

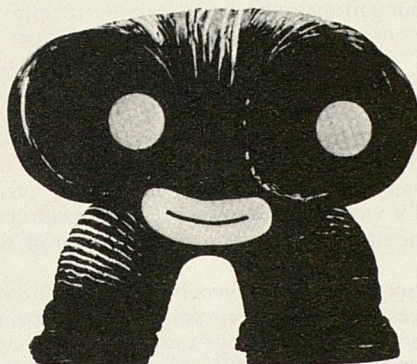


*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The Best of
Mummenschanz
1969 – 1989

“A Journey Into the Imagination”



Created and Performed by

ANDRÈS BOSSARD BERNIE SCHÜRCH
FLORIANA FRASSETTO

LARRY KAPUST, *General Manager*
DINO DE MAIO, *Production Stage Manager*
VICKI LIPSTREUER, *Assistant Stage Manager*
WALTER FLOHR, *Stage Assistant and Dresser*

SATURDAY EVENING, FEBRUARY 11, 1989, AT 8:00
SUNDAY AFTERNOON, FEBRUARY 12, 1989, AT 3:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

These concerts are part of Winter Fest '89,
a community-wide celebration of the arts, Feb. 9-12.

Mummenschanz appears by arrangement with ICM Artists, Ltd., New York.

Cameras are not allowed in the auditorium.

About the Artists

Attracted to theatrical expression from their earliest youth, two young Swiss men — **Andrès Bossard** and **Bernie Schürch** — met at Jacques Lecoq's mime school of Paris. After two years of school, they created a clown act, "Avant et Perdu," which was a mixture of spoken sketches and pantomime. In 1971, they took part in the mime festival in Prague, their act oriented more toward the use of a new type of mask. Invited to Rome by theater professor Roy Bosier, they met one of his students, 21-year-old **Floriana Frassetto**. Excited by "the fantasy, the visual poetry, the satirical power" of their act, she joined them and encouraged them to abandon words completely. She insisted on purchasing a sewing machine and then proceeded to stitch the first rubber-foam monsters together. Their first show as a trio was created for the 1972 Avignon Festival, and it became known by the new name of "Mummenschanz." ("Mummenschanz" — from *mummen*, game of dice, and *schanz*, luck — was the name of the mask worn by medieval Swiss mercenaries to conceal their reactions when they gambled for money.)

The troupe's first appearance in the United States was at the Arts College in Rochester, New York, and it offered them the wonders of a well-equipped, professional stage. Finally, their movements were able to reach out into space, and they developed and re-designed the lighting plot, and the show grew with the audiences and their spontaneous reactions.

New York Times dance critic Anna Kisselgoff discovered Mummenschanz at Alice Tully Hall, and her favorable review led to a series of coast-to-coast tours. The media called it a new form of theater — a mixture of acting, mime, dance, puppetry, and magic. Returning to Europe, they performed at the Edinburgh Festival, in Spoleto, at the Theatre de la Ville in Paris, at Rome's Eliseo, and in Prague, Vienna, Berlin, Madrid, Copenhagen, Amsterdam, Brussels, at the Young Vic in London, and eventually back to the United States for three years at the Bijou Theatre on Broadway.

After a decade of touring in South America, Japan, Israel, and the U.S.S.R., Bernie, Flo, and Andrès trained three young mimes who could carry the magical silence of Mummenschanz around the world, giving its creators the leisure to experiment on new material in their home town of Zurich. In 1984, "The New Show" brought unusual moves of shapes that were heretofore unheard of, stimulating the curiosity and observation of subtleties in adults and children alike. Theirs was a universal language, able to reach deep layers of the human being.

Lately, the mask-players have been branching out into new areas: they worked as part of a big open-air production of *Faust* in the Greek Theatre of Taormina in Sicily; they were part of a movement-chorus in Germany that linked the arias of a rediscovered baroque opera; they took part in the making of an MTV video clip with a Swiss rock group; and last year they trained two former Mummenschanz members to be the main attraction of the 1988 tour of the Swiss National Circus Knie.

The present performance brings the players back to their black-draped stage of illusions, with a program that audiences have cheered on each of its visits to this country over the past two decades. Through the extraordinary wrappings and unique combination of masks and movement, Mummenschanz peoples a world of delightful and amusing characters, offering an extraordinary "Journey Into the Imagination."

Andrès Bossard was born in Zurich in 1944. After a year of study at the School of Arts and Crafts, he founded the cabaret "Chlupplisack," in which he served as writer and actor. Later, he took an active part in the production of German and Austrian cabaret groups, for which he also wrote a number of scripts. At age 18, he studied pantomime at Jacques Lecoq's school, where he met Bernie Schürch. Recently, Bossard staged a movement-chorus for a baroque opera in Germany and collaborated with Frassetto as mime consultant in a production of *Faust* in the Greek Theatre of Taormina, Sicily.

Floriana Frassetto was born in the United States in 1950 and grew up in Rome where she attended school. After studying basic acting techniques, she began intensive study of dance, pantomime, and acrobatics at the studio of Roy Bosier, also in Rome. She gained her first television and stage experience while touring with Bosier's company. As a member of Mummenschanz since 1972, she creates the ensemble's masks and costumes. With Bossard she has designed new costumes and Mummenschanz acts that are part of Siegfried and Roy World Tours of 1989.

Bernie Schürch, born in Bern in 1944, studied acting at the Bern Stage Studio and at the same time wrote scripts for cabarets and acted in theaters in Switzerland and Germany. In Paris he studied pantomime and acted with Jacques Lecoq's theater group. There he met Andrès Bossard, and in 1969 they gave their first show together, which, after several changes, became Mummenschanz. Recently, with Frassetto and Bossard, Schürch worked on an adaptation of four Mummenschanz acts for the Swiss National Circus Knie.

Born in Livorno, Italy, **Dino de Maio**, *Production Stage Manager*, began his association with Mummenschanz in Europe during the winter tour of 1981. Since then, he has traveled with the troupe throughout the United States, Europe, Israel, and the Far East. A talented actor and musician, he also works extensively in the Italian film industry and as a percussionist in various musical ensembles.

General Manager **Larry Kapust** began his theatrical career in 1978 with Mummenschanz when they first appeared at Broadway's Bijou Theatre. At different times he has also worked as their company, production stage, and road manager, and has worked in these capacities and others with Red Skelton, Anna Russell, Jose Molina Bailes Españoles, Shelly Berman, a Kurt Weill Cabaret, and TA-DAH, among others. He also produced and managed, in North America, an Italian Commedia dell'Arte workshop.

Born in Euclid, Ohio, **Vicki Lipstreuer**, *Assistant Stage Manager*, joined Mummenschanz after graduating from Allegheny College in May 1988, where she received a B.A. in Communicative Arts and Political Science. When not working with Mummenschanz, she is the production shop assistant for Vincent Lighting Systems in Cleveland.

Walter Flohr, *Stage Assistant and Dresser*, has worked with Mummenschanz ever since the production was created.

Mummenschanz now returns for its second Ann Arbor visit.

Coming Concerts

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| NEW YORK CITY OPERA NATIONAL COMPANY | Sat., Sun. Feb. 18, 19 |
| Verdi's "La Traviata" | |
| RICHARD STOLTZMAN AND FRIENDS | Wed. Feb. 22 |
| "New York Counterpoint" | |
| FOLGER CONSORT & WESTERN WIND | Mon. Mar. 6 |
| PAUL TAYLOR DANCE COMPANY | Tues., Wed. Mar. 7, 8 |
| ISRAEL PHILHARMONIC / ZUBIN MEHTA | Tues. Mar. 14 |
| FACULTY ARTISTS CONCERT (free admission) | Sun. Mar. 19 |
| THE CHIEFTAINS | Wed. Mar. 22 |
| EMERSON STRING QUARTET | Wed. Mar. 29 |
| ALICIA DE LARROCHA, <i>pianist</i> | Thurs. Mar. 30 |
| STUTTGART WIND QUINTET | Wed. Apr. 5 |
| DENNIS RUSSELL DAVIES, <i>pianist</i> | |
| MUNICH PHILHARMONIC / SERGIU CELIBIDACHE | Thurs. Apr. 13 |
| ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN | Thurs. Apr. 20 |
| 96TH ANNUAL MAY FESTIVAL | Wed.-Sat. Apr. 26-29 |
| LEIPZIG GEWANDHAUS ORCHESTRA and KURT MASUR | |

Pre-concert Presentations

- Wednesday, Feb. 22 at 7:00, preceding "New York Counterpoint," Richard Stoltzman & Friends
 Speaker: David Gregory, Associate Professor, and Director, Center for Performing Arts and Technology, U-M School of Music
 Topic: *The New Age of Multimedia Performance*
- Wednesday, Mar. 22 at 7:00, preceding The Chieftains
 Speaker: Marie McCarthy, Authority on Irish Music;
 Doctoral Candidate, U-M School of Music
 Topic: *The Chieftains: An Image of Ireland*
- Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet
 Speakers: John Madison, Violist, and Marla Smith, Violinist
 Co-founders of the Cassini Ensemble
 Topic: *Player/Instrument Chemistry: Making It Work*
- Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet
 Speaker: William Bolcom, Professor of Composition, U-M School of Music;
 1988 Pulitzer Prize Winner
 Topic: *Live Program Notes on "FiveFoldFive"*
- Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra
 Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants
 Topic: *Performing With and Managing American Orchestras*

96th Annual May Festival — April 26-29, 1989
Hill Auditorium, Ann Arbor, 8:00 p.m.

Gewandhaus Orchestra of Leipzig

KURT MASUR, *Music Director and Conductor*

The Festival Chorus, DONALD BRYANT, *Director*

ANNEROSE SCHMIDT, *Pianist*

ANNE-SOPHIE MUTTER, *Violinist*

GAIL DUBINBAUM, *Mezzo-soprano*

VINSON COLE, *Tenor*

HERMANN BAUMANN, *Horn*

JESSYE NORMAN, *Soprano*

STEPHEN BRYANT, *Bass-baritone*

J. PATRICK RAFTERY, *Baritone*

Wednesday — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4;
Schubert: Symphony No. 9 ("The Great")

Thursday — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1;
Tchaikovsky: Symphony No. 4 in F minor

Friday — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht"
(Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)

Saturday — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

Series tickets now on sale; single tickets available March 1.

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