garmisch.

cally unobjectionable) proposition, and many in the audience no doubt chose to see the new opera in that light.

Yet Greek mythology, on closer look, is neither distant nor safe, and no one knew this better than Strauss who, in an inspired partnership with Hugo von Hofmannsthal, had created a revolutionary *Elektra* a generation earlier, in 1909. The ancient Greek myths contain many modern messages that can be revealed if one takes a fresh look at them; countless 20th-century works of art owe their existence to that realization.

No doubt, taking a fresh look at the story of *Daphne* was part of what Strauss wanted to do when he composed his opera in 1937. He was well aware of the fact that he was working with the very oldest operatic subject, though both Jacopo Peri's (1594) and Heinrich Schütz's (1629) versions are lost. Handel and many other composers had also treated the story, originally related by Ovid in *Metamorphoses*, in which the nymph *Daphne* is pursued by the god *Apollo* but flees, unable to respond to his love; in her desire

may have been hinted at in the libretto, but it was carried out only in the music.

Among the aspects of the story that were clearly the most important to Gregor and Strauss were the conflict between the worlds of *Apollo* and *Dionysos* and the clash between gods and mortals. In one of his most influential books, *The Birth of Tragedy*, Friedrich Nietzsche had contrasted the serene and majestic sun-god *Apollo*, with the wild and unrestrained wine-god *Dionysos*. (Under his Roman name *Bacchus*, the latter appeared memorably in Strauss's earlier opera, *Ariadne auf Naxos*.) *Daphne*'s parents, *Peneios* and *Gaea*, are presiding over a *Dionysiac* feast that is disrupted by *Apollo* who loses his usual calm when he meets *Leukippos*, his mortal rival for *Daphne*'s affections. The god slays the young man, deeply shocking *Daphne* and precipitating her final withdrawal into nature.

Defining the character of the heroine was clearly one of the crucial issues faced by the creators of the opera. In order for her metamorphosis to make sense, she had to be a person first, before she turned into a tree. She had to

be invested with some personal traits that would explain her reluctance to accept either Apollo or Leukippos as a lover and the strange fate she desires. One of the traits she was given in the opera is a total detachment from all people — in modern parlance, an “inability to fit in” — that perplexes even her mother, the earth goddess Gaea. Daphne shares this existential loneliness with the more ferocious Strauss heroines Salome and Elektra who, like her, live in worlds of their own and are obsessed with a single idea (even though, in the case of Salome and Elektra, that idea is bloody and violent while Daphne only wishes for peace and harmony).

A remarkable psychological insight into the character is provided when Daphne begins to return Apollo’s feelings — their kiss is definitely the central moment of the opera. Then, frightened of her own response and of its possible consequences, she immediately withdraws from the god’s embrace. (Significantly, this scene is followed by the “bacchanal” where the chorus sings of women attacked by intoxicated revelers — the flipside and a crude parody of Apollo’s passionate wooing.) Daphne’s character is completed when, after Leukippos’s death, she realizes that she did love him after all. Now she has no choice but to leave her human body and consummate her mystical union with nature.

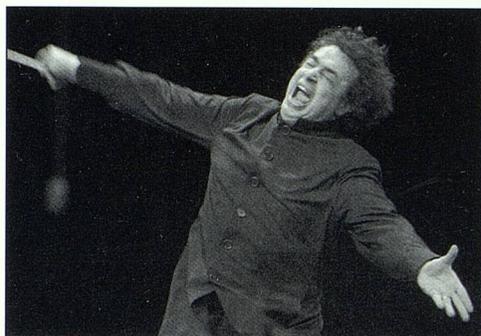
As mentioned above, all of this is expressed primarily by the music. Strauss’s orchestra was never more luxuriant or more inventively handled than it was in this work. The choice of voice types is itself telling. Strauss wrote two equally demanding high tenor parts for Apollo and Leukippos, which presents obvious difficulties in casting the opera, but underscores the similarities between the divine and the mortal suitor. (Gregor had originally imagined Apollo as a baritone.) The fiendishly difficult title role also contains a message inherent in the dramatic power of its vocal lines. This Daphne, for all her inhibitions, is a woman who encompasses all emotions and who expresses herself passionately in every situation. And, like many female Strauss roles before hers, she has the final scene of the opera all to herself.

It is well known that, after coming “dangerously” close to atonality in *Elektra*, Strauss changed course with *Der Rosenkavalier* and returned to a more traditional late-Romantic idiom that seemed anachronistic to many in the 1930s and 1940s. Yet Strauss was not oblivious to the musical world around him. The musical language of the enigmatic slow interlude after Apollo’s kiss is rather adventurous harmonically, as is the passage following the death of Leukippos. Another modern feature is the simultaneous use of duple and triple meter in the duet between Daphne and Leukippos, which serves as a symbol of how these two characters speak completely different languages. And the transformation scene itself combines sound magic with some fairly sophisticated tonal procedures.

This scene, which ends the opera, is arguably one of the most glorious pages in Strauss’s entire output. The composer himself certainly felt that way: during the summer of 1949, shortly before his death, he chose it from all his works to play on the piano for a documentary film crew at his house in Garmisch. It is very fortunate that this moment was captured for posterity. After all, Strauss’s entire world, including the spectacular edifice of the *Semperoper*, had gone up in flames during World War II. In 1945, Strauss wrote a moving lament for the end of an era in his stunning *Metamorphosen* for 23 strings. The “other” metamorphosis, that of Daphne, is an equally moving artistic statement, reminding us that the revival of an ancient Greek myth can be a source of solace in difficult times.

Program note by Peter Laki.

Since leaving St. Petersburg for the US in the mid-1970s, **Semyon Bychkov’s** (*Conductor*) career has taken him around the globe conducting the finest orchestras in the US, Europe, and the former Soviet Union. In the mid-1980s, while Music Director of the Grand Rapids Symphony Orchestra and the Buffalo Philharmonic Orchestra, a series of high-profile



Semyon Bychkov

cancellations first brought Maestro Bychkov's name to international attention. Concerts with the New York Philharmonic, the Berlin Philharmonic, and the Royal Concertgebouw Orchestra, followed by an exclusive recording contract with Philips Classics confirmed his credentials. Moving to Paris, Maestro Bychkov was appointed Music Director of Orchestre de Paris (1989), Principal Guest Conductor of the St. Petersburg Philharmonic (1990), Principal Guest Conductor of Maggio Musicale in Florence (1992), and Chief Conductor of the Dresden Semperoper (1998).

Following his appointment as Chief Conductor of the WDR (West German Radio) Symphony Orchestra Cologne in 1997, Maestro Bychkov increased the orchestra's touring commitments and embarked on a series of recordings. The orchestra's frequent concerts in Cologne are often broadcast on radio and television throughout Germany and, to mark the 50th anniversary of WDR on January 1, 2006, Mahler's *Symphony No. 2* will be broadcast live on prime-time television.

In the past eight years, Maestro Bychkov has toured regularly with the WDR in Germany and Spain, as well as visiting Japan, Austria, the former Soviet Union, France, Italy, Hungary, South America, and the UK. The current US tour features performances of Strauss's *Daphne* in New York, Ann Arbor, and Washington, marking the second tour that Maestro Bychkov and the Orchestra have undertaken in the US.

Coinciding with the tour are the release of two new Strauss opera recordings created by

Maestro Bychkov and the WDR Symphony Orchestra Cologne over the last year: *Daphne* with Renée Fleming in the title role (Decca) and *Elektra* with Deborah Polaski (Profil, Edition Günter Hänssler). One year ago, Maestro Bychkov conducted a new production of *Daphne* at the Vienna State Opera, where he previously conducted *Elektra* and *Tristan und Isolde*. He will conduct a new production of *Lohengrin* there in December 2005. In 2003, Maestro Bychkov made his Salzburg Festival debut with the Vienna Philharmonic and returned the following year to conduct *Der Rosenkavalier*. He made his debut at the Royal Opera House, Covent Garden with a new production of *Elektra* (2003) and later that year returned to conduct *Boris Godunov*. Maestro Bychkov has since made his Metropolitan Opera debut with *Boris Godunov* (2004) and later took the new production to Florence (2005). Also in Italy, Maestro Bychkov conducted *Tosca* (1996) and *Elektra* (2005) at La Scala. In June 2006, he will conduct a new production of *Don Carlos* in Torino, with Ferruccio Furlanetto and Violeta Urmana. In addition to his commitments to WDR Symphony Orchestra Cologne and various opera engagements, Maestro Bychkov is frequently welcomed as guest conductor of major orchestras in the musical capitals of Europe and the US.

Two-time Grammy Award-winning American soprano **Renée Fleming** (*Daphne*) is recognized by the press and public as one of the great artists of today. Recent performance highlights includes a performance with the London Symphony Orchestra at the Barbican for André Previn's 75th Birthday Gala, performances of *Otello* with the Royal Opera at Covent Garden, a performance with the Danish Radio Orchestra, and appearances at major music festivals including Lincoln Center's Mostly Mozart (televised on PBS), Spain's Festival Internacional de Santander, Switzerland's Lucerne Festival, and Berlin's famed "Waldbühne" series.

In addition to many international recital dates and guest appearances with orchestras, Ms. Fleming's 05/06 season includes the US

UMS ARCHIVES Operas-in-Concert at UMS

It is hard to decide whether tonight's concert-opera performance of *Daphne* and the UMS presentation of *Tancredi* in March of 2006 are "forward-looking" programmatic innovations for the UMS Choral Union Series or backward looking regressions. Let's say they are both.

UMS's recent history shows little, if any, inclusion of opera-in-concert. The early years of programming, however, are a regular treasure trove of concerts featuring operatic scores performed on stage in Hill Auditorium and in Hill's precursor, University Hall (located where Angell Hall now stands).

Listed below is a sampling of the operas-in-concert presented as part of annual UMS seasons*:

1896 *Samson and Delilah* (Saint-Saëns); 1899; 1907, starring Ernestine Schumann-Heink; 1912; 1916; 1923; 1929; 1940

1896 "Wagner Nights"; 1903, 1909, 1913 (full acts from *Lohengrin*, *Götterdämmerung* and *Die Meistersinger von Nürnberg*); 1933; 1938, full excerpts from *The Ring*; 1942 featuring Helen Traubel; 1949 featuring Set Svanholm; 1952

1898 *The Flying Dutchman* (Wagner)

1902 *Orfeo ed Euridice* (Gluck), starring Louis Homer

1902 *Faust* (Gounod); 1908; 1919

1902 *Tannhäuser* (Wagner); 1922

1903 *Aida* (Verdi), starring Anita Rio and Louise Homer; 1906; 1921; 1928; 1937 with Elizabeth Rethberg and Ezio Pinza; 1957 starring Leontyne Price in her first public performance of the title role (pictured, below)

1904 *Carmen* (Bizet), starring Louise Homer and Giuseppe Campanari; 1918 with Giovanni Martinelli singing Don Jose; 1927 with Lawrence Tibbett singing Escamillo; 1938

1911 *Eugene Onegin* (Tchaikovsky)

1925 *La Gioconda* (Ponchielli)

1926 *Lohengrin* (Wagner)

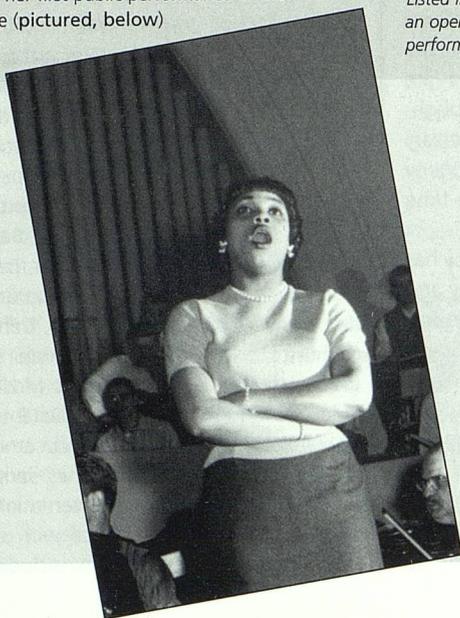
1931 *Boris Godunov* (Mussorgsky) with Nelson Eddy in the cast; 1935; 1941

1932 *The Legend of the Invisible City of Kitezh* (Rimsky-Korsakov) with Nelson Eddy in the cast

1933 *Merry Mount* (Howard Hanson), world-première performance with Nelson Eddy in the cast

1939 *Otello* (Verdi)

*Listed in chronological order starting with the first time an opera was performed. If applicable, subsequent performances of the opera are listed after each title.





Renée Fleming

release of the Penguin paperback version of her acclaimed book, *The Inner Voice*. Her record label, Decca, also releases two recordings: Strauss's *Daphne* with the WDR Symphony Orchestra Cologne conducted by Semyon Bychkov and *Sacred Songs*, a collection of sacred songs and arias recorded with the Royal Philharmonic Orchestra conducted by Andreas Delfs. Engagements of special note this season include two operatic productions at the Metropolitan Opera: *Manon* and *Rodelinda*; a three-city US tour of *Daphne* with the WDR in performances at Ann Arbor's Hill Auditorium, New York's Carnegie Hall, and Washington's Kennedy Center; a January concert at Carnegie Hall with the MET Orchestra and James Levine; and a three-city tour with baritone Dmitri Hvorostovsky and the Moscow Chamber Orchestra with concerts in Moscow, St. Petersburg, and Prague. Ms. Fleming has two television specials this season: a November ZDF (Second German Television) program of selections from her new CD, *Sacred Songs*; and a January worldwide telecast from Salzburg's Mozarteum celebrating Mozart's 250th birthday with the Vienna Philharmonic and Riccardo Muti. In April she appears on The Juilliard School's 100th Anniversary Gala, and in May on the Metropolitan Opera's Gala Farewell to Joseph Volpe.

Renée Fleming studied at The Juilliard School and holds degrees from the State University of New York at Potsdam and the Eastman School of Music.

Born in South Africa, **Johan Botha** (*Apollo*) is one of the leading tenors of his generation. After initial professional engagements in Kaiserslautern, Hagen, Dortmund, and at the Opera in Bonn, he can currently be heard on all major opera and concert stages in the world, including the Gran Teatre del Liceu in Barcelona, the State Operas of Berlin and Dresden, the Lyric Opera of Chicago, the Grand Théâtre Geneve, the Hamburg State Opera, the Royal Opera House London, the Opera Los Angeles, La Scala in Milan, the Opera Bastille and the Châtelet in Paris, the Salzburg Festival, the Vienna Folk Opera, and Opera Australia in Sydney. Furthermore, he regularly appears with the Metropolitan Opera New York and with the



Johan Botha

Vienna State Opera, where his repertoire includes *Daphne*, *Cavalleria Rusticana*, *Don Carlo*, *Fidelio*, *Lohengrin*, *Die Meistersinger von Nürnberg*, *Tosca*, *Parsifal*, and *Frau ohne Schatten*.

Besides his deep commitment to the opera stage, Johan Botha regularly appears in concert performances as well. His concert appearances have included collaborations with the BBC Symphony Orchestra, the Bergen Philharmonic Orchestra, the Boston Symphony Orchestra, the Cleveland Orchestra, the Royal Philharmonic Orchestra London, the London Symphony Orchestra, the Munich Philharmonic Orchestra, the RSO-Vienna, and the WDR Symphony Orchestra Cologne, as well as other appearances in Barcelona, Dresden, Madrid, Oslo, and repeatedly in his chosen home city of Vienna.

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Swedish alto **Anna Larsson** (*Gaea*) has worked with many of the world's finest orchestras and conductors. Performances in the 04/05 season included Erda in *Das Rheingold* with the Orchestra of the Age of Enlightenment under Simon Rattle and the Gothenburg Symphony under Kent Nagano, Mahler's *Symphony No. 2* with the Berlin Philharmonic under Bernard Haitink, music by Vivaldi and Caldara with the Wiener Hofmusikkapelle under Riccardo Muti, *Messiah* with Concertus Musicus under Nicolas Harnoncourt, Bach's *B-minor Mass* with the Leipzig Gewandhaus Orchestra under Herbert Blomstedt, and Gaia in concert performances of *Daphne* with the WDR Symphony Orchestra Cologne under Semyon Bychkov.

On the operatic stage Anna Larsson's appearances include roles in *Das Rheingold* and Siegfried at the Bavarian State Opera under

Zubin Mehta, *Götterdämmerung* at Berlin State Opera with Daniel Barenboim, *Orfeo ed Euridice* at the Royal Opera in Copenhagen, *The Coronation of Poppea* with Marc Minkowski in Aix-en-Provence, and *Tamerlano* at the Drottningholm Court Theatre in Stockholm



Anna Larsson

with Christophe Rousset. Future engagements include Erda in the *Ring* in Aix-en-Provence and Salzburg with Simon Rattle as well as at Vienna State Opera with Franz Welser-Möst, Genevieve in *Pelléas et Mélisande* in Salzburg, and Dalila in *Samson and Delilah* in Stockholm.

Roberto Saccà (*Leukippos*), an Italian born in Germany, had his breakthrough in 1995 in *Orfeo ed Euridice* with Cecilia Bartoli under the direction of Nikolaus Harnoncourt at the Vienna Festival. Since then, Mr. Saccà has been a much sought-after singer in all the major operatic theaters of the world. The

core of his career is formed around the operas of Mozart, Rossini, Donizetti and Verdi, in roles such as Tamino in *The Magic Flute*, Ferrando in *Così fan tutte* and Alfredo in *La Traviata*.

Mr. Saccà studied voice in Stuttgart and Karlsruhe, Germany. Initial engagements first took

him to Würzburg and Wiesbaden. From 1993 to 2003, he was on the roster at the Zurich Opera House, where, among other assignments, he sang the principal role in the world première of Herbert Willi's *Schlafes Bruder*. Mr. Saccà recently sang the November 2004 official inauguration of



Roberto Saccà

Venice's Teatro La Fenice, in *La Traviata* under Lorin Maazel (broadcast internationally for TV and recorded for DVD).

He works with the world's major conductors, including Bruno Campanella, Sir Andrew Davies, Sir John Elliot Gardiner, Daniel Harding, Christopher Hogwood, Fabio Luisi, Zubin Mehta, Franz Welser-Möst, Seiji Ozawa, Antonio Pappano, Georges Prêtre, Sir Georg Solti, Horst Stein, and Christian Thielemann. His further commitments include engagements in Dallas, Barcelona, Cologne, Berlin, Venice, Trieste, Vienna, Salzburg, and Tokyo.

Robert Holl (*Peneios*) was born in Rotterdam, where he initially studied with Jan Veth and David Hollestelle. In the early 1970s, he won a variety of awards in Munich, and from 1973–75 was a member of the Bavarian State Opera.

After numerous years of concentrated concert singing Robert Holl has acquired a renewed interest in singing opera. He has appeared in various roles at the Berlin State Opera, Vienna State Opera, Brussels Opera, and Zurich Opera with conductors such as Daniel Barenboim,

Claudio Abbado, Nikolaus Harnoncourt, and Franz Welser-Möst.

He performed the role of Hans Sachs in *Die Meistersinger von Nürnberg* in Bayreuth consecutively from 1996–2002 (with conductors Daniel

Barenboim and Christian Thielemann). In 04/05 he sang Gurnemanz in a new production of *Parsifal* in Bayreuth (with conductor Pierre Boulez).

In the 05/06 season Robert Holl will again appear at the Berlin State Opera as Hans Sachs and at the Hamburg State Opera

as König Marke. Mr. Holl also appears internationally as a concert singer with renowned conductors and orchestras, as well as a lieder singer having a particular preference for the German (especially Schubert) and Russian repertoire.

Robert Holl is artistic director of Schubertiads in Austria and Holland as well as artistic advisor of the "Poetry and Music" series in the Vienna Musikverein.



Robert Holl

Eike Wilm Schulte (*Shepherd*) studied at the Cologne Music School and the Salzburg Mozarteum. In addition to his work as a concert performer and in lieder song recitals, his opera experience is extensive. He has performed various roles in opera houses such as the Munich State Opera, Dresden Semperoper, Leipzig Opera House, Metropolitan Opera New York, Grand Theatre de Geneve, Teatro San Carlo Napoli, and Teatro Real Madrid, as well as in Toulouse and Marseille. For many years he performed as Klingsor in *Parsifal* at the Salzburg and Edinburgh festivals; as Heerrufer in *Lohengrin*, Günther in *Götterdämmerung*, and Wolfram von Eschenbach in *Tannhäuser* in Bayreuth; and as Don Pizarro in *Fidelio* in Bregenz.

Distinguished Austrian tenor **Jörg Schneider** (*Shepherd*) was born in Wels, received his musical education as a member of the Vienna Boys Choir, and concluded his vocal studies privately with Elfriede Obrowsky in Vienna.

Since 1995, Mr. Schneider has performed at the Berlin State Opera, Stuttgart State Opera, Zürich Opera House, Haydn Festival Eisenstadt, Teatro Regio in Parma, Concertgebouw Amsterdam, Vienna Concert House, Vienna Musikverein, Philharmonie Dresden, Teatro Comunale in Florence, State Theater St. Gallen, Teatro Filharmonico in Verona, and La Scala.

Engagements for the current season include roles in *Die Meistersinger von Nürnberg* at Florence's Maggio Musicale; *Zar und Zimmermann*, and *La Cenerentola* at St. Gallen; and *The Flying Dutchman* at the Teatro Dell'opera Di Roma.

Gregory Reinhart (*Shepherd*) has played an impressive number of bass roles in the world's great opera houses. His recent work includes roles at the Châtelet, the Opéra-Comique, the Strasbourg Opera, La Fenice in Venice, the Händel Festspiele in Halle, the Monte Carlo Opera, the Théâtre des Champs-Élysées, the Teatro Zarzuela in Madrid, the Opera Bastille, and the New York City Opera, as well as appearances in Aachen, Lyon, San Francisco, Verona, Avignon, Pesaro, Palermo, Aix-en-Provence, Santa Fe, Nice, and Trieste.

He has also worked with a wide variety of conductors and directors, including Christoph Prick, James Conlon, Paul Ethuin, Jeffrey Tate, Howard Arman, Marcus Creed, and Rene Jacobs.

Mr. Reinhart recently made his first and second appearances at the New York Metropolitan Opera in *The Magic Flute* and *Tannhäuser*, and in the 05/06 season he will return to the Met for *Lohengrin* and *Parsifal*. Also upcoming this season are roles in *Samson and Delilah* for the Washington Opera and *Otello* for the New Orleans Opera.

An avid recitalist and concert soloist, **Charles Temkey** (*Shepherd*) is actively performing at concert venues and with orchestras from coast to coast. Originally from Patchogue, Long Island, Mr. Temkey's opera credits include Don Alfonso in *Così fan tutte*, Bartolo at the Music Academy of the West, and Snug in a *Midsummer Night's Dream* at Central City Opera. Mr. Temkey has recently worked with James Levine and the Boston Symphony at Tanglewood as well as the Boston Pops in Symphony Hall. Mr. Temkey will make both his Los Angeles Opera and Lincoln Center Festival debuts in Elliot Goldenthal's *Grendel*, directed by Tony Award winning Julie Taymor, in Spring 2006.

Mr. Temkey holds Bachelor's and Master's degrees from the Manhattan School of Music where he studied with Patricia Misslin. In addition to his singing endeavours, Mr. Temkey owns and operates a commercial fishing business, and has worked on the bays and ocean around eastern Long Island for the last nine years in order to realize his dream of becoming a professional singer.

German soprano **Julia Kleiter** (*Maid*) started her international career in 2004 with concert performances of Richard Strauss's *Daphne* in Cologne conducted by Semyon Bychkov. In June 2004 she made her highly acclaimed debut at the Opéra-Bastille in Paris as Pamina in Bob Wilson's production of *The Magic Flute* conducted by Jiri Kout. Ms. Kleiter also played Papagena in a new production of *The Magic Flute* conducted by Claudio Abbado in Reggio Emilia, Modena, and at the Baden-Baden festival. In June she made her debut at Florence's Maggio Musicale in the part of Xenia in a new production of *Boris Godunov* conducted by Semyon Bychkov.

Future plans include her debut at the Zurich Opera in 2005 and Verona and Vienna debuts in 2006. In 2007 she makes her debut at the Styriarte Festival in Graz, conducted by Nikolaus Harnoncourt. Born in Limburg, Germany, Ms. Kleiter studied with William Workmann in Hamburg and with Klesie Kelly-Moog in Cologne.

Soprano **Susanne Bernhard** (*Maid*) began her vocal studies at the University of Music and Performing Arts in her native city of Munich in 1995. While there, she participated in numerous productions at the Bavarian Theatre Academy. In 1997 she made her debut as Susanna in Mozart's *The Marriage of Figaro* at the Prince Regent Theatre in Munich.

Ms. Bernhard became a member of the ensemble at the Kiel Opera in 2000 at the age of only 23. The Hagen Theatre engaged her in 2003 for a guest appearance in the role of Sophie in Richard Strauss's *Der Rosenkavalier*. Ms. Bernhard is also a frequent collaborator with the composer Wilifried Hiller.

In addition to her opera activities, Ms. Bernhard also devotes herself to lied, oratorio, and concert singing. Her diverse engagements in these genres have led to collaborations with the Georgian Chamber Orchestra under Markus Poschner, the Bavarian Chamber Orchestra, Ensemble Ader in Paris, the New Court Orchestra Munich under Christoph Hammer, the WDR Symphony Orchestra Cologne under Semyon Bychkov, the Russian National Orchestra, and the Stuttgart Bach Academy under Helmuth Rilling.

In keeping with the tradition of radio symphony orchestras, the **WDR Symphony Orchestra Cologne**, formerly the Cologne Radio Symphony Orchestra, takes pride in its commitment to contemporary music whilst maintaining the heritage of great German orchestras through its association with renowned musical directors, guest conductors, and soloists.

Founded in 1947 as part of the then North-west German Radio (NWDR), the WDR Symphony Orchestra Cologne now belongs to the West German Radio which commissions more than 20 new works each year for its subsidiary ensembles. In addition to commissioning major works from leading avant-garde German composers such as Karlheinz Stockhausen, Hans Werner Henze, and Wolfgang Rihm from the beginning of their careers, the orchestra has also premiered and embraced contemporary works by interna-

tionally renowned composers such as Luigi Nono, Luciano Berio, Krzysztof Penderecki, Peter Eötvös, Toru Takemitsu, Iannis Xenakis, John Cage, Steve Reich, Alfred Schnittke, György Kurtág, and György Ligeti. Many of these works have since entered the performing repertory and have been recorded commercially.

WDR's principal conductors, Christoph von Dohnányi, Zdenek Macal, Hiroshi Wakasugi, Gary Bertini, Hans Vonk, and presently Semyon Bychkov, form the backbone of the orchestra's illustrious history. Beginning with the orchestra's life long association with Günter Wand, which culminated in their legendary recording cycle of the Bruckner Symphonies, the orchestra worked closely with luminaries such as Georg Solti, Ferenc Fricsay, Erich Kleiber, Otto Klemperer, Leopold Stokowski, and George Szell in its early years. After Dohnányi was appointed the first principal conductor, the orchestra's guest conductors have included John Barbirolli, Rafael Kubelik, Erich Leinsdorf, Herbert von Karajan, Lorin Maazel, Zubin Mehta, Daniel Barenboim, Claudio Abbado, and Carlos Kleiber.

Every concert of the WDR Symphony Orchestra Cologne has been recorded for radio broadcast and many for television productions, several of which have been commercially released to wide acclaim. In addition to the award-winning Bruckner cycle with Günter Wand, the orchestra's latest releases with Semyon Bychkov include a disc of Strauss tone poems, Shostakovich's *Symphony No. 7*, and Mahler's *Symphony No. 3*. Most recent is a complete recording of Strauss's opera *Daphne* with René Fleming for Decca.

The repertoire and versatility of the **WDR Radio Choir Cologne** ranges from the music of the Middle Ages to contemporary compositions; from sacred music to operetta. The choir is particularly active in premiering contemporary music from composers such as Schönberg, Penderecki, Zimmermann, and Xenakis.

The WDR Radio Choir Cologne was founded in 1948 and is a full-time choir with 48 male and female singers. Jörg Ritter has been with the choir as choral director since February 2004.

Numerous concert tours have made the choir an internationally renowned ensemble, including performances at the Berlin and Vienna Festival Weeks, Salzburg Festival, Stockholm Festival, Biennale Venice, and Flanders Festival in addition to concerts in Milan, Paris, London, Athens, Rome, Brussels, Geneva, Jerusalem, Tel Aviv, Boston, Cleveland, Washington, New York, Tokyo, and Osaka.

UMS ARCHIVES

René Fleming makes her third UMS appearance tonight. She made her UMS debut in Hill Auditorium with the MET Opera Orchestra under the direction of James Levine on May 7, 1993 at the 100th Annual May Festival. **Maestro Bychkov**, the **WDR Symphony Orchestra Cologne**, **WDR Radio Chorus Cologne** and the rest of the vocal cast all make their UMS debuts with tonight's performance of *Daphne*.

WDR Symphony Orchestra and Radio Choir Cologne

First Violin

Elise Batnes,
First Concertmaster
 Joachim Trieb,
Second Concertmaster
 Susanne Richard,
Second Concertmaster
 Christine Ojstersek
 Hans-Reinhard Biere
 David Johnson
 Sergio Katz
 Pierre Marquet
 Emilia Mohr
 Josef Niessen
 Johann Reinfeld
 Mischa Salevic
 Veronika Schwarz
 Helena Smart
 Christian-Paul Suvaiala
 Jerzy Szopinski
 Uwe Utecht

Second Violin

Ulrich Alshuth, *Principal*
 Koenraad Ellegiers,
Assistant Principal
 Carola Nasdala,
Assistant Principal
 Anna Adamska
 Christel Altheimer
 Heribert Amann
 Albrecht Anders
 Maria Aya Ashley
 Lucas Barr
 Adrian Bleyer
 Juergen Kachel
 Keiko Kawata-Neuhaus
 Caroline Kunfalvi
 Johannes Oppelcz
 Friedemann Rohwer
 Johanne Stadelmann

Viola

Stephan Blaumer, *Solo Viola*
 Katja Pueschel,
Assistant Solo Viola
 Lothar Schröder,
Assistant Solo Viola
 Wilfrid Engel
 Hartmut Frank
 Stephanie Gieron
 Sonsoles Jouve del Castillo
 Michael Krummacher
 Hedwig Liers
 Klaus Nieschlag
 Tobias Roethlin
 Hans-Erich Schroeder-Conrad
 Kai Stowasser

Violoncello

Oren Shevlin,
Solo Violoncello
 Hartwig Hoenle, *Assistant*
Solo Violoncello
 Susanne Eychmuelle,
Assistant Solo
Violoncello
 Sebastian Engelhardt
 Gudula Finkentey-Chamot
 Bruno Klepper
 Frank Rainer Lange
 Klaus Mornweg
 Christine Penckwitt
 Uwe Schmeisser
 Gerhard Szperalski

Double Bass

Juergen Fichtner,
Solo Double Bass
 Michael Peus, *Assistant*
Solo Double Bass
 Axel Ruge, *Assistant Solo*
Double Bass
 Raimund Adamsky
 Michael Geismann
 Joerg Schade
 Christian Stach
 Juergen Tomasso

Flute

Michael Faust, *Solo Flute*
 Hans-Martin Mueller,
Assistant Solo Flute
 Martin Becker
 Leonie Brockmann,
Piccolo Flute

Oboe

Manuel Bilz, *Solo Oboe*
 Ionel Radonici,
Assistant Solo Oboe
 Michael Sieg, *Cor Anglais*

Clarinet

Thorsten Johanns,
Solo Clarinet
 Uwe Loerch, *Assistant Solo*
and E-flat Clarinet
 Paul-Joachim Bloecher
 Roland Dreher
 Wolfgang Raumann,
Bass Clarinet

Bassoon

Ole Kristian Dahl,
Solo Bassoon
 Henrik Rabien, *Solo Bassoon*
 Eric-Bernd Artelt
 Hubert Betz
 Stephan Krings,
Contra Bassoon

Horn

Andrew Joy, *Solo Horn*
 Samuel Seidenberg,
Solo Horn
 Kathleen Putnam
 Joachim Poeltl
 Hubert Staehle

Trumpet

Peter Moenkediek,
Solo Trumpet
 Juergen Schild,
Solo Trumpet
 Peter Roth
 Daniel Grieshammer

Trombone

Timothy Beck,
Solo Trombone
 Frederik Deitz
 Stefan Schmitz
 Michael Jungmans,
Bass Trombone

Tuba

Hans Nickel

Harp

Sabine Thiel, *First Harp*
 Ute Blaumer, *Second Harp*

Timpani / Percussion

Peter Stracke, *Timpani*
 Frank Baehr, *Percussion*
 David Punto, *Percussion*
 Robert Schaefer, *Percussion*
 Johannes Steinbauer,
Percussion

Tenor

Markus Francke
 Kay Immer
 Wilhelm Kothen
 Kwon-Shik Lee
 Wolfgang Reisert
 Kurt Steigers
 José-Luis Wagner
 Nobuaki Yamamasu
 Jens Lauterbach
 Raphael Pauss

Bass

Kai Freundorfer
 Franz Gerihsen
 Guido Kaiser
 Hee-Kwang Lee
 Harald Martini
 Josef Otten
 Gerhard Peters
 Rolf Schmitz-Malburg
 Arndt Schumacher
 Paul Bindels
 Thomas Bonni
 Martin Krasnenko
 Kai-Rouven Seeger

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present

Tall Horse

a production of Handspring and Sogolon Puppet Companies

Marthinus Basson, *Director*
Mervyn Millar, *Assistant Director*

Khephra Burns, *Scriptwriter*
Koffi Kôkô, *Choreographer*
Yaya Coulibaly and Adrian Kohler, *Puppet Design and Puppet Makers*
Adrian Kohler, *Set Designer*
Wesley France, *Lighting Designer*
Warrick Sony, *Music Composer*
Jaco Bouwer, *Video Animator*

Cast

Adrian Kohler, **Yaya Coulibaly**, **Busi Zokufa**,
Fourie Nyamande, **Basil Jones**, **Ousmane Coulibaly**,
Mamady Keita, **Téhibou Bagayoko**, **Enrico D. Wey**,
Mbali Kgosidintsi, **Craig Leo**, *Puppeteers*
Sandile Matsheni, *Jean-Michel / Atir*
Bheki Vilakazi, *Geoffroy St. Hilaire*

Tuesday Evening, October 18, 2005 at 7:30
Friday Evening, October 21, 2005 at 8:00
Saturday Evening, October 22, 2005 at 8:00
Power Center, Ann Arbor

*This production is approximately 100 minutes in length
and is performed without intermission.*



Seventh, Eighth, and
Ninth Performances of
the 127th Annual Season

UMS Global Series: Africa

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hibited.*

Saturday's performance is sponsored by Pfizer Global Research and Development: Ann Arbor Laboratories. Special thanks to David Canter, Senior Vice President of Pfizer, for his continued and generous support of the University Musical Society.

Saturday's performance is supported by Loretta Skewes and Dody Viola.

Special thanks to the following for their support of the *Tall Horse* youth performances: Prudence and Amnon Rosenthal K-12 Education Endowment Fund; Dr. Toni Hoover, in memory of Dr. Isaac Thomas III; and Pfizer Global Research and Development: Ann Arbor Laboratories.

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Additional support provided by the U-M Office of the Senior Vice Provost for Academic Affairs.

Media partnership for this performance provided by WEMU 89.1 FM, Michigan Radio/Michigan Television, and *Metro Times*.

Thanks to Daniel Herwitz and the U-M Institute for the Humanities for their participation in and support of this residency. Adrian Kohler and Basil Jones of Hand-spring Puppet Company and Yaya Coulibaly of the Sogolon Puppet Troupe have been named the Paula and Edwin Sidman Fellows in the Arts by the U-M Institute for the Humanities.

Tall Horse is produced in association with AngloGold Ashanti.

Large print programs are available upon request.

Historical Background

From ancient times the giraffe has been symbolically the most potent animal from Africa. It is by far the most frequently depicted animal in the rock art across the continent and we know that through the centuries African kings have given giraffes as gifts to other areas. The most dramatic and well-documented version of this very African form of diplomatic initiative occurred in 1827, when the Pasha of Egypt, Mehemet Ali, sent a giraffe to Charles X, King of France. There were no giraffes in Egypt proper, so an expedition had to be sent to the Sudan and the giraffes brought up the Nile to Alexandria. Capturing a live giraffe was in those days no mean feat, as these animals run faster than horses. The safe transportation of the animal over 7000 kilometers was an enormous challenge, but it was received by the French with an enthusiasm that verged on hysteria. No giraffe had been seen in Europe since the Renaissance and both scientists and the general public were fascinated by the animal. Tens of thousands of people thronged the streets of the towns to see the giraffe en route to Paris. This giraffe became the most popular animal in the Paris Zoo and is said to have inspired both Paris fashion and the young Eiffel when he designed his famous tower.

We regard this event as the beginning of an increasing flow of cultural and artistic influence from Africa into Europe. This grew throughout the 19th century and laid the groundwork for important developments in the fields of dance, music, and sculpture that were to become so influential in world culture in the 20th century. However, our main aim with this production has been to have some fun and at times, we've been rather fast and loose with the facts. We beg your audience's indulgence.

Author's Note

Tall Horse is the product of a collaboration of artists from diverse cultures — Mali, South Africa, Bénin, France, the US, and England. The story itself involves collaboration among Malian, French, Egyptian, and Italian individuals, slaves and kings, scientists and tomb robbers, to bring an exotic, regal, and exceedingly rare gift to Enlightenment-era France. Like the story's principal characters, we as the creators ended up somewhere other than where we imagined we were going at the outset of the journey. But the road from there to here, like that taken in *Tall Horse* by the Malian former slave and the French scientist, was also one of discovery.

Writing for puppets presented one new challenge. Writing for actors and puppets in English and French, Arabic and Bamana presented another. But in a world where words swirl around us, deluding and deceiving as often as enlightening; a world where silence is overlooked as a wellspring of wisdom; this writer found inspiration in the story of Sogo Jan, who steadfastly kept her own counsel.

— Khephra Burns

Director's Note

After 30 years in theater, having directed anything from ramp-models to opera singers, I am no stranger to the concept "wooden performance." What is completely new to me, however, is the "wooden performer."

When I took on the job of directing *Tall Horse*, I allowed myself to enter into a world of which I knew very little apart from what you read in books. I certainly did not know what to expect. In the period leading up to rehearsals I was privileged to see a cast of characters take shape in a way I could never have imagined — skillfully crafted actors with a wide array of very specific personalities, tailor-made for the play and exquisitely carved by two masterful and very

different creators: Adrian Kohler and Yaya Coulibaly.

Their styles of carving and construction varied completely: from thoroughly pre-planned puppets with complex engineering in Adrian's case, to Malian rod-puppets taking shape in a seemingly unplanned, intuitive way under the skillful blows of Yaya's adze. But most importantly, the end result in both cases always seemed to allow a spirit to inhabit the wood long before the puppeteer picked it up.

I have been consistently overwhelmed and often surprised by the possibilities posed by the puppet as performer. I regularly found myself incredibly liberated by their limitations. The subtlety of a turn of head or the eloquence of a shadow cast by an eyeless socket was a veritable school in directing in itself.

— *Marthinus Basson*

Notes on the Puppets

I am from a traditional family where Bambara puppetry has been handed down for seven generations. The meeting between Handspring and Sogolon, and in particular between Adrian's and my technique of design and construction, has been a good thing; a great opportunity for exchange between countries, companies, and individuals. Adrian and I are like two lungs with one heart. Our relationship expands the cultural and artistic creativity of *Tall Horse*.

As well as offering a broadening of perspective on African cultures, the opportunity to collaborate builds the social connection and development between the two countries. The resulting piece of theater was given both richness of technique and of cultural diversity — the specific expression of this richness is both physical and intellectual.

It has been a process of initiation. Both companies have been learning to manipulate each other's puppets. At first they seemed like different universes, but on stage, they have combined

to create a unique universe of their own.

Because of *Tall Horse* these artists have grown to know each other and now they are a family. That is the social function of puppetry — to make a family of artists and of the audience. For example, many South Africans don't know where Mali is on a map, but collaborations like this broaden all our knowledge. Africans cannot help but create things together; this has been a great dream of mine that has now been realized.

It is always difficult to work with a language barrier — when you are reliant on translators, you are denied some of the direct understanding you would get in your mother tongue, both in the text and also in communicating with each other. It's also difficult the first time you work with a new director, as you can't always immediately see his vision. But as we have grown to know Marthinus, the process has become easier.

It's the enthusiasm, appetite, and willingness of everyone who has worked on *Tall Horse* that I have loved most — everyone from the puppeteers and actors to the technical crew. I've loved the sensibility, solidarity, and friendship of the company. It's a great and fascinating environment. I'm certain that in the performance, the public will see something spectacular...and our English is beginning to come.

— *Yaya Coulibaly*

The opportunity to collaborate with one of the oldest and most diverse forms of puppet theater from Africa has been both a thrilling and challenging experience. From my encounter with Sogolon, I have learned that basic forms and uses of the puppet are common to both of us, but within the Malian tradition there are many types of figures that we do not know. The Malian *castelet* (a large antelope with a fringed skirt) and the *meren habitable* (a figure carried on the head) are two highly poetic forms that we have been able to explore first-hand in this collaboration.

The challenge was to find a way to mix Handspring's highly eclectic forms of puppetry, borrowed from traditions as far afield as

Czechoslovakia and Japan, with the Malian style. I hoped the idea of setting the piece in a West-African museum would allow the many objects in the story, each with their own memories, to reside side by side despite their differences.

Early on in the project, I was fortunate enough to travel to Mali's ancient mud city, Djenne on market day. Against the background of grey-brown earth, the market was filled with every color imaginable: piles of vegetables, powdered dyes, the flowing fabrics in which the crowd was dressed. It presented me with an opportunity to move away from the monochrome design-style which we'd employed in the past. I did balk at the idea of painting the wooden carved heads, but Hazel Maree, the puppet costume designer said, "been there, done that."

When I was working in the home of Yaya Coulibaly, I had the opportunity to dig around amongst the mountains of puppets that are to be found in sacks, boxes, crates, and shelves in every room. Photographs of these served as a reference for the puppets that both Yaya and I have made for *Tall Horse*.

This encounter with the ancient tradition of Mali and with Yaya Coulibaly has been one of the richest experiences of my life as a puppeteer.

— Adrian Kohler

When it was formed in 1981, **Handspring Puppet Company** initially focused on creating plays for children. This changed in 1985 when they produced their first play for adults, *Episodes of an Easter Rising*, which was an unanticipated success both in South Africa and at the triennial international puppetry festival in Charleville-Mézières, France. On returning to South Africa they staged *A Midsummer Night's Dream* (1986/87), the first production in which puppets and actors interact, a device which has become an important part of their style. *Tooth and Nail*, which followed in 1989, used actors and life-size puppets. Their

first major international success came in 1991 when *Starbrites*, a fable about renewal, directed by Barney Simon, performed for six weeks in London.

In 1992, with *Woyzeck on the Highveld*, Handspring began the first of its many collaborations with William Kentridge — combining puppets and film animation. Since then they have performed widely at festivals in Europe and America with plays such as *Faustus in Africa*, *Ubu and the Truth Commission*, *Confessions of Zeno*, *Il Ritorno d'Ulisse* (all with Kentridge), and *The Chimp Project*. They have appeared at major festivals such as Festival d'Avignon and Festival d'Automne, as well as in theaters in Rome, London, Berlin, Stockholm, Amsterdam (where they performed for the Queen of the Netherlands) and Brussels (where they performed for the King and Queen of Belgium). In the US they have performed at the Kennedy Center, NYC's Lincoln Center, at the Henson International Festival of Puppet Theater, and in Los Angeles, Minneapolis, and Chicago. *Episodes*, an exhibition of Handspring's puppets from previous productions, toured South Africa from mid-2001, ending at the South African National Gallery in Cape Town in March 2003.

Marthinus Basson (*Director*) started his theatrical career in the 1974 at the Cape Performing Arts Board as props-maker and as actor/stage-manager at The Space Theatre, both in Cape Town. Since 1985 he has established himself as a director and designer and has worked in most genres ranging from community theater to opera. His recent work includes *Why are those*

UMS ARCHIVES

This week's performances of *Tall Horse* mark the debut presentation by UMS of both Handspring Puppet Company of South Africa and Sogolon Puppet Troupe of Mali.

that toyi-toyi in front always so fat? by Antjie Krog; *Johnny Cockroach* by Breyten Breytenbach; *Fall of the House of Usher* and *Boks* for ARCA in Ghent, Belgium; six operas for the Spier Summer Festival; a contemporary interpretation of William Shakespeare's *Two Gentlemen Of Verona* for the 02/03 Maynardville season in Cape Town; and the tango operetta *Maria de Buenos Aires* for the 2004 National Arts Festival in Grahamstown.

Mr. Basson, who currently lectures at the Drama Department of the University of Stellenbosch, serves on the committee of the National Arts Festival. He is also a founder of Vleis, Rys & Aartappels, a theater venture focusing on new writing, staging contemporary international work, performance art, and community work. As part of this venture, he directed and designed three new plays by Belgian playwrights: *Aars!* and *Romeo and Julia* by Peter Verhelst and *Mamma Medea* by Tom Lanoye.

Mervyn Millar (*Assistant Director*) is a theater director and puppet designer from London. His specialist puppetry direction there includes work for the National Theatre, Bristol Old Vic, West Yorkshire Playhouse, and BAC, and installation/theater pieces for his company wireframe (www.wireframe.org.uk). His puppets have also been seen internationally in productions by theater-rites and Trestle. He was supported in his visit to Handspring by a professional development bursary from the Arts Council of England.

Khephra Burns (*Playwright*) is a writer of many genres. He is the author of the books *Black Stars in Orbit*, and *Mansa Musa, Lion of Mali* (both from Harcourt Brace and Co.), and co-author with his wife, Susan L. Taylor, of *Confirmation: The Spiritual Wisdom That Has Shaped Our Lives* (Anchor/Doubleday). He was the writer for William Miles's award-winning films, *Black Champions* and *Black Stars in Orbit*. He was co-writer and a co-producer for the annually televised Essence Awards and has written prime-time news specials for ABC (*The Power of One* with Malik Yoba) and NBC (*Images & Real-*

ities: African American Men), a music game show for BET (*Triple Threat*), the NAACP/UNCF televised Gospel Music Festival, African Odyssey for The Kennedy Center, *Las Vegas Vocal Extravaganza in Black* for PBS and tributes to Louis Armstrong and Ella Fitzgerald for Carnegie Hall. He is the author of an original screenplay, *Marie Laveau*; a stage play, *Stackalee*; and a jazz cantata, *Hannah Lybia*. Burns's articles have appeared in publications such as *Essence*, *Swing Journal* (Japan), *Omni*, and *Art & Auction*. Mr. Burns is a graduate of the University of California at Santa Barbara with a bachelor's degree in English literature and drama and lives with his wife in New York City.

Adrian Kohler (*Puppet Master*) is Handspring's master puppet designer and maker. He studied Fine Art at the University of Cape Town, majoring in sculpture. However, as a young boy he made and performed puppets with his mother, an ardent amateur puppeteer. After graduating in 1974, he spent a year in the resident puppet company at the Space Theatre. In 1977 he and his partner, Basil Jones, moved to Botswana, where he led the National Popular Theatre Program, using puppets to promote development.

In 1981 Mr. Kohler and Mr. Jones returned to South Africa to start Handspring. For five years the company produced plays for children, touring to schools across southern Africa. In 1985, he proposed the production of *Episodes of an Easter Rising*, the company's first play for adults, designing and making the puppets.

Working with a succession of directors interested in the interaction between puppets and people, Mr. Kohler designed and made puppets in a wide variety of techniques and scales. However, once he started working with William Kentridge, his style changed. The carving became more vigorous and expressionist. Slowly the structural workings of the puppet became more evident to the audience. In *The Chimp Project* in 2000, the puppets became plywood and cane structures covered with translucent fabric, which when lit from behind had an almost lantern-like appearance.

A major retrospective exhibition of Mr. Kohler's work was coordinated by the Goodman Gallery in 2001 and toured to most of South Africa's city galleries including the South African National Gallery in 2003. He has received numerous awards for set design, costume design, and production as co-creator of a number of works with William Kentridge. His puppets for *Woyzeck on the Highveld* have been acquired by the Munich City Museum.

Yaya Coulibaly (*Puppet Master*) comes from an ancient family of puppeteers with roots in the Bamana kingdom of Segou. He began his initiation into the magical world of puppet and masquerade figures at age 10 as an apprentice to his father. Later he studied art at the Bamako National Institute of the Arts and puppet theater at the Institute International de la Marionette in France. He formed his own puppet company, Sogolon, in 1980 and has since become the leading custodian of the Bambara puppetry tradition, the oldest and richest of Africa's surviving puppet-based art forms.

Mr. Coulibaly has created a new and dynamic puppet theater that draws from the ancient traditions of puppetry in west Africa. His performances incorporate traditional folk tales, legends, and episodes from Mali's great epics, as well as colonial history and commentary on contemporary life in Mali. The techniques in his performances include hand puppets, rod puppets, marionettes, masks, and live music. He has performed widely in Europe and the US.

Mr. Coulibaly is also the custodian of a vast collection of puppets, many of which have been passed down to him through his family. A selection of this collection is currently being exhibited at the Gold of Africa Museum in Cape Town.

Téhibou Bagayoko (*Puppeteer*) was born in Abidjan in the Ivory Coast and moved to Bamako in Mali when he was 15 years old to complete his schooling. Living with his uncle Yaya Coulibaly and watching him sculpt puppets, Mr. Bagayoko was inspired to develop his own wood carving skills. So began a process of

apprenticeship during which he learned the various types of puppets used by the Sogolon Puppet Troupe and how to manipulate them. When he turned 18, he decided he also wanted to learn to dance, an integral part of puppet performance in Mali. After attending dance classes in Bamako, Mr. Bagayoko auditioned for Sogolon and was accepted into the company. Mr. Bagayoko has also participated as a dancer in both the opening ceremony of Mali's hosting of soccer's 2002 Africa Cup of Nations and the Mali biennale.

Ousmane Coulibaly and **Mamady Keita** (*Puppeteers*) have been members of Sogolon for eight years. Both artists have extensive experience as puppeteers, stilt walkers, and castelet manipulators. They also perform as dancers and musicians as Sogolon's work demands. They have toured widely in Europe — particularly in France, Belgium, and Spain. When not performing, they assist Yaya Coulibaly in the finishing and painting of the puppets he carves.

Koffi Kôkô (*Choreographer*) is a child of the Nago people and was born in the sacred city of Ouidah, Benin, the cradle of Voodoo culture. Mr. Kôkô has traveled the world to teach, collaborate, create, and meet with artists from different backgrounds and horizons. Among his many achievements: creating *d'Une Rive a l'Autre* (From One Riverbank to Another) commissioned for the Dance Biennale of Lyon (1994); being named Choreographer at the National Ballet of Benin (1995); co-producing *Sisi Agbe* with Peter Badejo for Dance Umbrella (London and UK tour); creating the Carmen-Kôkô Company with Marie Carmen Garcia; performing *Passage* on tour in the US with the writer Olympe Bhely-Quenum and Dagbo Hounon, the Supreme Voodoo Leader of Benin (96/97); completing a 10-month project at the Paris Opera; organizing the Atout African Festival in Benin (2002); and, most recently, being appointed Artistic Director for the radical In Transit Festival 04/05 in Berlin. In November 2003, Mr. Kôkô returned to London's Barbican,

co-starring in *The Maids*, a dance-theater piece directed by Yoshi Oida, and winner of the 2003 *Time Out* "Performance of the Year" award. Among his many awards is the French Chevalier de l'Ordre du Mérite for Arts and Language.

Warrick Sony (*Music Composer*) has been working for the last four years at Milestone studios in Cape Town, South Africa. Together with partner Murray Anderson he has composed and produced music for various film, theater, and commercial projects, the most recent being John Boorman's film *Country of My Skull*. Mr. Sony composed music for Handspring's *Ubu and the Truth Commission*, *Faustus in Africa*, and *The Chimp Project*. He has released 10 albums under the name Kalahari Surfers (five of these during the turbulent 1980s through ultra-leftist, London-based Recommended Records) and has collaborated and worked on various musical events, recordings, and workshops with artists ranging from Brian Eno, Chris Cutler, The Orb and Massive Attack to Louis Mhlanga, Vusi Mahlasela, Lesego Rampolokeng, and Johannes Kerkorrel.

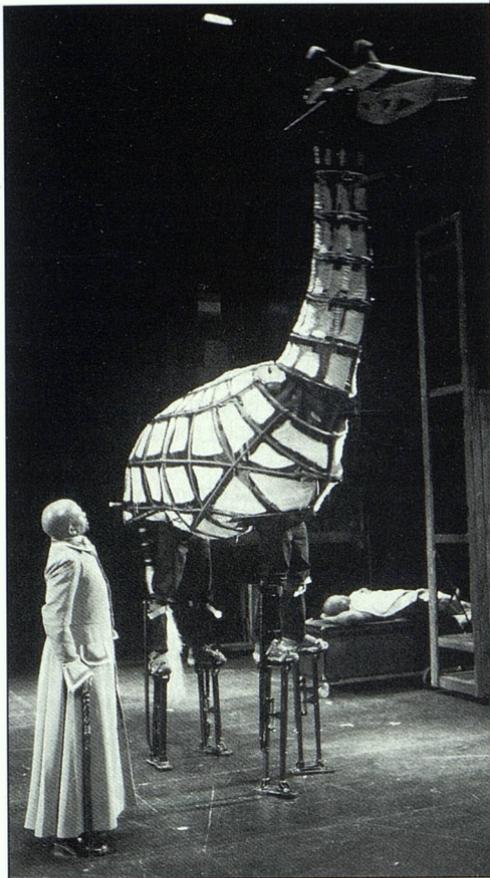
Bheki Vilakazi's (*Geoffrey St. Hillaire*) interest in theater grew out of his love of poetry. Playwright Gibson Kente was also a source of inspiration. Without formal training, Mr. Vilakazi launched his acting career with *Kotulo*, which toured Europe under the auspices of the Market Theatre Laboratory. In 1997 he worked with Dogtroep, an Amsterdam-based theater group, on the production *Sweet Pham Pham*, seen at the National Arts Festival in Grahamstown, the Oudtshoorn Festival, and the Market Theatre Laboratory in Johannesburg. Later in the same year he returned to Amsterdam with other South African actors to work on another Dogtroep production, *Two Room 2*. Other theater productions include *My Truth My Freedom*, *The Other Side of the Coin*, *Waiting for Godot* and more recently, *Ways of Dying*. His television work includes *Phindi*, *Isaiah the Prophet*, the second season of *Yizo Yizo*, *Generations*, *Dube On Monday*, and *Khululeka 11*. Mr. Vilakazi has

written and directed a play — *The Drum* — which won him a "Best Director" award at the Civic Theatre in Johannesburg. He was most recently seen in the film, *Tsotsi*.

Sandile Matsheni (*Jean-Michel/Atir*) matriculated from Meadowlands High School in 1999 and subsequently attended classes in performance at Mzini Dramatic Art in Soweto. He made his theatrical debut the following year in *Trouble in my House* directed by Sibusiso Mhlongo. He continued his theater career under the direction of Duma Mnembe in *Calamity, Enough is Enough*, and *They Must be Sick*; the latter two garnering him "Best Actor" awards at the National Stop Crime Drama Festival in South Africa.

Mbali Kgosidintsi (*Puppeteer*), originally from Botswana, moved to South Africa with her family in 1992. She was awarded an entrance scholarship to study theater and performance at the University of Cape Town. In addition to her extensive movement and voice training, her production experience there included Myer Taub's *Lekker Faith* (2003), Anne Devlin's *After Easter* (2004), and the revival of the award winning *Horn of Sorrow* written by Nicholas Ellenbogen and directed by Luke Ellenbogen (Grahamstown Festival 2004). She played Thandiwe in *Waiting for Thandiwe* written by Lulama Masimini and produced by Theatre for Africa, which she still performs occasionally for schools. In her final student production she played The Model in David Hare's *Blue Room*. She graduated in 2004 with a BA in Theater and Performance. Her professional debut was at the Maynardville Open Air Theatre, where she played Hero in Shakespeare's *Much Ado About Nothing* directed by Fred Abrahamse.

After completing five semesters of a Bachelor of Fine Art and Architecture Degree, **Craig Leo** (*Puppeteer*) was apprenticed to the designer and South African circus guru, Keith Anderson. Together, they revived the Cape Performing Arts Board's Puppet Company, which last existed in



the 1960s. During the following years, Mr. Leo designed for Jazzart Dance Theatre and Magnet Theatre Company in productions such as *Medea*, *Bolero*, and *I Do x 22*. In 1998 he trained in circus arts. In addition to performing with the Zip Zap Circus, he performed as the lead character in the 2000 Sun City extravaganza *Baletsatsi*. Following this, as artistic director of his own acrobatic theater company, *Myth*, he toured both Germany and Austria for two years. While in Austria he designed costumes for the Retzerland-Feuerigesland cultural festival. He returned to South Africa to resume work on Magnet Theatre's *Onnest'bo*, an outdoor physical theater piece. In 2004 Mr. Leo completed the production design and skills

training for *Rain in a Dead Man's Footprints*, a Jazzart Dance Theatre/Magnet Theatre collaboration. After the completion of the South African tour of *Tall Horse*, Mr. Leo designed costumes for Pieter Torien's *Joseph and the Amazing Technicolor Dreamcoat* and for the Sun City extravaganza, *Aphrodisia*.

Fourie Nyamande's (*Puppeteer*) acting career started with Skhwenene Dhlamini's productions *Reaping the Whirlwind* and *Faces of Madiba* in 1994 and 1995. In 97/98 he studied drama at the Market Theatre Laboratory. His first work as a puppeteer with Handspring began with *The Chimp Project* in 2000 and he has subsequently performed in *Zeno at 4 am*, *Confessions of Zeno*, and the revival of *Il Ritorno d'Ulisse*. He recently premiered the role of AIDS activist Simon Nkoli in *Your Loving Simon* by Robert Coleman at the Market Theatre.

Busi Zokufa (*Puppeteer*) was born into a family of musicians and her early professional work was as a vocalist. In 1987 she joined Sibikwa Players in Daveyton where her first stage role was in *So where to?* at the Market Theatre in Johannesburg. Ms. Zokufa performed as a puppeteer for the first time in 1990 with Handspring in Barney Simon's *Starbrites* and has played major roles in all of Handspring's subsequent productions. She recently appeared at the Market Theatre in Bruce Koch's production *Best Wedding Ever* and at Grahamstown's Standard Bank National Arts Festival in Xoli Norman's production of *Ma's Got the Blues*. In 2003, Ms. Zokufa started the Savela Storytelling Puppet Project which performs plays and does puppetry workshops at schools. She was nominated as "Woman of the Year" in 2003 in an annual competition run by a major South African retail store. She most recently appeared in *April Fool's Child* directed by Phyllis Klotz.

Enrico D. Wey (*Puppeteer*) got his start in Arizona, relocated to Taiwan, and now resides in New York. As a recent graduate of Sarah Lawrence College, he studied experimental film,

literature, and performance. His interest in puppetry began while working with Dan Hurlin. Last seen in *Rappaccini's Daughter* as a member of the Octopus Ensemble in NY, Mr. Wey is excited to continue his puppet work with Handspring.

Wesley France (*Production Manager and Lighting Designer*) has 25 years experience in production, company management, and lighting design for the performing arts. He was senior production manager at the Market Theatre for eight years and has since been lighting designer and company manager for numerous international tours. Since 1991 he has toured internationally with Handspring for their productions *Woyzeck on the Highveld*, *Faustus in Africa*, *The Chimp Project*, *Ubu and the Truth Commission*, *Il Ritorno d'Ulisse*, *Zeno at 4am*, and *Confessions of Zeno*. Most recently he has been lighting designer and production manager for the productions *Green Man Flashing* and *Tshepang*.

Leigh Colombick (*Stage Manager*) first worked with Handspring Puppet Company on *Starbites* during her tenure as stage manager at the Market Theatre in Johannesburg between 1989 and 1993. She has since worked with Handspring on *The Chimp Project*, *Zeno at 4 am*, and *Confessions of Zeno*. For the past nine years she has been freelancing in a variety of capacities, touring productions internationally. Productions include The Magnet Theatre's *The Show's Not Over 'Till the Fat Lady Sings*, Sue Pam and DJ Grant's *Take the Floor*, Athol Fugard's *Valley Song* and *Captain's Tiger*, Gcina Mhlophe's *Love Child* and *Waves and Tales*, Mandla Langa's *Milestones*, and Yael Farber's productions of *SeZaR* and *He Left Quietly*.

Simon Mahoney (*Sound Engineer*) has worked extensively on sound for theater, film, and television. His live theater experience includes engineering sound for the Handspring productions *Faustus in Africa* and *Confessions of Zeno* as well as engineering sound for musicals such as *A Chorus Line* and *Fiddler on the Roof*.

Jaco Bouwer (*Video Animator*) received an honors degree in directing at Stellenbosch University and completed a master's degree in 1999. He has been working professionally as director, actor, and dancer for the last five years and has performed in *Aars!*, *Tango Del Fuego*, and *Mamma Medea* directed by Marthinus Basson. In 2003 Mr. Bouwer received the Fleur de Cap Young Director Award for *Spanner* written by Saartjie Botha. Recently, he has specialized in video and animation and his most recent video works include *Two Gentlemen of Verona*, *Maria de Buenos Aires*, and the Fair Lady South African Fashion Awards. Mr. Bouwer is currently working on a short film entitled *Lovesick*.

Hazel Maree (*Puppet Costume Maker*) graduated with a BFA from the University of Pretoria in 1982 and completed a cutting course at Fashion Design and Management in Johannesburg before her involvement in theater. She has designed, created, and coordinated costumes for the Market Theatre, SABC television, and the Civic and Wits Theatres. She has also worked on several musical productions, including *Juke Box* at the Civic Theatre in Johannesburg. Her work with Handspring includes *Woyzeck on the Highveld*, *Faustus in Africa*, and *The Chimp Project*.

Before taking up costume design and fabrication, **Phyllis Midlane** (*Human Costume Maker*) was a professional ballet dancer for 12 years with what is now known as the Cape Town City Ballet (CTCB). She qualified at the Cape Town School of Fashion Design and returned to CTCB as a costumier, where she worked for a further five years before branching out on her own. Subsequently she has been involved in a multitude of television and theater productions, notably *Master Harold and the Boys*, *Suip*, and *Equus* and garnered several nominations for best costume design in both the FNB Vita and Fleur du Cap Awards. Her most recent theater costumes appeared in La Rosa's *Blood Wedding* at Oudelibertas.

Thami Kitty (*Assistant Puppet Maker*) is an experienced sculptor based in Khayelitsha. He was born in the Eastern Cape near Mount Frere. He first studied art at the Community Arts Project in Woodstock, Cape Town, enabling him to exhibit his sculptures at the University of Cape Town's Irma Stern Museum in Rosebank and the Association for Visual Arts in Cape Town's city center. He carved a number of the puppet heads and hands for *Tall Horse*.

Kevin Willemse (*Assistant Puppet Maker*), who lives with his mother at the Haven Night Shelter in Kalk Bay, knew nothing about the theater or puppets when he came to work at Handspring Puppet Company's studio. However, in three months, he quickly learned enough carpentry and fabric printing skills to make a major contribution to the completion of the more than 60 puppets in *Tall Horse*.

Basil Jones (*Producer*) studied Fine Art at the University of Cape Town and worked in museums and art galleries in South Africa and Botswana during the late 1970s before founding Handspring Puppet Company with Adrian Kohler. He is both a master puppeteer and the company's producer.

Production Credits

Téhibou Bagayoko, Thami Kitty, Nana Kouma,
Yacouba Magassouba, Mervyn Millar, Kevin Willemse,
Assistant Puppet-Makers
Ismail & Son Set Construction, *Set Fabrication*
Adrian Kohler, *Costume Designer*
Hazel Maree, Phyllis Midlane, *Costume Makers*
Wesley France, *Production Manager*
Leigh Colombick, *Stage Manager*
Enrico D. Wey, *Assistant Stage Manager*
Simon Mahoney, *Sound Engineer*
Geoffrey Grundlich, *Photographer*
Nellie Orvain-Edwards, Libby Meintjies, Catherine Du Plessis,
Janni Younge, Luke Younge, *Translators*
Fiona Ramsay, *Language Coach*
Basil Jones, *Producer*

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The French Institute (Johannesburg, South Africa)
L'Institut Français (Bamako, Mali)
Prof. Nigel Penn and Dr Shamil Jeppie,
Department of History at the University of Cape Town
Mark Rosin of Rosin Wright Rosengarten Attorneys,
Johannesburg
Business and Arts South Africa (BASA)

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Lisa Booth Management, Inc. New York

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For more information, please visit
www.handspringpuppet.com

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Program

Saturday Evening, October 29, 2005 at 8:00
Hill Auditorium, Ann Arbor

Music from the English Renaissance

Thomas Morley

Hard by a crystal fountain

John Farmer

Fair Phyllis I saw sitting all alone

Morley

Fire, fire my heart

Thomas Tomkins

Too much I once lamented

Thomas Weelkes

As Vesta was from Latmos Hill descending

Sacred Music from Estonia

Cyrillus Kreek

Four Estonian Psalms

Taaveti laul 22
Onnis on inimene
Taaveti laul 141
Taaveti laul 121

Music of the Spanish Renaissance

Anon.

La Tricotea Samartin

Anon.

Dindirin dindirin

Mateo Flecha

La bomba

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

Contemporary Music from the US and Japan

Jackson Hill

Remembered Love, Unforgotten Dreams

Toru Takemitsu

Handmade Proverbs

Arrangements in Close Harmony

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127th Annual Season

A cappella Series

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Please visit the King's Singers website at www.kingssingers.com.

Large print programs are available upon request.

Notes on the Program

Music from the English Renaissance

Madrigals, the most polished form of secular choral music — usually sung to pastoral, amorous, or philosophical words — first emerged in Italy in the early 1530s, swiftly supplanting a somewhat unsophisticated repertoire of native songs.

The great popularizer of madrigals in England was Thomas Morley (1557–1602), who, in his *Plaine and Easie Introduction to Pricticall Musicke*, wrote for intending madrigal singers, “As for the music, it is — next to the motet — the most artificial and, to men of understanding, most delightful. You must possess yourself with an amorous humour so that you must, in your music, be wavering like the wind, sometimes wanton, sometimes drooping and sometimes grave and staid, otherwhile effeminate, and the more variety you show the better you shall please.”

Although the madrigal era was over by 1630, so great were the composers (Morley and his contemporaries: the great William Byrd [1543–1623], Thomas Weelkes [1576–1623], John Wilbye [1574–1638] and Orlando Gibbons [1583–1625]) and their collections that it is rightly remembered as a Golden Age of music.

Sacred Music from Estonia

The music of Cyrillus Kreek (1889–1962) is rarely heard outside his native Estonia. But despite this, he is acknowledged today as one of the most important figures in 20th century Estonian choral music and the solid foundation on which Arvo Pärt and Veljo Tormis established themselves. Like Zoltán Kodály in Hungary and Vaughan Williams in England, he was an avid collector of native folk music. He used it to color his own music and to establish the tradition of large-scale choral writing now beloved of Estonian composers. His desire to create a unique Estonian sound caused him to be labelled a “bourgeois nationalist” by the Soviet authorities, who removed him from his position

as a professor at the Tallin conservatory and forced him to return to Haapsalu, the small town of his birth.

In writing his *Psalms of David*, Kreek was determined to convey the depth of his religious fervor without compromising his devotion to Estonian folk music. Not surprisingly, therefore, he opted to set the psalms in his native Estonian, and combine the rich and stately homophonic style of Eastern European sacred music with the beautiful and quirky melodies of his native land.

Music of the Spanish Renaissance

Spanish Renaissance music is occasionally presented as if it were peculiarly Spanish and exclusively patriotic. Though the madrigals in this group demonstrate some characteristically Spanish qualities, they may also serve to show that Spanish composers were as keen to look abroad as were musicians in other countries. One of the main collections of songs was the *Cancionero Musical de Palacio*, put together from about 1500–20, representing the repertory of songs performed by the court musicians of the day. One of the most popular forms of composition was the *villancico*, a refrain song. Other common forms included the *romance* — drawing on folk legends of the time — and the *ensalada*, a dramatic medley of popular and courtly tunes (such as *La Bomba* by Mateo Flecha).

Contemporary Music from the US and Japan

Remembered love, unforgotten dreams (Omiizuru koi, wasurezaru yume) was commissioned by The King's Singers and was completed in March 2004. The text is derived from two poems by Hitomaro that appear in the seventh-century Japanese anthology the *Manyōshū*. The composition employs a number of sonic and stylistic devices derived from Japanese traditional music: pentatonic harmony, vocal slides, portamentos, and ornamentation derived from Buddhist chant and ancient Japanese court music, as well as textures that define a sense of stasis and suspended time. The composer treats the syllable

bles of Japanese text at times as abstract sound and at other times as highly inflected symbols and visual images, subject to elaborate, descriptive word-painting to express the emotion of the poem. *Remembered love* is one of a series of Jackson Hill's Japanese compositions for vocal ensemble.

Arrangements in Close Harmony

Selections from the Lighter Side of the Repertoire

The King's Singers like to end their program with such selections, which might consist of anything from arrangements of folk songs and spirituals, to standard evergreens, music from stage and screen, and contemporary pop songs.

From mediaeval to renaissance, romantic to contemporary, folk, and pop, **The King's Singers** repertoire is all encompassing. As well as performing in many of the world's major concert halls, the list of their other performance venues is equally diverse, including many European cathedrals, the Hollywood Bowl, Shea Stadium (home of the New York Mets), and Windsor Castle (a private concert for the Royal Family). They have joined forces with many famous orchestras, including the London Symphony Orchestra, the BBC Concert Orchestra, the Chicago Symphony Orchestra, and recently the Cincinnati Pops, with whom they have released a Beatles album on the Telarc label featuring arrangements by one of the Beatles' original producers, George Martin. In addition there have been collaborations with many solo musicians, most notably Kiri te Kanawa, George Shearing, Evelyn Glennie, Dudley Moore, Emanuel Ax, and even Bruce Johnston of the Beach Boys. These have often resulted in recordings, adding to the group's large discography of over 70 albums. Their collaboration with Signum



The King's Singers

UMS ARCHIVES

Tonight's performance marks the seventh appearance by The King's Singers under UMS auspices. "The guys" first appeared in Hill Auditorium in November 1986. Among their many UMS concerts since their debut, The King's Singers have been celebrated in Hill with a 25th Anniversary Jubilee Concert (May 1993) and have also been presented in collaboration with percussion master Evelyn Glennie in October 1999.

Records has so far produced rave reviews for *King's Singers Christmas*, and *Gesualdo: Tenabrae Responsories for Maundy Thursday*. Future recording plans include a collaboration with the instrumental ensemble Sarband, a pop disc, a crossover album, and the group's first DVD.

Started in 1968 by six Choral Scholars from King's College Cambridge, the King's Singers quickly became a prominent musical force in the UK. Today the group's engagements are spread throughout the four corners of the globe. Since their debut concert the King's Singers have commissioned works from many well-known composers including Krystof Penderecki, Luciano Berio, Peter Maxwell Davies, Ned Rorem, and György Ligeti. This contemporary branch of their repertoire now comprises well over 200 pieces.

Renowned for their commitment to blend, balance, and intonation in their own performances, they are keen to pass on their knowledge through educational work. They regularly conduct masterclasses at the Schleswig Holstein Music Festival and since 1996 have been Prince Consort Ensemble-in-Residence at the Royal College of Music. But above all it is their simple enjoyment of singing that has captured the imagination of audiences all over the world, keeping the King's Singers at the top of their game for over 35 years. As *The London Times* notes, they are "still unmatched for their musicality and sheer ability to entertain."

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Detroit Symphony Orchestra

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Ewa Podleś contralto

Laurence Brownlee tenor

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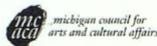
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Arlecchino, Servant of Two Masters

(Arlecchino, servitore di due padroni)

A production of the Piccolo Teatro di Milano – Teatro d'Europa

Written by Carlo Goldoni

Directed by Giorgio Strehler

Restaged by Ferruccio Soleri

in collaboration with Stefano de Luca

Ezio Frigerio, Set Designer

Franca Squarciapino, Costume Designer

Fiorenzo Carpi, Music

Marise Flach, Movement Director

Gerardo Modica, Lighting Designer

Leila Fteita, Assistant Set Designer

Amleto Sartori, Donato Sartori, Masks

Cast

Giorgio Bongiovanni, Pantalone de' Bisognosi

Sara Zoia, Clarice, his daughter

Paolo Calabresi, Doctor Lombardi

Stefano Onofri, Silvio, his son

*Giorgia Senesi, Beatrice, from Turin in man's clothes impersonating
her brother Federigo Rasponi*

Sergio Leone, Florindo Aretusi, her lover

Enrico Bonavera, Brighella, an innkeeper

Alessandra Gigli, Smeraldina, Clarice's maid

Ferruccio Soleri, Arlecchino, servant to Beatrice and then to Florindo

Luca Criscuoli, A Servant of the inn, a Porter

Francesco Cordella, Stefano Guizzi, Annamaria Rossano, Servants

Alighiero Scala, Prompter

Gianni Bobbio, Franco Emaldi, Paolo Mattei,

Francesco Mazzoleni, Ivo Meletti, Musicians

Thursday Evening, November 3, 2005 at 8:00

Friday Evening, November 4, 2005 at 8:00

Saturday Evening, November 5, 2005 at 8:00

Sunday Afternoon, November 6, 2005 at 2:00

Lydia Mendelssohn Theatre, Ann Arbor

*This performance contains two intermissions, following Act I
and following Act II.*



11th, 12th, 13th, and
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Media partnership for this performance provided by Michigan Radio/Michigan Television.

Special thanks to Tina Cervone and the Italian Cultural Institute of Chicago for their support of the *Arllecchino* residency and performances.

Arllecchino, Servant of Two Masters appears courtesy of David Eden Productions.

Large print programs are available upon request.

Synopsis

ACT I

Pantalone's House, Venice

The household of Pantalone de'Bisognosi prepares for the wedding of Clarice, Pantalone's daughter, and Silvio, Dr. Lombardi's son. Clarice was formerly betrothed to Federigo Rasponi, a merchant from Turin. Federigo, however, was reported to have died during a duel.

Arlecchino arrives and, presenting himself as Federigo's servant, reports that Federigo is coming to pay the family a visit. But Federigo is really Federigo's sister, Beatrice, dressed as a man. Although the innkeeper Brighella recognizes Beatrice immediately, the girl succeeds in convincing everyone else that she is Federigo and demands that Clarice fulfill their engagement. This causes great concern among everyone present. Once Brighella and Beatrice are alone, Beatrice confesses that she has come to Venice disguised as a man in order to have greater freedom in looking for her lover, Florindo, who killed her brother but whom she still loves.

Street outside Brighella's Inn

While Arlecchino waits for his master Federigo (Beatrice), Florindo arrives. After a long argument, Arlecchino switches his allegiance and becomes Florindo's servant. Arlecchino now has two masters: Federigo (Beatrice) and Florindo.

Left alone, Arlecchino comments on his new status as a servant of two different masters, each unaware of the other's existence. Silvio arrives in a rage because Federigo (Beatrice) has taken his bride. He orders Arlecchino to call his master, and Arlecchino calls Florindo, instead of Federigo (Beatrice). Florindo insists that Federigo is dead, having killed Federigo himself. Silvio declares that Federigo is very much alive and in Venice. Florindo is disconcerted by this news. During this conversation, Arlecchino leaves for the post office and returns with mail for both his masters. Since he is illiterate, Arlecchino hands all the letters to Florindo, who opens a letter addressed to

his beloved Beatrice. Florindo now knows that Beatrice is in Venice and leaves happily.

Beatrice arrives and begins to scold Arlecchino for allowing someone to tamper with her letter. After she departs in anger, Pantalone appears with a bag of money for Federigo (Beatrice). As soon as Pantalone leaves, Arlecchino delivers the money to Florindo. Arlecchino is now totally confused about his two masters.

Pantalone's House

Pantalone reproaches Clarice for her refusal to marry Federigo (Beatrice). After Pantalone leaves, Beatrice arrives and makes Clarice swear to keep a secret. Beatrice then reveals that she is a woman and has come to Venice to look for her beloved Florindo.

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

ACT II

Courtyard of Pantalone's house

The scene begins with an exchange between Dr. Lombardi and his son, Silvio. After Silvio leaves, the doctor receives Pantalone, who insists that Clarice should marry Federigo (Beatrice) since he is very much alive. Dr. Lombardi becomes very angry. Silvio returns and also argues with Pantalone, who is afraid of being assaulted by Silvio. Beatrice (still dressed as Federigo) rushes to help Pantalone and challenges Silvio to a duel. She then leaves with Pantalone.

Clarice arrives to tell Silvio of her love and promises that she will marry him. Clarice, however, is unable to reveal Beatrice's true identity, because of her vow to Beatrice. Silvio refuses to believe Clarice. Clarice takes Silvio's sword and threatens to kill herself when her servant, Smeraldina, appears and has a long discussion with Silvio about women.

Brighella's Inn

Florindo impatiently waits for news of Beatrice. He orders Arlecchino to store Pantalone's bag of money in his trunk and then leaves. Beatrice

enters, sees Arlecchino holding the bag of money, and decides that she wants it. She orders a meal and then leaves.

Brighella enters and argues with Arlecchino about the menu. In trying to explain to Brighella how to set the table for the meal, Arlecchino tears to pieces a letter of credit that Beatrice had given him earlier. When Beatrice arrives with Pantalone, she reproaches Arlecchino for destroying the letter of credit. Pantalone and Beatrice dine in Beatrice's room. Arlecchino must serve two different tables, while his two masters are still unaware that they are sharing the same servant.

INTERMISSION

ACT III

Street outside Brighella's Inn

Smeraldina enters with a note to Beatrice from Clarice. When Arlecchino leaves the inn singing, a love scene ensues between him and Smeraldina. As they begin to open Clarice's letter, they are stopped by Pantalone and Beatrice, who are furious with their servants. Beatrice beats Arlecchino and flounces away. Then Florindo appears and also beats Arlecchino for his cowardice.

Brighella's Inn

Arlecchino packs the trunks of both his masters. He finds a portrait of Florindo among Beatrice's belongings. Florindo calls Arlecchino, and in his confusion, Arlecchino puts the portrait in the pocket of Florindo's doublet. When Florindo finds the portrait, Arlecchino tells him that he got it from his former master, now dead. Remembering that he gave the portrait to Beatrice, Florindo thinks that Beatrice is dead and runs out weeping.

Pantalone appears with Beatrice. She sends Arlecchino to fetch a ledger of Pantalone's accounts. Arlecchino mistakenly gives Beatrice a book with the two letters she sent to Florindo. When Beatrice asks where he found the book,

Arlecchino again says that he got it from his former master, now dead. Convinced that Florindo is dead, Beatrice weeps and is revealed to be a woman.

Street outside Brighella's Inn

Pantalone tries to explain to Dr. Lombardi that a marriage between their children is now possible. Not believing Pantalone, the doctor is indignant and leaves. Silvio appears and is more easily convinced.

Brighella's Inn

Beatrice and Florindo attempt to commit suicide, both convinced that the person they love is dead. Brighella and his servants prevent them and bring them face-to-face. They immediately see how they have been deceived and send for Arlecchino. Arlecchino escapes punishment by blaming Pasquale, a nonexistent friend. When Beatrice leaves, Arlecchino begs Florindo to ask Smeraldina on his behalf for her hand in marriage.

Pantalone's House

Silvio declares his love for Clarice. When Beatrice arrives, Clarice begs her to allow Arlecchino to marry Smeraldina. Florindo also grants his permission, causing further confusion. Arlecchino clarifies by declaring that he has served both masters well and faithfully.

Notes on the Program

Commedia dell'arte developed in the 16th and 17th centuries, first in Italy and then in other parts of Europe. This transgressive form of improvised comedy relied on the physical and verbal dexterity of actors who played scenes based on a *canovaccio*, a basic plot accompanied by a few instructions on how the comedy should be performed. Actors wore masks and costumes identified with stock characters that audiences immediately recognized. Most masks had exaggerated features, to aid in improvisation and to help identify character and

personality. Behind the mask, actors relied on their voice and gestures, rather than facial expressions, to demonstrate feelings and emotions. Conventional gestures, phrases, exclamations, and curses were an essential part of the actor's performance. Extended comedic riffs, called *lazzi*, frequently interrupted the action, giving actors an opportunity to display their improvisational skills.

Italy's *commedia dell'arte* troupes traveled throughout Europe, influencing theaters in Spain, Holland, Germany, Austria, England, and especially France. In the 18th century, Venetian playwright Carlo Goldoni used and revised many of the dramatic conventions of *commedia dell'arte*, writing complete play texts and turning conventional character types into more well-rounded and credible human beings. *Servant of Two Masters*, written in 1745 and first performed in 1747, is representative of Goldoni's changes to the *commedia dell'arte* tradition. Arlecchino is one of the best-known characters in *commedia dell'arte*, with his cat-shaped mask, multicolored costume, and constant scheming. To celebrate the inventive and sly servant, Giorgio Strehler changed the name of his production of Goldoni's classic work to *Arlecchino, Servant of Two Masters*.

In addition to particular costumes and masks, the characters in *Arlecchino* speak with specific dialects that indicate class distinctions and regional differences, as well as reflect defining qualities of the original stock characters. For example, as a symbol of the wealthy merchant class of Venice, Pantalone speaks with a "pure" Venetian dialect that is emphasized when he is conducting business. The original *zanni* (jester) character that is the basis for Arlecchino was a servant from the countryside of northeast Italy, near Venice; therefore, Arlecchino speaks with a rougher, less polished form of the Venetian dialect used by Pantalone. Although an innkeeper (rather than a servant), Brighella is also based on the *zanni* character and uses a dialect similar to that of Arlecchino. Dr. Lombardi, however, speaks with a Bolognese dialect to indicate that he is a learned man from Bologna, where one of

the oldest universities in Italy is located. As a professor of law and medicine, Dr. Lombardi often mixes his Bolognese dialect with his own version of Latin phrases, creating an often comic manner of speaking. In contrast, the lovers (Silvio, Clarice, Beatrice, and Florindo), as well as Smeraldina, all speak an older form of Italian (from the 18th century) that may be more elegant than current informal Italian but that would be familiar to an Italian audience.

Born in Venice in 1707, **Carlo Goldoni** (*Playwright*) is considered one of Italy's most prominent playwrights. When productions of his first few works were not well received in Milan and Venice, including his first opera *Belisario*, Goldoni decided that the Italian stage needed to be reformed. Abandoning 17th-century neoclassical theatrical traditions and drawing from the improvised buffoonery of *commedia dell'arte*, Goldoni developed a comedy of manners inspired by the people he knew and enriched by his critical observations of the society of his time. His comedies demonstrate a sharp eye for the difficulties, paradoxes, and injustices of life. *L'uomo di mondo*, his first comedy, was written in 1738, and after several drafts, *Servant of Two Masters* was first performed in 1747. Between 1750 and 1751, Goldoni wrote 16 "new comedies," which together are considered to represent a manifesto of his theatrical ideas. These innovations, however, were attacked by rivals throughout his career. In 1761 he left Italy and joined the Comédie Italienne in Paris. He died in 1793 after

UMS ARCHIVES

This week's performances of Goldoni's *Arlecchino, Servant of Two Masters* mark the debut presentation by UMS of the Piccolo Teatro di Milano – Teatro d'Europa.

several years of illness, which he describes in his autobiography, *Mémoires*. Among Goldoni's 120 plays are *La putta onorata*, *La locandiera*, *Il campiello*, *Sior Toderò Brontolon*, *I rusteghi*, *La trilogia della villeggiatura*, *Baruffe Chiozzotte*, and *Una delle ultime sere di Carnovale*.

Affectionately called "The Maestro" by his European audiences, **Giorgio Strehler** (Director) was one of the most celebrated directors of the 20th century. Born in Trieste in 1921, Strehler graduated from the Filodrammatici Drama School in Milan. He interrupted his career to join the Resistance movement during World War II and after being exiled to Switzerland began staging plays in French, making the theater his home. Strehler returned to Milan after the war and founded Piccolo Teatro, Italy's first public theater, in 1947 with Paolo Grassi and Nina Vinchi. During his 50 years as artistic director of Piccolo Teatro, Strehler developed a theater that was formally rigorous, politically committed, and open to as broad an audience as possible. Over the course of his career, he directed some 200 plays and operas in Milan, Rome, Paris, and Salzburg. In addition to *Arlecchino, Servant of Two Masters*, seminal productions include Chekhov's *The Cherry Orchard*, Shakespeare's *King Lear* and *The Tempest*, Goldoni's *Il campiello*, Pirandello's *Mountain Giants*, Goethe's *Faust*, and Brecht's *The Threepenny Opera* and *The Good Person of Szechwan*. Strehler's opera credits include Verdi's *Falstaff*, *Simon Boccanegra*, and *Macbeth*, as well as Mozart's *Don Juan*, *The Marriage of Figaro*, *The Magic Flute*, and *Così fan tutte*. In 1991 he founded Teatro d'Europa in Paris. He was also a member of the European Parliament and senator of the Italian Republic. Strehler died in 1997.

Ferruccio Soleri (*Arlecchino*) was born and raised in Florence and studied at the Silvio D'Amico National Drama School in Rome. He joined Piccolo Teatro in 1958, where he has appeared in plays by Gozzi, Molière, Goldoni, Pirandello, Steinbeck, Ibsen, Brecht, and Lorca. Mr. Soleri's many directing credits include

Goldoni's *Mirandolina* and *The Venetian Twins* and Machiavelli's *Mandragola*, as well as the operas *Don Pasquale*, *The Barber of Seville*, *L'italiana in Algeri*, *La Traviata*, and *Duello comico*. Mr. Soleri has performed and directed in many cities across Europe, including Salzburg, Paris, Karlsruhe, Zurich, and Brussels. He has taught classes and workshops on *commedia dell'arte* at the Otto Falckenberg School in Munich, the Max Reinhardt Seminar in Vienna, and Santa Clara University in California. In 2001 he received the "Golden Arlecchino," an international prize awarded by the city of Mantua, and the next year won a Golden Mask award at the Festival of Performing Arts in Moscow. Mr. Soleri first wore Arlecchino's mask on Broadway during the American tour of *Arlecchino, Servant of Two Masters* in 1960, when he performed for one evening as leading actor Marcello Moretti's understudy. In January 2005 Mr. Soleri celebrated his 50th year as an actor, having worn Arlecchino's costume more than 2,000 times in more than 40 countries. Tonight's production of *Arlecchino* was restaged by Mr. Soleri.

Stefano de Luca (Assistant Director) received his diploma in acting from the Piccolo Teatro School in 1990 and his diploma in directing in 1995, under Giorgio Strehler. He has attended seminars led by Peter Brook and Ian McKellen (at Piccolo Teatro), Cicely Berry (at the Royal Shakespeare Company), and Lev Dodin (at Maly Teatr in St. Petersburg). He was Strehler's assistant director from 1995 to 1998, contributing to productions of Marivaux's *Island of the Slaves*, Brecht's *The Good Person of Szechwan*, Goldoni's *Arlecchino*, and De Filippo's *La grande magia* (The Great Magic). He has staged productions in Italy and abroad, including *Pinocchio, the Story of a Puppet* — based on the book by Carlo Collodi — and Antoine de Saint-Exupéry's *The Little Prince* (Piccolo Teatro); *Without Title*, from Chekhov's *Platonov* (8th Festival of the Union of European Theatres); *Jarry's Ubu Roi* (Timisoara National Theatre, Romania); Euripides' *Alcestes* (Odry Színház, Budapest); Brecht's *Baal* (Wilhelma Theater, Stuttgart, and

Piccolo Teatro); and Chekhov's *Three Sisters* (Wilhelma Theater).

Born in Erba on Lake Como in 1930, **Ezio Frigerio** (*Set Design*) marks his 50th year in the theater. In 1955 Giorgio Strehler initially chose Mr. Frigerio as costume designer for Piccolo Teatro, and in 1956 Mr. Frigerio began designing Piccolo Teatro's sets. Starting in 1973 Mr. Frigerio designed all of Strehler's productions at La Scala, as well as those in Vienna and Paris, working with Strehler until the director's last production, Mozart's *Così fan tutte*. In addition, Mr. Frigerio has designed some 350 sets for prominent theaters around the world, including Opéra de Paris, Covent Garden in London, the Bolshoi in Moscow, the Giuza in Tokyo, the Liceu in Barcelona, the Teatro Real in Madrid, the Colon in Buenos Aires, and the Metropolitan Opera in New York. Frigerio began collaborating with Rudolf Nureyev in the 1980s, designing sets for Nureyev at Opéra de Paris, La Scala, and the London Festival Ballet. He has also designed for directors Vittorio De Sica, Werner Herzog, Lluís Pasqual, Nuria Espert, Graham Vick, Eduardo De Filippo, and Roger Planchon. His film credits include De Sica's *The Condemned of Altona*, Bernardo Bertolucci's *1900*, Jean-Paul Rappeneau's *Cyrano de Bergerac* and *The Horseman on the Roof*, and Planchon's *Louis, the Child King*. Among his many awards, Mr. Frigerio holds the French Legion d'honneur, and he was nominated for an Oscar for *Cyrano de Bergerac*.

Franca Squarciapino (*Costume Design*) began her career in 1961 as a television actress. In 1963 she began working with Ezio Frigerio and in 1970, after a period of apprenticeship at several theaters, she joined Mr. Frigerio and Giorgio Strehler at Piccolo Teatro, La Scala, and Opéra de Paris. Her many designs with Strehler include *The Marriage of Figaro*, *Don Giovanni*, and *Lohengrin* at La Scala and *Minna von Barnhelm*, *As You Wish Me*, and *Arlecchino* at Piccolo Teatro, as well as Strehler's last production, *Così fan tutte*. She has designed costumes for more than 200 productions at various theaters around

the world and has collaborated with many other directors and set designers: Robert Wilson, Werner Herzog, Liliana Cavani, Nicolas Joël, Lluís Pasqual, Nuria Espert, Roger Planchon, and Peter Stein. She is also well known in the world of ballet, having worked with Rudolph Nureyev and Roland Petit. Her film credits include Jean-Paul Rappeneau's *Cyrano de Bergerac* and *Horseman on the Roof*; Roger Planchon's *Louis, the Child King*; Bigas Luna's *The Chambermaid on the Titanic and Volaverunt*; and Yves Angel's *Colonel Chabert*. Honors for her work have included a Tony Award, three Nastro d'Argento awards, the European Cinema Prize, and, in 1990, an Oscar for her costumes in *Cyrano de Bergerac*.

Born in Milan, **Fiorenzo Carpi** (*Music*) completed his studies in composition at the Conservatorio di Musica "Giuseppe Verdi" in Milan. Carpi met Giorgio Strehler shortly after World War II and began working at Piccolo Teatro in 1947. There he composed music for over 120 productions, including Goldoni's *Arlecchino* and *Il campiello*, Shakespeare's *The Tempest*, Pirandello's *Giants of the Mountain*, Chekhov's *The Cherry Orchard*, Marivaux's *Island of the Slaves*, and Goethe's *Faust*. He also worked with theater directors Vittorio Caprioli, Dario Fo, Vittorio Gassman, and Eduardo De Filippo, as well as with various film directors, including Louis Malle, Peter Del Monte, Tinto Brass, and Patrice Chéreau. His television credits include the music for Comencini's classic version of *The Adventures of Pinocchio*. In addition, he composed both symphonic and chamber music. Carpi died in 1997 at age 79.

Born in France, **Marise Flach** (*Movement Director*) studied acting at the EPJD (Education par le jeu dramatique) School and subsequently joined the Étienne Decroux Group. In 1953 she became Giorgio Strehler's assistant at the Piccolo Teatro School. Since then she has worked with Piccolo Teatro as a teacher and as the creator of pantomime routines for many shows, as well as the creator and director of full pantomime perform-

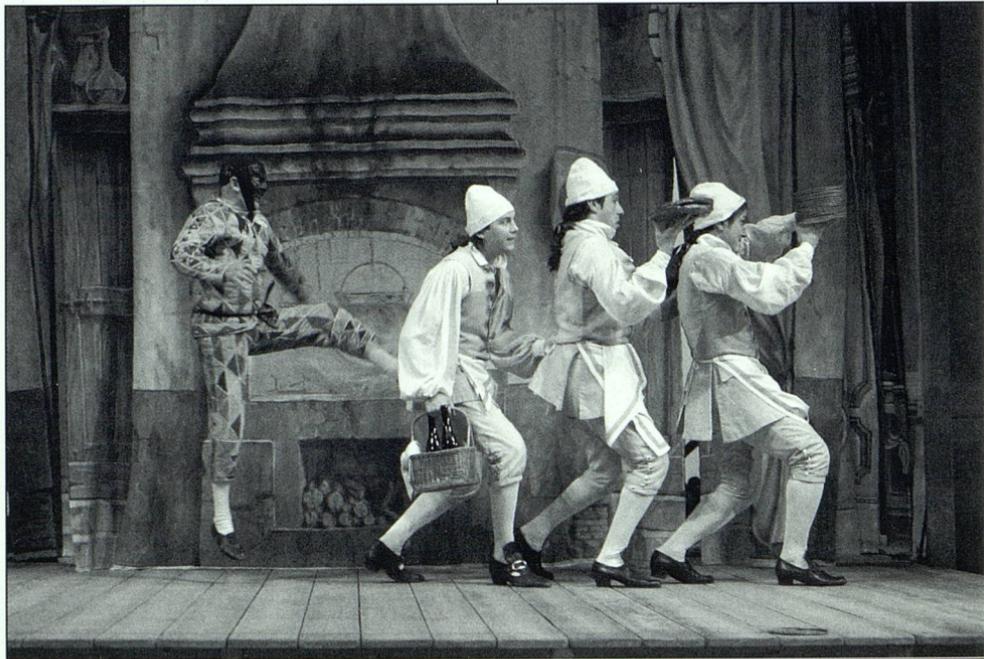
ances. With Strehler, Ms. Flach also worked on operas at La Scala, including Mozart's *Don Giovanni* and *Così fan tutte*. She teaches young lyric singers at the Associazione lirica concertistica and at La Scala's school. She has worked with Luca Ronconi on all the productions that he has directed for Piccolo Teatro in recent seasons.

Gerardo Modica (*Lighting Design*) began his career at Piccolo Teatro in 1963 as an electrician. In 1972 he became chief electrician and began to operate the lighting console for Giorgio Strehler's productions. During Piccolo Teatro's 1988/89 season, Strehler requested that Mr. Modica be responsible for the lighting of *Faust: Fragments, Part I*. Since then he has worked on all of Piccolo Teatro's productions and has designed for all the plays directed by Luca Ronconi since 2000. Mr. Modica has worked with various guest directors at Piccolo Teatro, including Katie Mitchell and Klaus Michael Grüber.

In addition to her work with Ezio Frigerio for Piccolo Teatro, **Leila Fteita** (*Assistant Set Design*)

has designed with Mauro Pagano, Dante Ferretti, Margherita Palli, Tullio Pericoli, and Hugo De Ana in opera, theater, and ballet. She has worked in many prestigious theaters, including La Scala, Arena di Verona, the Opernhaus in Zurich, the Colon in Buenos Aires, the Opéra-Bastille in Paris, Covent Garden in London, the Salzburg Festival, Teatro Real in Madrid, and The Washington Opera.

Enrico Bonavera (*Brighella*) worked with Piccolo Teatro from 1987 to 1990 and has again since 2000. His notable experiences have included theatrical research projects with Eugenio Barba's Odin Theatre, as well as work with stock companies, privately financed companies, and cooperative ventures, including the Verona and Genoa Theaters, Milan's Carcano, the Teatro della Tosse and the Teatro dell'Archivolto (both in Genoa), the TAG theater in Venice, and La Piccionaia-I Carrara in Vicenza. He has been directed by Strehler, Lassalle, Battistoni, Soleri, Conte, and Manfredi, among many others. Mr. Bonavera has taught at the Teatro di Genova's



school and at the European School, Prima del Teatro, in San Miniato, Pisa, as well as summer courses in Abano Terme at the Centro Maschere directed by Donato Sartori. Additional teaching positions have included the actor's course in dramaturgy at the university program for dramatic arts in Imperia; Venice's Teatro all'Avogaria; Rome University's Teatro Ateneo; the Studium Actoris in Fredrikstad, Norway; and the University of Rio de Janeiro.

Giorgio Bongiovanni (*Pantalone de' Bisognosi*) studied at the Piccolo Teatro School and has performed in a number of Piccolo Teatro productions, many under the direction of Giorgio Strehler. In addition to *Arlecchino* (in which he has played Pantalone for ten years), his Piccolo Teatro credits include Goethe's *Faust*, *Fragments, Part I* and *Faust, Fragments, Part II* and Goldoni's *Il campiello*. Mr. Bongiovanni has also worked with other established Italian directors, such as Luca Ronconi, Carlo Battistoni, and Guido De Monticelli and has appeared in plays directed by Krzysztof Warlikowski (Shakespeare's *Pericles*), Stefan Iordanescu (Visniac's *Old Clown Wanted*), Stéphane Braunschweig (Shakespeare's *Merchant of Venice*), and Árpád Schilling (Shakespeare's *Richard III*).

After graduating from the Piccolo Teatro School in 1990, **Paolo Calabresi** (*Dr. Lombardi*) has worked not only in theater but also in film and television. On stage he has been directed by Giorgio Strehler (Goethe's *Faust* and Brecht's *Good Person of Szechwan* and *Mother Courage*), Massimo Castri (Marivaux's *The Discussion* and Pirandello's *When You Are Someone*), Mario Missiroli (Pirandello's *Six Characters in Search of an Author* and Brusati's *The Irsome Woman*), Giorgio Albertazzi (Brancati's *The Housekeeper*), Karin Beier (Shakespeare's *A Midsummer Night's Dream* and Pirandello's *This Evening, We Improvise*), and Luca Ronconi (Strindberg's *The Dream*). He has performed in musical and opera productions at La Scala, the Opéra Comique in Paris, and the Teatro Olimpico in Rome (with Vittorio Gassman and music by

Ennio Morricone). His film credits include Umberto Marino's *Cuore cattivo* (A Cruel Heart), Carlo Vanzina's *Il pranzo della domenica* (Sunday Dinner), and Anthony Minghella's *The Talented Mr. Ripley*.

A native of Naples, **Francesco Cordella** (*Servant*) graduated from the Piccolo Teatro School in 1993 and became a member of the Piccolo Teatro company that same year. He has appeared in several productions by Giorgio Strehler, including Goethe's *Faust*, Pirandello's *Giants of the Mountain*, and De Filippo's *La grande magia* (The Great Magic). Since 1996 Mr. Cordella has worked on several productions with Robert Wilson, including *TSE — The Waste Land*, based on poems by T. S. Eliot; Gertrude Stein's *Saints and Singing*; *70 Angels on the Façade*; and Weine's *Doktor Caligari*. He performed at Vienna's Burgtheater in *Mit leidenschaft ist nicht zu spassen*, directed by Karin Beier and based on Pirandello's *Six Characters in Search of an Author* (00/01), and he wrote and produced *A Lesson on Marriage*, adapted from Chekhov and Ionesco (2003). Since 2004 Mr. Cordella has been artistic director of the Progetto Bolivar, which aims to create a new multi-functional theater in Naples.

After receiving his diploma from the Piccolo Teatro School (under the direction of Giorgio Strehler), **Luca Crisculi** (*Servant of the Inn, Porter*) debuted in Goethe's *Faust*. He first appeared in *Arlecchino* as Brighella during Piccolo Teatro's 90/91 season and then as the Servant and Porter from 1998 to the present. Mr. Crisculi has appeared in several Piccolo Teatro productions and has worked with directors Andrée Ruth Shammah, Carlo Battistoni (the Brecht Festival in the 95/96 season), Stéphane Iordanescu, and Krzysztof Warlikowski. A well-known cabaret performer, he has appeared in Italian television programs such as *Zelig* (2000). On screen he was among the interpreters of Michele Placido's film *Un eroe borghese* (A Bourgeois Hero).

After attending the Regional School for Prose Actors in Latina, **Alessandra Gigli** (*Smeraldina*) studied with Giorgio Strehler at the Piccolo Teatro School, where she received her diploma in 1996. In 1991 she debuted in the leading role in Giovanni Testori's *Interrogatorio a Maria* (The Interrogation of Maria). She has worked with well-known Italian directors in both prose and musical theater. Her passion for theater is matched by her passion for singing, ranging from folk to jazz, which has led her to work with a number of musical groups. Ms. Gigli has also appeared on television.

Stefano Guizzi (*Servant*) holds a degree from Piccolo Teatro's theater school, and has participated in numerous productions: Goethe's *Faust* and Goldoni's *Arlecchino* (directed by Giorgio Strehler), Brecht's *Madre Coraggio di Sarajevo* (directed by Carlo Battistoni), Barrie's *Peter Pan* with Gheorghe Iancu, and Cerami's *Socrates* with Gigi Prioetti. With Robert Wilson he played in *70 Angels on the Façade* and in *Saints and Singing* by Gertrude Stein. Among his other roles at Piccolo Teatro are texts by Giovanni Testori and Franco Loi directed by Andrée Ruth Shammah.

While at the Piccolo Teatro School, **Sergio Leone** (*Florindo Aretusi*) was cast in Giorgio Strehler's productions of *Faust*, *Fragments, Part I* and *Faust, Fragments, Part II*, as well as Brecht's *The Exception and the Rule*. Under the direction of Luca Ronconi, Mr. Leone has performed in productions of Strindberg's *The Dream*, John D. Barrow's *Infinities*, Giovan Battista Andreini's *Love in the Mirror*, John Ford's *'Tis Pity She's a Whore*, and Schnitzler's *Professor Bernhardi*. Other credits include Gogol's *Dead Souls*, Vincenzo Cerami's *Socrates*, and Pedro Calderón de la Barca's *The Constant Prince*. He has also worked in films directed by Silvio Soldini and Giovanni Maderna.

Stefano Onofri (*Silvio*) divides his time between theater, film, and dubbing. He has performed in several editions of *Arlecchino* directed

by Giorgio Strehler, first playing Florindo and then Silvio. Other stage credits include productions with directors Giulio Bosetti (*Feydeau's Free-Exchange Hotel*), Franco Zeffirelli (*Pirandello's Six Characters in Search of an Author*), and Maurizio Scaparro (Goldoni's *Comic Theatre* and Cerami's *Excelsior*). Mr. Onofri has performed in Italian musicals with pop singer Massimo Ranieri (*Hollywood*, written by Togni and Morra and directed by Giuseppe Patroni Griffi) and has provided the Italian voice for such characters as Spiderman and the popular French character Tin Tin. He is also the puppet Arlecchino in Roberto Benigni's recent film *Pinocchio*.

After finishing at the Piccolo Teatro School, **Annamaria Rossano** (*Servant*) appeared with the Egumteatro company in plays by Molière, Ostrovskij, and Kafka. At Piccolo Teatro she performed in Strindberg's *The Dream* directed by Luca Ronconi (2000) and as a mime in Giorgio Strehler's production of Mozart's *Così fan tutte* (2000). In 2002 she worked with Piccolo Teatro in organizing the children's performance *Arlecchino Tells a Story*. She joined the cast of *Arlecchino* in 2003.

Having parents who were members of a traveling repertory company, **Alighiero Scala** (*Prompter*) was raised in the theater. He began to work as a prompter with Enzo Ferrieri and has prompted celebrated Italian actors such as Gino Bramieri, Delia Scala, and Carlo Dapporto. His early work was in television and with musicals, but he soon opted for the prose theater. He has worked with Piccolo Teatro since 1978.

Giorgia Senesi (*Beatrice [impersonating her brother Federigo Rasponi]*) received her degree from the Piccolo Teatro's School of Theater and debuted in 1992 in Giorgio Strehler's production of Goethe's *Faust*. She also has appeared in Goldoni's *Arlecchino* and Pirandello's *The mountain giants*, both directed by Strehler. Other Piccolo Teatro productions include Molière's *The Miser*, directed by Lamberto Puggelli and *Memorie di Adriano*, an Italian version of a novel by

Marguerite Yourcenar, directed by Maurizio Scaparro. In Germany she was directed by Karin Beier in the Duesseldorf production of *Midsummernight's Dream*. Under the direction of Luca Ronconi, the current director of the Piccolo Teatro, she played in *The Dream Play* by Strindberg, *What Maisie Knew* by Henry James, and in a trilogy of ancient works: *Prometheus Bound* by Aeschylus, *The Bacchae* by Euripides, and *The Frogs* by Aristophanes.

Sara Zoia (*Clarice*) studied with Giorgio Strehler, Giulia Lazzarini, and Ferruccio Soleri at the Piccolo Teatro School, where she performed in productions such as Juvet's *Elvira, or the Passion for the Theatre*, directed by Strehler. Since graduating in 1999, she has appeared in numerous productions, including Céline's *Trip to the End of Night*, Shakespeare's *Two Gentlemen of Verona*, *The Amorous Contagion* (based on a story from Boccaccio's *Decameron*), and a dramatization of Tasso's *Jerusalem Liberated*. In the 02/03 season, Ms. Zoia was cast in *Arlecchino*, first as a servant and then as Clarice. In 2001 she was awarded the Hystrio Prize for Theatrical Vocation.

In addition to flute and piccolo, guitarist **Gianni Bobbio** (*Flute, Piccolo*) composes and arranges music and has recorded and played live with Italian pop singers such as Nicola di Bari, Fausto Papetti, Fausto Leali, Johnny Sax, Gil Ventura, Bob James, Mina, Ornella Vanoni, Iva Zanicchi, Albano and Romina Power, Fred Buongusto, Alice, Giorgio Gaber, Franco Battiato, and Loredana Berté. He has released the albums *Top 1*, *Top 2*, and, under the name "Bobby Johns," *Una chitarra per sognare* (*A Guitar to Dream By*). With fellow guitarist Xshar, he recorded *Celtic Tales*. In theater Bobbio has worked with Giorgio Strehler, Walter Chiari, Lando Buzzanca, and Nino Manfredi.

Since the early 1990s, sensitivity, flexibility, and a high degree of preparation have allowed **Franco Emaldi** (*Trumpet*) to be intensely active as a trumpet player and musician. Emaldi received his diploma in 1985, combining classical training with the study of modern music and jazz. He has

traveled to New York, Miami, the Caribbean, and Brazil, which has enriched him musically and technically. Emaldi has worked with Piccolo Teatro since 1999.

Paolo Mattei (*Trumpet*) completed his music studies in 1986 and since then has played in various Italian orchestras and theaters. He has played in Piccolo Teatro's *Arlecchino* since 1998.

Francesco Mazzoleni (*Trombone*) received his degree from the conservatory Donizetti in Bari. He has played with the orchestra of La Scala, I solisti Veneti, the orchestra of the Teatro San Carlo in Naples, Milan's Orchestra Sinfonica Giuseppe Verdi, the orchestra Toscanini of Parma, and the orchestra of Parma's Teatro Giuseppe Verdi. He regularly works with the Orchestra dei Pomeriggi Musicali and with the Arena di Verona for their summer sessions. He has been part of the *Arlecchino* company since 1997.

Ivo Meletti (*Guitar*) has worked for both public and private Italian television. He has played with Italian artists such as Don Costa, Pocho Gatti, Giorgio Gaslini, and at La Scala with George Prêtre (*Rhapsody in Blue*). He worked with Giorgio Strehler at Piccolo Teatro and in the 1960s and 1970s with singer Giorgio Gaber. For many years he has taught guitar, as well as given concerts with various groups, occasionally conducting. During his career, he has created a distinctive style as a jazz guitarist and composer.

Piccolo Teatro di Milano, founded in 1947 by Giorgio Strehler, Nina Vinchi, and Paolo Grassi, was one of Italy's first artistic ventures after World War II and its first public theater. With Grassi as general manager and Strehler as artistic director, Piccolo Teatro soon became known as a "theatre of art for everyone," producing distinctive work at a price that all could afford. Strehler staged numerous classical works, from Shakespeare to Goldoni to Checkov, and many of the greatest works by 20th-century dramatists, including Brecht, Beckett, and Pirandello.

Strehler's productions have toured to more than 40 countries around the world. The artistic excellence and community orientation of Piccolo Teatro has become a model followed by many other Italian theatres. In 1991 Piccolo Teatro founded Teatro d'Europa and joined the Union of European Theatres, an international organization that encourages cultural exchange among theaters across Europe. After Strehler's death in 1997, Sergio Escobar, manager of renowned opera houses in Bologna, Genoa, and Rome, and international director Luca Ronconi were appointed to lead Piccolo Teatro. With its three theaters, the Teatro Strehler, the Teatro Studio, and the Teatro Grassi, Piccolo Teatro is one of Italy's most important cultural centers, producing some 600 performances each year. In addition, since 1999 Piccolo Teatro has hosted an international theatre festival showcasing productions from around the world.

Arlecchino, Servant of Two Masters

Arlecchino production staff

Andrea Levi, *Stage Manager*
 Valentina Lepore, *Props*
 Agostino Biallo, *Machinist*
 Eugenio Squeri, *Light Board Operator*
 Gaya Mugnai, *Wardrobe*
 Monica Capitanio, *Wigs and Make up Stylist*
 Alessandra Vinanti, *US Tour and Production Manager*
 Diego Ciminaghi, Luigi Ciminaghi, *Photographs*
 Mace Perlman, *Supertitle Translation and Editing*

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 James D. Scott, *Production Manager*
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