

The University Musical Society

of
The University of Michigan



Presents

Royal Tahitian Dance Company

PAULETTE VIENOT, *General Manager and Artistic Director*

TUREPU TUREPU, *Artistic Director and Choreographer*

Female Dancers: Catherine Dexter, Claire Leverd, Edna Teriipaia, Amelie Vaatete, Chatelaine Pincemin, Moana Heyman, Emere Haoa, Marguerite Lai, Metaurea Nellie, Juliette Fong Choi, Elise Flores, Tipea Teura, Etaeta Justine.

Male Dancers: Joe Caffery, Alexis Cadousteau (Fire Dancer), Hubert Tehuiotoa, Teokotai Paratainga, Carlos Teehu, Michel Chevalier, Andre Maheahea, Clement Pito, Michel Motfat, Edwin Maihota, Gratien Mahai.

Musicians and Singers: Andre Aka, Henri Heimanu, Teahi Ganahoa (Tahitian Chief), Leonard Maurice, David Teai, Michel Laughlin, Turia Vincent.

MONDAY EVENING, MARCH 1, 1976, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

P R O G R A M

Overture

The primitive rhythms of drums and conch shells.

Migration to Hawaii

Tahiti and her sister islands of Raiatea and Nuka Hiva have generally been accepted by Pacific ethnologists as the center of Polynesia. Traditional accounts of the first settlement of the Hawaiian Islands, over a thousand miles to the north, are accepted as being a heraldic feat by the people of these islands.

This opening number portrays in dance drama one of the epic voyages of that famous Polynesian ancestor, Hiro, who sailed with his people to Hawaii using the stars, the moon, the winds and the sun as instruments guiding his canoes to Hawaii. Moments of despair and agony are depicted during the voyage, but under this inspiring leader who believed in his power to succeed and find a new homeland, the trials and tribulations of sea travel succumbed, new hope emerged and the people, guided by the legendary Hiro, sailed relentlessly onward and finally landed on the big island of Hawaii. A town on that island continues to bear his name today.

Tahitian Serenade by MICHEL

Wind of Joy

This number, an "Otea," danced by the girls to the pulsating beat of the drums, presents an exciting array of movements that typify the cool Trade Winds so familiar in Tahiti. Their attitude toward life, their joy of living, their gaiety and enthusiasm, are all expressed by their exuberance.

Preparation of Coconut Can Be Fun

The coconut is regarded as the most common and indispensable of Tahitian foods. This dance depicts the boys and girls grating the white kernel of the coconut to be used in the traditional ways. Watch the exciting movements of the dancers as they portray this unique custom and enjoy doing it!!

Songs of Tahiti by TURIA

Gauguin—Portraits of the Women of Tahiti

Paul Gauguin, the famous French painter was overwhelmed, not only by the vivid spectacle of Tahitian scenery, but also by the savage, brooding beauty of her women. Hair black as night and as fragrant as the trade winds rustling through the myriad of flowering shrubs, Gauguin's women not only inspired him to great heights of artistic genius, but drove him as well to blackest despair. Here, in this scene, we visit Tahiti in empathy with that much maligned genius, Paul Gauguin. The reproductions of Gauguin's paintings used in this scene are:

- "Femme ou reverie" (Woman or Dream)
- "Les Seins aux fleurs rouges" (The Breast and the Red Flowers)
- "Vahine no te vi" (The Woman with Mango)
- "Arearea" (The Party
(When Will You Marry))
- "Tahitiens sur la plage" (Tahitians on the Beach)
- "Sous les Pandanus" (Under the Pandanus)

Warriors Homage

Unlike other south sea islands, Tahiti offers not the beauty of her women nor the fruits of her land to the gods, but the body, soul, and spirit of her most handsome and bravest warriors. This dance depicts a battle scene over an unsettled land dispute in which one of the warriors is killed in combat and his body carried away as an offering to the gods.

Fragrant Flower of Love

The national flower of Tahiti is the white, heavily scented "Tiare Tahiti" symbolizing the happiness and joy and an invitation to love for the Tahitian people. It is worn behind the ear or as a lei around the neck or the head. Rare it is indeed to find a Tahitian without one when work is over and amusement calls. The girls dance, using a coconut-based flower arrangement, and poignant rhythm and music glorify this lovely starshaped flower, symbol of love.

Traditional Songs of Tahiti "Ute" by DAVID

The Orange Harvest

The Punaruu Valley is famous for its slopes of fragrant orange groves and at harvest time the youngsters of the district gather together to pick the sweet fruit from the trees. They take pride in their speed and agility in performing this very pleasant task. After several nights under the stars, they finally return with glowing skin and renewed lightness of heart, singing of the good harvest.

INTERMISSION

Otea—Tahiti Nui

This exciting dance number, accompanied by a "Pahu" (large drum covered with sharkskin) and a "Toere" (a hollowed log providing vibrating rhythms) articulates Tahiti's contribution to the good-will that is unique between Tahiti and North America.

See You in Tahiti—Songs by TURIA and MICHEL

Diving for Mother-of-Pearl in the Tuamotu

Bathed in the bright sunlight, the pearl divers of the Tuamotu Islands are always eager to plunge into the sparkling waters of the lagoon to search for the elusive pearl shell among the colorful corals. Sometimes diving as deep as 100 feet they hope to find the rare and magnificent black pearl, known only to the Pacific waters. There in that never ending underwater wonderland of Polynesia, they never know what their catch may bring. This time, however, even they are impressed by their unexpected prize.

Aparima Tane and Vahine

Rarotonga is an island born of dance and song. Rhythm is a natural trait among her people. This number is an execution of speed and rhythm as the dancers depict the pompous tribe that makes up the people of Takitumu on the island of Rarotonga.

Fire Dance

Young boys love to imitate older men in the skillful art of spinning blazing knives in the air with the tips of their fingers. Now, a young Tahitian gladly expresses this skill in dance form with the pulsating rhythms as accompaniment.

The Romance of Loti

There was a novel written many years ago by a young French naval officer, Pierre Loti, which is responsible for much of the legend surrounding Tahiti and the romantic illusions she inspires throughout the world. As a young man, Pierre Loti loved a beautiful, faun-like child of nature by the name of Raerahu. Hoping to marry her and proudly display her charms in the courts of France, Loti one day learns to his despair that his ship would return to France in two days and he must leave his love behind. The Queen Pomare, protectress of the young girl and friend of the handsome Loti, tried with her court to lighten the despair that befell the lovers.

Memories of Tahiti—Songs by DAVID

Come and Dance With Me

It is said that in Polynesia children learn to dance as soon as they can walk. As each child grows he perfects his individual style of dancing as well as mastering the traditional movements. Here, one by one, boys and girls dance freely in their own way with gaiety and enthusiasm.

Interlude—By the ORCHESTRA

Sunset Over Bora Bora

Land of legend and song and called "Bali Hai" by James Michener, the lovely volcanic island of Bora Bora has become synonymous with the gentle lotus-living of Polynesia and holds a special place in the hearts of all Polynesians and visitors alike. In this scene, Bora Bora is glorified in song and dance showing the love felt for this "jewel of the Pacific." "Bora Bora" sung with emotion by the entire cast evokes a great nostalgia for their distant island homes and the last song, sung as a finale, "Matou Teia Tamarii Tahiti" says "mauruuru," a heartfelt "thank you" to the audience.

Monitor Records

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- SOLOISTS OF THE ENSEMBLE NIPPONIA Thursday, March 4
- MARCEL MARCEAU, Pantomimist March 6
- PRAGUE CHAMBER ORCHESTRA Friday, March 19
Mozart: Symphony No. 40; Martinu: Serenade No. 2 for Two Violins and Viola;
Kalabis: Chamber Music for Strings, Op. 21; Haydn: Symphony No. 103 ("Drum Roll")
- PRESERVATION HALL JAZZ BAND Saturday, March 20
- BERLIN STRING QUARTET Monday, March 22
Beethoven: Quartet in E-flat, Op. 74 ("The Harp"); Schubert: Quartet in A minor,
Op. 29
- DETROIT SYMPHONY ORCHESTRA Friday, March 26
ALDO CECCATO, *Conductor*; The University Choral Union; KAREN ALTMAN, *soprano*;
BEVERLY WOLFF, *contralto*; SETH MCCOY, *tenor*; SIMON ESTES, *bass*;
Beethoven, Symphony No. 1 in C major;
Beethoven: Symphony No. 9 in D minor ("Choral")
- THE PENNSYLVANIA BALLET Monday, Tuesday, Wednesday,
March 29, 30 & 31
- WAVERLY CONSORT, "LAS CANTIGAS DE SANTA MARIA" . . . Thursday, April 1
- DON COSSACKS OF ROSTOV Sunday, April 4
- SITARA, *Kathak Dancer* Tuesday, April 6

May Festival

Four concerts — April 28, 29, 30 and May 1

The Philadelphia Orchestra / EUGENE ORMANDY, *Conductor*

The Festival Chorus / AARON COPLAND, *Guest Conductor*

ANDRÉ WATTS, *Pianist*

MARILYN HORNE, *Soprano*

Wednesday: Haydn: Symphony No. 31 ("Hornsignal"); Leslie Bassett: "Echoes from an Invisible World"; Weber: Invitation to the Dance; Copland: Suite from *Billy the Kid*; Ravel: La Valse.

Thursday: Sibelius: Symphony No. 7 in C; MacDowell: Piano Concerto No. 2; Strauss: Death and Transfiguration; Gershwin: Rhapsody in Blue.

Friday: Copland: Fanfare for the Common Man, Clarinet Concerto (Anthony Gigliotti), Suite from *The Tender Land* (Festival Chorus); Barber: "School for Scandal" Overture; Ives: Decoration Day; Schuman: New England Tryptich.

Saturday: Beethoven: Overture to "Coriolanus"; Persichetti: Symphony No. 4; Ravel: "Shéhérazade" Song Cycle; Rossini: "Una voce poco fa" from *Il Barbiere di Siviglia*; Strauss: *Rosenkavalier* Waltzes

Single concert tickets, from \$4 to \$12 now available.