

HILL AUDITORIUM | 100 YEARS



# UMS PROGRAM BOOK

WINTER 2013 | UNIVERSITY OF MICHIGAN, ANN ARBOR



A high quality of life is critical  
to attract talent, entrepreneurs  
and business growth.

We're partnering with communities  
to create the kind of places where workers,  
entrepreneurs,  
and businesses want to locate,  
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Michigan Economic Development Corporation

# BE PRESENT.

UMS unleashes the power of the performing arts in order to engage, educate, transform, and connect individuals with uncommon experiences. The 2013 Winter Season is full of exceptional, world-class, and truly inspiring performances.

**WELCOME TO THE UMS EXPERIENCE.  
WE'RE GLAD YOU'RE PRESENT.  
ENJOY THE PERFORMANCE.**



# driving a brighter future

Ford Motor Company



For opening minds and engaging the community,  
Ford salutes the University Musical Society Education  
and Community Engagement Program.

[www.community.ford.com](http://www.community.ford.com)

# WELCOME.

"Welcome to this UMS performance. Since 1879, the people of southeast Michigan, including our students, faculty, and staff, have experienced remarkable moments through UMS's presentations of the world's finest performers of music, theater, and dance. This season, we are proud to celebrate 100 years of UMS presentations in Hill Auditorium, a historic and prized venue on our campus. Enjoy the performance."



A handwritten signature in black ink that reads "Mary Sue Coleman".

Mary Sue Coleman  
*President, University of Michigan*

"With exceptional performances, the centenary of Hill Auditorium, and an amazing array of events that we hope will transform, elevate, and transcend, this 134th season of UMS is something truly special. Thank you for being present."



A handwritten signature in black ink that reads "Ken Fischer".

Kenneth C. Fischer  
*UMS President*

"I'm delighted to welcome you to this UMS performance as chair of the UMS Board of Directors. We thank you for being here and encourage you to get even more involved with UMS through participation in our educational opportunities, by making a gift, or by adding more UMS events to your calendar. Thank you."



A handwritten signature in black ink that reads "David J. Herzig".

David J. Herzig  
*Chair, UMS Board of Directors*



# SUPPORTING THE ARTS WHERE WE WORK, LIVE, AND PLAY

Honigman is pleased to support UMS. We believe the arts bring vibrancy, growth, and culture to our community. Honigman is a premier business law firm, working in perfect harmony with our communities and our clients in Ann Arbor and throughout the world.

**For more information, please contact David Parsigian at 734.418.4250 or [DParsigian@honigman.com](mailto:DParsigian@honigman.com).**

---

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**HONIGMAN.**

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# CONNECTING AUDIENCES & ARTISTS IN UNCOMMON & ENGAGING EXPERIENCES.

We want you to use this guide as a resource. Dig deeper. Get to know the artists. Figure out how it all comes together. We believe that the performing arts are extraordinary on their own, but we encourage you to explore, gain perspective, and understand the depth behind the experience. This book is designed to help you learn more about UMS, the community, and the artists on stage.

## BE PRESENT.

6  
8  
10

2013 WINTER SEASON CALENDAR.  
EDUCATION.  
HISTORY.

## LEADERSHIP.

14

UMS LEADERSHIP DONORS.

## THE EVENT PROGRAM.

25

THE EXPERIENCE.  
THE PERFORMANCES.



## SUPPORT.

31

GENEROUS UMS DONORS.

## GENERAL INFO.

51  
53  
55

HOW DO I BUY TICKETS?  
POLICIES.  
GETTING INVOLVED.

# 2013 WINTER SEASON CALENDAR.

## JAN

- 8-13 National Theatre of Scotland: *The Strange Undoing of Prudencia Hart*  
 13 Detroit Symphony Orchestra - Leonard Slatkin, conductor  
 17-18 Gabriel Kahane & yMusic  
 21 *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*  
 25-26 Martha Graham Dance Company  
 27 Mariachi Vargas de Tecalitlán  
 31 Jazz at Lincoln Center Orchestra with Wynton Marsalis

## FEB

- 1 Angélique Kidjo with special guest Meklit Hadero  
 2 New Century Chamber Orchestra - Nadja Salerno-Sonnenberg, violin and leader  
 9 Berlin Philharmonic Woodwind Quintet with Martin Katz, piano  
 10 National Theatre Live: *The Magistrate*  
 14 The King's Singers  
 15 Kodo  
 16 Amjad Ali Khan with Amaan Ali Khan and Ayaan Ali Khan, sarods  
 17 The English Concert with David Daniels, countertenor: Handel's *Radamisto*  
 20-24 Propeller: Shakespeare's *Twelfth Night* and *The Taming of the Shrew*  
 23-24 New York Philharmonic - Alan Gilbert, conductor





To learn more, see video previews, get in-depth performance descriptions, and buy tickets, visit [www.ums.org](http://www.ums.org).

- MAR**
- 13 Artemis Quartet
  - 14 Anne-Sophie Mutter, violin
  - 16 Yo-Yo Ma and The Silk Road Ensemble (Ford Honors Program)
  - 23 Hamid Al-Saadi Iraqi Maqam Ensemble and Amir ElSaffar's Two Rivers
- APR**
- 4 Darius Milhaud's *Oresteian Trilogy*  
University Symphony Orchestra  
UMS Choral Union & U-M School of Music, Theatre & Dance Choral Ensembles  
Kenneth Kiesler, conductor
  - 6 Esperanza Spalding Radio Music Society
  - 10-14 1927: *The Animals and Children Took to the Streets*
  - 12 Takács Quartet
  - 18 Bobby McFerrin: *spirit you all*
  - 20 Alison Balsom, trumpet, and the Scottish Ensemble
  - 23 National Theatre Live: *People*
  - 24 Ragamala Dance: *Sacred Earth*
  - 27-28 SITI Company: *Trojan Women (after Euripides)*
- JUNE**
- 23 National Theatre Live: *This House*

Artists, programs, and dates are subject to change.  
Please visit [www.ums.org](http://www.ums.org) for an up-to-date season calendar.

Photo by Frank Stewart.





# WHAT CAN THE ARTS DO FOR YOU?

## EDUCATION EXPERIENCES FOR EVERYONE

Learning is core to our mission, and it is our joy to provide creative educational experiences for the entire community. Each season we offer a fun and fascinating lineup of workshops, artist Q&As, screenings, conversations, and interactive experiences designed to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience.

Through our K-12 and university engagement programs, we are working to develop the next generation of global citizens and creative artists who understand and appreciate diversity, innovation, collaboration, tradition, self-expression, and craft.



**UMS EDUCATION & COMMUNITY ENGAGEMENT EXISTS TO CREATE A SPARK IN EVERYONE. WE INVITE YOU TO EXPERIENCE SOMETHING NEW, EXPLORE YOUR OWN CREATIVITY, AND GROW YOUR PERSONAL PASSION FOR THE PERFORMING ARTS.**

You'll find specific Education & Community Engagement event information within the Event Program section of this book.

Visit [www.ums.org/learn](http://www.ums.org/learn)

# CAN TRADITION BUILD THE FUTURE?



At UMS, we believe it can. In our 134th season, we continue to showcase traditional performances alongside contemporary artists for an offering that is unlike anything available in the Midwest. UMS grew from a group of local members of the University and townspeople in the 1870s who gathered together for the study of Handel's *Messiah*. Led by Professor Henry Simmons Frieze and conducted by Professor Calvin Cady, the group assumed the name The Choral Union. Many Choral Union members were also affiliated with the University, and the University Musical Society was established soon after in December 1880.

Since that first season, UMS has expanded greatly and we now present the very best from a wide spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and global music performers, and contemporary stagework and classical theater. Through educational programming, the commissioning of new works, youth programs, artist residencies, and collaborative projects, we continue to strengthen our reputation for artistic distinction and innovation.



## 100 YEARS OF HILL AUDITORIUM

This season, we are pleased to honor 100 years of the legendary Hill Auditorium. Hill Auditorium is remarkable not only because of its rich history and incredible acoustics, but also because of the role it plays in the cultural story of the entire state. Join us for special performances and educational activities commemorating 100 years of Hill Auditorium throughout the season, including UMS's Hill Auditorium Celebration, a free day-long exploration of Ann Arbor's most beloved concert venue on Saturday, February 2.

For more information on our venues, please visit [www.ums.org/venues](http://www.ums.org/venues).

# Congratulations, Ken Fischer.



2012 Winner of the  
Mariam C. Noland  
Award for Nonprofit  
Leadership

Thank you for your leadership  
of UMS, your contributions to  
the nonprofit sector and to the  
development of the next  
generation of leaders in our  
region and beyond.

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Visit [CFSEM.org](http://CFSEM.org)

# LEADERSHIP.

UMS believes in exceptional stewardship of the performing arts, a responsibility shared by many in our community. In the following pages, you'll meet some of the individuals and organizations that help bring our season to the stage.



## UMS LEADERSHIP DONORS

The following individuals, corporations, and foundations have made gift commitments of \$50,000 or more for the 2012-2013 season. UMS is deeply grateful for these annual gifts.

### ANONYMOUS

“UMS’s presentation of *Einstein on the Beach* was both the most pleasurable for me and the most memorable I have experienced since I arrived in Michigan in September 1949...I can see now how a performance can be life-changing.”



**DTE Energy  
Foundation**



### DTE ENERGY FOUNDATION

#### Fred Shell

*Vice President, Corporate and Government Affairs,  
DTE Energy, and President, DTE Energy Foundation*

“The DTE Energy Foundation is pleased to support exemplary organizations like UMS that inspire the soul, instruct the mind, and enrich the community.”



**Ford Motor Company Fund  
and Community Services**

### FORD MOTOR COMPANY FUND AND COMMUNITY SERVICES

#### James G. Vella

*President, Ford Motor Company Fund and Community Services*

“Through music and the arts, we are inspired to broaden our horizons, bridge differences among cultures, and set our spirits free. We are proud to support UMS and acknowledge the important role it plays in our community.”





## MAXINE AND STUART FRANKEL FOUNDATION

### Maxine and Stuart Frankel

“We believe the arts are fundamental in educating the children of this country who will be the leaders of tomorrow. While math and science are critical, challenging in-depth experiences in visual and performing arts are integral to who we are, encouraging the development of critical and creative thinking skills. The University of Michigan is the ideal incubator for nurturing and fostering creative thinking and collaboration. UMS is a real treasure in our community—we want to ensure that students, faculty, and the community can experience world-class performances for generations to come.”



## MICHIGAN ECONOMIC DEVELOPMENT CORPORATION

### Michael A. Finney

*President and CEO,*

*Michigan Economic Development Corporation*

“The arts and economic development are two sides of the same coin. MEDC is proud to support the efforts of UMS because these endeavors greatly enrich the quality of place of communities where workers, entrepreneurs, and businesses want to locate, invest, and expand.”



## UNIVERSITY OF MICHIGAN

### Mary Sue Coleman

*President, University of Michigan*

“The University of Michigan is proud to support UMS. Our partnership began 133 years ago and remains as strong as ever today. We recognize the enormous value that UMS brings to our academic mission through opportunities for students and faculty to interact with performers, through student ticket discounts, and through UMS’s contributions to the quality of life in Ann Arbor that assists us in our retention and recruitment of valuable faculty and staff.”



## UNIVERSITY OF MICHIGAN HEALTH SYSTEM

### Dr. Ora Hirsch Pescovitz

*Executive Vice President for Medical Affairs,*

*University of Michigan, and*

*CEO, University of Michigan Health System*

“When I was young, I contemplated becoming a concert pianist. Though I didn’t pursue that career path, the arts have remained a prominent fixture in my life, both personally and professionally. Music and the arts feed our imaginations, heal our spirits, and inspire us to evolve and grow. We are very fortunate to have UMS as part of our community, and the University of Michigan Health System is privileged to sponsor such a creative, vibrant part of our culture. Here’s to a great year!”



## UMS CORPORATE, FOUNDATION, GOVERNMENT, AND UNIVERSITY SUPPORT

*Special thanks to the following corporations, foundations, government agencies, and University of Michigan units that made generous financial contributions to UMS between July 1, 2011, and November 1, 2012.*

### PRODUCER: \$500,000 AND ABOVE



### DIRECTOR: \$100,000-\$499,999

Association of Performing Arts Presenters  
Maxine and Stuart Frankel Foundation  
The Andrew W. Mellon Foundation



DORIS DUKE  
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Ford Motor Company Fund  
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### MAESTRO: \$20,000-\$49,999

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## VIRTUOSO: \$10,000-\$19,999

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Mohamed and Hayat Issa/Issa Foundation  
University of Michigan Center for Chinese Studies



## CONCERTMASTER: \$5,000-\$9,999

Rosalie Edwards/Vibrant Ann Arbor Fund  
GlaxoSmithKline Foundation  
Eugene and Emily Grant Family Foundation

Pfizer Foundation  
Sarns Ann Arbor Fund  
The Seattle Foundation





## UMS BOARD OF DIRECTORS

*The UMS Board of Directors is a group of elected volunteers devoted to the performing arts and to our community. Their hard work ensures that UMS is able to offer outstanding performances year after year.*

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*Chair, National Council*

Eileen Thacker,  
*Chair, Advisory Committee*

## UMS SENATE

*The UMS Senate is composed of former members of the Board of Directors who dedicate time and energy to UMS and our community. Their ongoing commitment and gracious support of UMS are greatly appreciated.*

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## UMS STAFF

*The UMS Staff works hard to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.*

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## UMS NATIONAL COUNCIL

*The UMS National Council is comprised of U-M alumni and performing arts enthusiasts across the country committed to supporting, promoting, and advocating for UMS with a focus on ensuring that the performing arts are an integral part of the student experience.*

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## UMS CORPORATE COUNCIL

*The UMS Corporate Council is a group of regional business leaders who serve as advocates and advisors to UMS as we seek to broaden our base of corporate support throughout southeastern Michigan.*

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## UMS STUDENTS

*Students in our internship and work-study program gain valuable experience in all areas of arts management while contributing greatly to UMS's continued success.*

Brendan Asante  
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At Toyota,  
we celebrate  
differences.  
And the people  
who make them.

Toyota is proud to support the University Musical Society and their commitment to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

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## UMS TEACHER INSIGHT

*Through UMS Teacher Insight, we stay aware of trends, changing resources, and new opportunities for learning in the K-12 classroom.*

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Jennifer Burton  
Jeff Gaynor

Neha Shah  
Cynthia Page Bogen  
Karen McDonald

Melissa Poli  
Rebeca Pietrzak  
Mark Salzer

## UMS ADVISORY COMMITTEE

*The UMS Advisory Committee advances the goals of UMS, champions the UMS mission through community engagement, provides and secures financial support, and assists in countless other ways as UMS ambassadors.*

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# Non-local banks think UMS is a brand of antacids.

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*Join us in supporting the University Musical Society.*

# THE EXPERIENCE.



## GETTING THE MOST OUT OF THE PERFORMANCE

We know that everyone enjoys the performance experience in different ways, so we encourage you to think about making choices when you enter the theater that allow you to be present, leave the worries of the day outside, and prepare to receive what the experience holds in store.

Be aware of your surroundings. Clearing your mind and connecting with what an artist or ensemble has to share is a very special gift, a gift which comes from a lifetime of training. One of the joys of attending live performances is the ability to share our experiences with one another, so revel in your opportunity to socialize, talk to your friends, discuss the performance, or simply say “hello” to someone new. Feel the energy that a room full of people creates. Look around and take in the entire picture. What goes on in this venue and in this community is truly unique and special, and we must all cherish and protect it.

# PRELUDE DINNERS.


Enjoy a delicious meal and learn more about the evening's concert at Prelude Dinners. Park early, dine with fellow patrons, and hear about the artist, the performance, or the history of the work from our renowned guest speakers. Each evening begins at 5:30 pm with complimentary wine followed by a catered buffet dinner provided by local caterer Food Art.

## PRELUDE DINNERS


New York Philharmonic  
Saturday, February 23, 5:30 pm  
Speaker: Mark Clague, Associate Professor of Music, U-M School of Music, Theatre & Dance

Alison Balsom, trumpet, and the Scottish Ensemble  
Saturday, April 20, 5:30 pm  
Speaker: TBD

For information and reservations, call Rachele Lesko at 734.764.8489.



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## PLEASE CONSIDER THE FOLLOWING:

- ✂ Turn off **cell phones and electronic devices**. We all know how terrible it is when a phone rings during a performance. It breaks that special bond between a performer and the audience. Illuminated screens on phones are also a visual distraction in a darkened theater.
- ✂ Our **volunteer ushers** are invaluable. They will show you to your seat, give you a program, help solve any problems, answer questions, and welcome you to the experience. Please do not hesitate to ask them for help.
- ✂ **Wear what you want** to the performance — this is Ann Arbor, after all! If you feel inspired to dress in some way related to the show, go for it. Express your own creativity.
- ✂ **Unwrapping candies** and cough drops *before* the performance begins cuts down on disruptive noise while the performance is in progress.
- ✂ Think about whether it is necessary to wear your favorite **perfume** tonight. Chances are that the folks sitting around you may appreciate an unscented experience.
- ✂ *The Good News*: most of our performance spaces — especially Hill Auditorium — have world-class acoustics. *The Bad News*: that means that when you **cough or sneeze** without first covering your mouth, you make an especially clear statement to fellow audience members and performers alike. Feel free to ask an usher for **cough drops** when you arrive at a UMS Choral Union event and please consider bringing cough drops with you to our other events.
- ✂ Thankfully, we manage to keep **last-minute changes** to a minimum, but please remember that all artists and repertoires are subject to change at a moment's notice.
- ✂ Programs with **larger print** are available by asking an usher.
- ✂ We make every effort to **begin performances on time**. The actual start time of a performance always reflects a combination of considerations. If you arrive after a performance has begun, we will get you inside the theater and to your seat as soon as it is appropriate. We work together with the artists to determine late seating breaks that will not disrupt their performance or the experience of the audience.



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# THE EVENT PROGRAM.

SATURDAY, FEBRUARY 16 THROUGH  
SUNDAY, FEBRUARY 24, 2013

- 03 **AMJAD ALI KHAN**  
Saturday, February 16, 8:00 pm  
Hill Auditorium
- 07 **THE ENGLISH CONCERT**  
**HANDEL'S RADAMISTO**  
Sunday, February 17, 4:00 pm  
Hill Auditorium
- 15 **PROPELLER**  
**SHAKESPEARE'S TWELFTH NIGHT**  
Wednesday, February 20, 7:30 pm  
Friday, February 22, 7:30 pm  
Saturday, February 23, 2:00 pm  
Sunday, February 24, 7:30 pm  
Power Center
- 17 **PROPELLER**  
**SHAKESPEARE'S THE TAMING OF THE SHREW**  
Thursday, February 21, 7:30 pm  
Saturday, February 23, 7:30 pm  
Sunday, February 24, 2:00 pm  
Power Center
- NEW YORK PHILHARMONIC**
- 29 Saturday, February 23, 8:00 pm
- 35 Sunday, February 24, 2:00 pm  
Hill Auditorium

We want this program book to engage you in a conversation that deepens your experience and connection to the performance both inside the theater and after you leave it. We are always conserving resources at UMS. If you are coming to multiple performances within a program book edition, please keep your book and return with it.

# UMS NIGHT SCHOOL: 100 YEARS OF UMS AT HILL AUDITORIUM



## **What was it like to be in Hill Auditorium in 1913?**

This season, Night School focuses on 100 years of UMS at Hill Auditorium and illuminates the special history behind the great performers and performances that have shaped our community. These 90-minute “classes” combine conversation, interactive exercises, and lectures with genre experts to draw you into the themes behind each performance. Professor Mark Clague joins us as host and resident scholar.

*All sessions are free, open to the public, and are held at the Ann Arbor District Library Downtown Branch Multipurpose Room at 343 S. Fifth Avenue in Ann Arbor.*

Monday, February 18, 7–8:30pm

**Yo-Yo Ma, Classical Crossover, and the Future of Hill**

Monday, March 18, 7–8:30pm

**Going Greek: Milhaud’s Oresteian Trilogy and 100 Years of UMS/  
School of Music Collaborations**

Funded in part by Michigan Humanities Council, an affiliate of the National Endowment for the Humanities.





UMS PRESENTS

# AMJAD ALI KHAN

Amjad Ali Khan, *Master of the Sarod*

Amaan Ali Khan, *Sarod*

Ayaan Ali Khan, *Sarod*

Anubrata Chatterjee, *Tabla*

Vineet Vyas, *Tabla*

Saturday Evening, February 16, 2013 at 8:00

Hill Auditorium • Ann Arbor

**43rd Performance of the 134th Annual Season  
Global Music Series**

Photo: Amjad Ali Khan playing onstage at the WOMAD festival of World Music in Las Palmas, Gran Canaria, Spain, 2003; photographer: Stuart Freedman/In Pictures/Corbis.

## PROGRAM

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### Solo

Amjad Ali Khan, Anubrata Chatterjee, Vineet Vyas

### INTERMISSION

### Duet

Amaan Ali Khan, Ayaan Ali Khan, Anubrata Chatterjee,  
Vineet Vyas

### Trio

Amjad Ali Khan, Amaan Ali Khan, Ayaan Ali Khan, Anubrata Chatterjee,  
Vineet Vyas

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Funded in part by a grant from the Community Foundation for Southeast Michigan.

Amjad Ali Khan appears by arrangement with Eye For Talent, Inc.

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## SMALL BITES

- Amjad Ali Khan was born to Gwalior court musician Haafiz Ali Khan and Rahat Jahan.
- His family is part of the Bangash lineage and he represents that lineage's sixth generation of performing musicians.
- The *sarod* is a stringed musical instrument, used mainly in Indian classical music. Along with the *sitar*, it is among the most popular and prominent instruments in Indian classical music.
- Amjad Ali Khan was awarded India's second highest civilian honor, the Padma Vibhushan, in 2001.
- The *sarod* is believed by some to have descended from the Afghan *rubab*, a similar instrument originating in Central Asia and Afghanistan. The name *sarod* roughly translates to "beautiful sound" or "melody" in Persian, one of the many languages spoken in Afghanistan.

# It is indeed a matter of great joy and honor for me to present my music for the music lovers of Ann Arbor.

For me, there are only two types of music. One is pure sound (which is the purest form), and the other is based on literature, text, lyrics, story, etc. There is an old saying: "language creates barriers." Through pure sound of the instruments or voice, one cannot lie or abuse a person. Music has to be felt and experienced. I personally admire and respect the beautiful poetry or the messages of the great Saints. But I live in the world of sound. It is only through sound that I feel the presence of (God) the Supreme Being.

It is hard for an Indian classical musician to talk about the *tagas* or the *taals* (rhythmic cycles) in advance because the decisions of what to perform are made very near to the concert date, perhaps on the day of the concert itself! Since we don't have a written score, it also has something to do with the accommodation of moods and emotions of an artist on that day. I treat every *raga* like a living entity. A mere scale is not a *raga*. A scale is more like a skeleton. Even though the literal meaning of a *raga* is improvisation within a set framework of ascending and descending notes, I feel that a *raga* has to be invoked. Since my childhood, I always wanted my instrument (the *sarod*) to be able to express the entire range of human emotions... to sing, shout, whisper, and cry. All the emotions! It has been a long journey so far and by the benevolence of the heavens, the *sarod* has become far more expressive than it was 25 years ago.

Tonight's concert will be in three segments. The first half will feature my *sarod* solo. After intermission, there will be a *sarod* duet by brothers Amaan Ali Khan and Ayaan Ali Khan. I feel it is very important to have a personal rapport with any artist you perform with as natures reflect in music. In this case, the coordination and sync of the two brothers adds a lot of flavor. The last segment will be a *sarod* trio, where I am assisted by two *sarods*. This segment is an example of a living tradition that has been passed on from father to son for generations. I take turns and interact with both young artists. Two brilliant *tabla* (Indian two-piece drums) players Anubrata Chatterjee and Vineet Vyas accompany us today.

An interesting aspect of Indian classical music is this: here we have five people on stage, who don't know what the other is going to do, and yet we have to perform like a rehearsed orchestra! Therefore, our role as performers is really that of three people: the performer, the composer, and the conductor — three in one! Along with the *sarods* and the *tablas*, there will be a *tanpura*, which is the drone instrument, tuned to the true tonic.

— Amjad Ali Khan



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## ARTISTS

After his debut, the career graph of **AMJAD ALI KHAN**, a musical legend, took the speed of light, and on its way the Indian classical music scene witnessed regular and scintillating bursts of raga supernovas. Mr. Khan is one of the few maestros who considers his audience to be the soul of his motivation. As he once said, "There is no essential difference between classical and popular music. Music is music. I want to communicate with the listener who finds Indian classical music remote." He is a recipient of the UNESCO Award, Padma Vibhushan (Highest Indian civilian award), UNICEF's National Ambassadorship, The Crystal Award by the World Economic Forum, Commander of the Order of Arts and Letters by the French Government, and the Fukuoka Cultural Grand Prize in Japan. He has collaborated with the Hong Kong Philharmonic Orchestra, The Scottish Chamber Orchestra, and the Taipei Chinese Orchestra, and is also a Grammy Award nominee in the "Best Traditional World Music Album" category for his album *Ancient Sounds*. He has been a regular performer at Carnegie Hall, Royal Albert Hall, Royal Festival Hall, Kennedy Center, Santury Hall, House of Commons, Théâtre de la Ville, Chicago Symphony Center, Palais Beaux-Arts, Mozart Hall in Frankfurt, St. James Palace in the UK, and the Sydney Opera House. Mr. Khan brought his teaching philosophy to Stanford University last year in a residency titled *Indian Classical Music A Way of Life*.

A young talent of the seventh generation in an unbroken chain, **AMAAN ALI KHAN** is the elder son and disciple of Maestro Amjad Ali Khan. Initiated into the fine art of sarod playing at a very tender age, Mr. Khan began his public performances as early as age 10. His precision in tunefulness and his bold resonant strokes are all pointers to the importance of tradition and continuity in Indian classical music. He has given solo and duet performances with his father all over the world including Carnegie Hall, Royal Festival Hall, and the Kennedy Center. Today, Mr. Khan is considered as one of the finest sarod players and has obtained a very special place for himself among music enthusiasts across

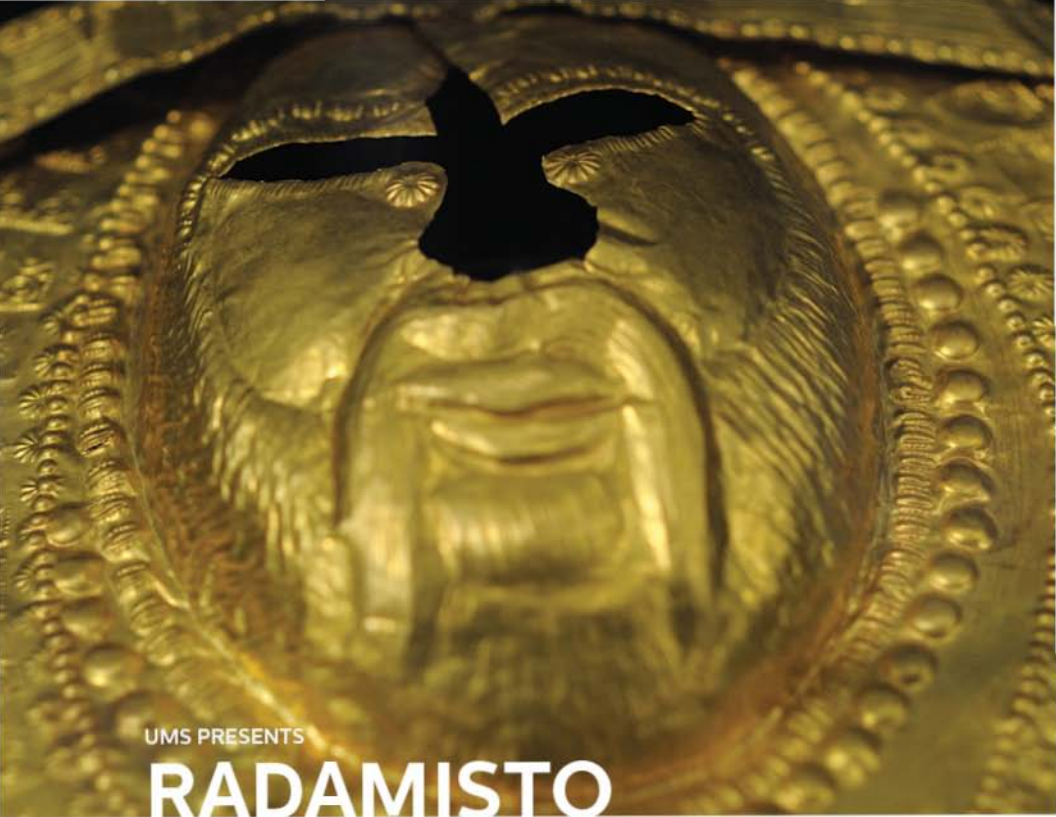
the world. He is an inspiration for the younger generation of musicians. He continues to enchant audiences with his virtuosity, sheer brilliance, and charismatic stage presence.

**AYAAN ALI KHAN** represents the seventh generation of the musical lineage in his musical legacy and is the younger son and disciple of sarod titan Amjad Ali Khan. Mr. Khan stepped into the world of music with confidence, clarity, consistency, and technical mastery that he learned at his father's knee. After his debut at age eight, Mr. Khan has given many solo performances and assisted his illustrious father at performances at Carnegie Hall, Royal Festival Hall, and the United Nations. Over the years, Mr. Khan has carved out a special niche for himself in the world of music. His approach, vision, and versatility make him an icon for the youth in the music industry. His contribution in making the sarod a crossover instrument in a variety of genres has projected him as an artist of high repute.

Son of *tabla* maestro Anindo Chatterjee, **ANUBRATA CHATTERJEE** was nurtured from day one to be a *tabla* player. Mr. Chatterjee made his international debut with a solo performance at the BBC World Radio UK. He has performed in some of the most prestigious festivals in countries including the US, UK, Greece, Jordan, Egypt, Israel, Croatia, Indonesia, Germany, France, and the Netherlands. He has represented the Indian government at the Corfu Festival in Greece, the Jerash Festival in Jordan, and the Dubrovnik Festival in Croatia.

**VINEET VYAS** is one of Canada's young and dynamic musical talents. He is a disciple of the legendary *tabla* maestro Kishan Maharaj. During his performances, audiences worldwide are enthralled as they witness and feel the depth of his musicality, spontaneity, and creativity. He has been awarded scholarships from the Canadian government in recognition of his musical talent and has been featured on CBC television and radio.

*UMS welcomes Amjad Ali Khan, Amaan Ali Khan, Ayaan Ali Khan, Anubrata Chatterjee, and Vineet Vyas, who make their UMS debuts tonight.*



UMS PRESENTS

# RADAMISTO

An Opera in Three Acts, HWV 12a

*Composed by*  
George Frideric Handel

**The English Concert**

Harry Bicket, *Conductor*  
Nadja Zwiener, *Leader*

David Daniels, *Countertenor* (Radamisto)  
Patricia Bardon, *Mezzo-Soprano* (Zenobia)  
Luca Pisaroni, *Bass-Baritone* (Tiridate)  
Joëlle Harvey, *Soprano* (Tigrane)  
Brenda Rae, *Soprano* (Polissena)  
Jonathan Lasch, *Baritone* (Farasmane)

Sunday Afternoon, February 17, 2013 at 4:00  
Hill Auditorium • Ann Arbor

**44th Performance of the 134th Annual Season**  
**134th Annual Choral Union Series**

Photo: A gold mask on display pictured during a private exhibition entitled *Thrace and the Ancient World* at the National History Museum in Sofia, Bulgaria, March 21, 2011; photographer: Vassil Donev/epa/Corbis.

## PROGRAM

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### Act I

INTERMISSION

### Act II

INTERMISSION

### Act III

*This afternoon's performance is approximately three hours and fifteen minutes in duration, including two intermissions.*

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Media partnership is provided by WGTE 91.3 FM and WRCJ 90.9 FM.

Funded in part by a grant from the Michigan Council for Arts and Cultural Affairs and National Endowment for the Arts.

Special thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of lobby floral art for this afternoon's performance.

The English translation of the libretto is used with permission by Ken Chalmers, courtesy of the Barbican Centre.

The English Concert appears by arrangement with IMG Artists.

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## SMALL BITES

- Unstaged concert performances of opera (“opera-in-concert”) have been a semi-regular part of UMS presentations in Hill Auditorium going all the way back to its earliest years.
- UMS’s first presentation of an opera-in-concert in Hill Auditorium was a performance of Saint-Saëns’ *Samson and Delilah* on May 20, 1916, performed by the Chicago Symphony and vocal soloists.
- David Daniels gave one of his earliest professional public performances as a countertenor for UMS in Hill Auditorium on December 3, 1994 singing the alto parts in Handel’s *Messiah*.
- One of UMS’s most historic opera-in-concert presentations featured Leontyne Price singing her first public *Aïda* — a role with which she would become inextricably associated — on May 3, 1957.
- David Daniels is a graduate of the U-M School of Music, Theatre & Dance.

## Radamisto, HWV 12a

George Frideric Handel

Born February 23, 1685 in Halle, Germany

Died April 14, 1759 in London

### About the Composer

In early days of the internet, an essay made the rounds recounting misremembered history from the test papers of grade-school students. "Handel," wrote one young respondent, "was half German, half Italian, and half English. He was very large." Despite the dubious math, it was a pretty fair assessment of the composer's brilliant career. Unfortunate reference to his girth notwithstanding, it also accurately depicts his presence in England's musical life.

Born in Halle to a provincial Saxon family, Handel would grow up to become the canniest and most cosmopolitan of composers. By the time he discovered England in 1710, he had already held positions as a local church organist and theater musician, and had extensively toured Italy (at the invitation of a Medici), engaging with opera's most current practices and practitioners. It was a formidable background for a composer about to encounter a growing taste for Italian opera among London's nobility.

Having savored success with *Rinaldo* (1711), his first opera written expressly for English audiences, Handel grew less content with his recent court position and looked to extend his London presence. (His employer, in effect, soon followed: Through imperial politics, Elector Georg of Hanover became King George I of England.) But it was not merely the lure of fame; Handel saw the need to keep constant tabs on fickle English audiences.

A veteran of Hamburg's commercial Theater am Gänsemarkt, Handel became a master of creating his own opportunities, and within 15 years he would have a hand in launching three opera companies in London. By the 1730s, however, English audiences had forsaken Italian opera in favor of more linguistically digestible works. Once again, the nimble Handel changed direction, and English-language oratorios – such as *Israel in Egypt* (1739) and *Messiah* (1742) – would ensure his fame long after his early operas had fallen out of fashion.

### About the Work

Besides being one of Handel's more musically substantial stage works, *Radamisto* stands as a prime example of a pragmatic composer taking matters of production into his own hands. His first new opera in five years – and the first serious rival to his early success with *Rinaldo* – the piece was Handel's contribution for the new Royal Academy of Music, a subscription-based opera company founded in 1719 by members of the London aristocracy. *Radamisto* saw its initial premiere in the spring of 1720 at King's Theatre, Haymarket, the prime venue for Italian opera in London at that time.

The opera's libretto, attributed to Nicola Francesco Haym, was an adaptation of Domenico Lalli's Florentine play *L'amour tyrannique*, itself an adaptation of Georges de Scudéry's Parisian tragicomedy *L'amour tyrannique*, which was loosely based on Tacitus's *Annals of Imperial Rome*. Traditionally, an opera's dedication was a privilege of the librettist, but given the text's dubious lineage, Handel reserved that right for himself. Whether to soothe any residual resentment over his delinquency in Hanover – or out of sincere admiration for his one-time patron and current Sovereign – Handel dedicated *Radamisto* to George I, acknowledging the king's encouragement "not so much as it is the Judgment of a Great Monarch, as of one of a most refined Taste in the Art."

That Handel later chose to revise *Radamisto* so heavily that same year hardly reflects on its initial reception – the original production ran for a respectable 10 performances – but rather indicates the opportunities that presented themselves for the Academy's second season. Given that the original showed such a marked advance in musical structure and dramatic conception over the usual operatic fare – often cobbled from several sources, giving singers clear preference over composers – it bears mentioning that Handel would rework so much of his material when more desirable singers became available.

Handel had been charged by the Academy to recruit the best singers available on the continent, and went on to secure commitments not only from castrato Francesco Bernardi (the famous "Senesino," who went on to premiere many of Handel's operas, including the title roles in *Orlando* and

*Giulio Cesare*), but also soprano Margherita Durastanti and bass Giuseppe Maria Boschi. The revised *Radamisto* that premiered in December 1720 differed considerably from what audiences had seen the previous April. Eight arias had been removed and 10 new ones added, mostly featuring Senesino in the title role. Much of the remaining music was altered to fit the new voice types: Besides *Radamisto* being changed from soprano to alto castrato, *Zenobia* had changed from alto to soprano, and *Tiridate* from tenor to bass. Another notable change in the later version was the addition of the quartet “O ceder o perir” (“Assign or perish”) at the end of Act III.

Three of the arias that had been cut had been written for Fraarte, a mere foot soldier in the original libretto whose status was augmented in Handel’s setting to accommodate the singer premiering the role. With the initial cast change, Fraarte’s arias expressing his love for *Zenobia* wound up on the proverbial cutting-room floor. For two further revivals – first in November 1721 and again in 1728 – the role of Fraarte was cut altogether.

### The Story

The action takes place in and around Thrace, in Asia Minor, “in the 12th year of Claudius, the 53rd year of our Savior.”

*Tiridate*, king of the neighboring state of Armenia, has become consumed with lust for *Zenobia*, the wife of *Radamisto*, who is the son of *Farasmane*, king of Thrace. *Tiridate* has invaded Thrace to abduct *Zenobia*, but has hid his intentions. *Farasmane* has been captured, and *Tiridate* is now laying siege to the city where *Radamisto* and *Zenobia* are encamped.

**Act I.** *Polissena*, *Tiridate*’s loyal wife, prays in despair at her husband’s neglect. *Tiridate*’s ally *Tigrane*, who is in love with *Polissena*, urges her to leave him, but without success. *Tiridate* orders that *Radamisto* be killed and the city destroyed. *Polissena* pleads for mercy towards *Radamisto*, but *Tiridate* dismisses her. *Farasmane* – now in chains – asks to speak to his son, and *Tiridate* agrees to a meeting between the two. *Radamisto* then learns that unless he surrenders the city, his father will be executed and the city stormed mercilessly. *Farasmane* urges him to resist. When *Radamisto* hesitates, *Zenobia* fears that he will surrender her to *Tiridate*, and begs him to kill her instead to end the conflict. *Tigrane*

then successfully captures the city. *Tiridate* reluctantly agrees that *Farasmane* may live if *Radamisto* and *Zenobia* are brought to him.

**Act II.** *Radamisto* and *Zenobia* have escaped through an underground passageway and emerge on a riverbank. Enemy soldiers soon appear, and a despairing *Zenobia* begs her husband to kill her lest she fall into *Tiridate*’s hands. When *Radamisto*’s half-hearted stabbing fails, *Zenobia* tries to jump into the river. Enemy soldiers led by *Tigrane* capture *Radamisto* and rescue *Zenobia*. *Tigrane*, offering to help *Radamisto*, takes him to *Polissena*. *Radamisto*, disguised as a soldier, asks *Polissena* to take him to *Tiridate*, vowing to kill him and thereby avenge *Zenobia*’s honor, but she refuses. *Tiridate* continues to pursue *Zenobia*, but is interrupted by *Tigrane*, who announces that *Radamisto* is dead. *Tigrane* shows her *Radamisto*’s torn garments and calls in a messenger to describe his death. The messenger (actually *Radamisto* in disguise) gives an account of *Radamisto*’s final words, proclaiming his love for *Zenobia* and urging her to continue resisting *Tiridate*. Recognizing *Radamisto*’s voice, *Zenobia* vows to do so. *Tiridate* tries to enlist the “messenger” to help him win over *Zenobia*, then leaves the two alone for a joyful but covert reunion.

**Act III.** Now repelled by *Tiridate*’s tyranny, *Tigrane* conspires to bring him to reason. *Tiridate* greets *Zenobia* as the queen of Thrace and Armenia, but she persists in rejecting him. When he tries to force himself on her, *Radamisto* bursts in, armed with a sword. *Polissena* intervenes to keep *Radamisto* from killing *Tiridate*, but meanwhile *Farasmane* accidentally reveals *Radamisto*’s identity. *Tiridate* orders *Radamisto*’s execution, which *Polissena* protests. *Zenobia* is determined to die with her husband, but *Tiridate* offers her a choice: either become his wife or see her husband beheaded. In the temple, the executions are about to take place when *Polissena* finally defies her despot husband. She announces that *Tigrane* has led the army into revolt and is now surrounding them. *Radamisto* asks *Polissena* to pardon *Tiridate*, which she does, much to her husband’s surprise. *Tiridate* returns to the throne of Armenia, which he promises to rule with mercy. *Farasmane* is restored as ruler of Thrace, while *Radamisto* and *Zenobia* celebrate their happy reunion.



Program notes by Ken Smith. © 2013 The Carnegie Hall Corporation. Reprinted by permission.

## ARTISTS

**THE ENGLISH CONCERT** is among the finest chamber orchestras in the world, with an unsurpassed reputation for inspiring performances of Baroque and Classical music. Created by Trevor Pinnock in 1973, the orchestra appointed Harry Bicket as its artistic director in 2007 and has since toured with him to Europe, the US, the Middle East, and Far East. Maestro Bicket is renowned for his work with singers, and English Concert vocal collaborators in recent seasons have included Mark Padmore, Ian Bostridge, Vesselina Kasarova, Lucy Crowe, Elizabeth Watts, Daniele de Niese, Rosemary Joshua, and Sarah Connolly.

Recent highlights include European and US tours with Alice Coote, Sara Mingardo, Anna Caterina Antonacci, and Andreas Scholl; Artist-in-Association at the 2011 Spitalfields Summer Music Festival; residencies at the Victoria and Albert and Handel House museums in London, and The English Concert Master Class for young harpsichordist-directors in London.

The English Concert and Choir toured Handel's *Messiah* in Spain in 2010, featuring a TV broadcast from the Palau de la Música Barcelona. In 2011 they returned to the US, visiting Los Angeles, Chicago, Boston, Toronto, and New York with Andreas Scholl. In 2013, the orchestra will present three Handel operas-in-concert in three successive seasons for Carnegie Hall, New York, and on tour in the US and Europe. Harry Bicket directed The English Concert and Choir in a televised performance of Bach's *Mass in b minor* at the 2012 Leipzig Bachfest and at the 2012 BBC Proms, and in August they appeared with David Daniels at the Edinburgh International Festival.

The English Concert's discography includes more than 100 recordings with Trevor Pinnock for Deutsche Grammophon Archiv, and a series of critically acclaimed CDs for Harmonia Mundi with violinist Andrew Manze. Recordings with Harry Bicket have been widely praised, including the recent release of Lucy Crowe's debut solo recital, *Il caro Sassone*. In October, EMI Classics released *Sound the Trumpet*, a recording

of Baroque music for trumpet with Alison Balsom and The English Concert directed by Trevor Pinnock.

The English Concert works with several distinguished guest directors, including oboist Alfredo Bernardini, violinist Fabio Biondi, and harpsichordists Laurence Cummings and Kenneth Weiss.

**I**nternationally renowned as an opera and concert conductor of distinction, **HARRY BICKET** is especially noted for his interpretation of Baroque and Classical repertoire. He became Artistic Director of The English Concert, one of the UK's finest period orchestras, in 2007.

Plans for the 2012-13 season and beyond includes extensive touring and recording commitments with The English Concert and returns to the Chicago Symphony, Metropolitan Opera (*Clemenza di Tito*, *Giulio Cesare*), Canadian Opera Company, Liceu Barcelona, and Houston Grand Opera. He has recently conducted opera productions for Metropolitan Opera (*Rodelinda*), Chicago Lyric (*Rinaldo*), and Bordeaux Opera (*Alcina*) as well as many projects with The English Concert featuring soloists such as Ian Bostridge, Andreas Scholl, and Vesselina Kasarova. This summer he conducted The English Concert at both the BBC Proms (*J.S. Bach's Mass in b minor*) and Edinburgh International Festival in a program with David Daniels.

Maestro Bicket has appeared at major US festivals including Glimmerglass, Spoleto, Aspen, and Santa Fe. His discography includes releases with Ian Bostridge, David Daniels, Renée Fleming, Susan Graham, Lorraine Hunt Lieberson, a Handel duets disc with Sarah Connolly and Rosie Joshua, and, most recently, a recording with Lucy Crowe and The English Concert.

**A**merican countertenor **DAVID DANIELS** is known for his superlative artistry, magnetic stage presence, and a voice of singular warmth and surpassing beauty, which have helped him redefine the countertenor voice for the modern public.

Highly sought after for the works of Handel, Monteverdi, Gluck, Mozart, and Britten, Mr. Daniels has appeared on the

great operatic stages of the world. Highlights have included the title role in Gluck's *Orfeo* at Covent Garden, the Metropolitan Opera, and for the Lyric Opera of Chicago; the title roles in *Orlando*, *Tamerlano*, and *Rinaldo* at the Bayerische Staatsoper, Munich; Didymus in *Theodora* and the title role in *Giulio Cesare* for the Glyndebourne Festival; Oberon in *A Midsummer Night's Dream* at the Metropolitan Opera, La Scala Milan, the Lyric Opera of Chicago, and at Barcelona's Gran Teatre del Liceu; *Giulio Cesare* at the Paris Opera; Bertarido in *Rodelinda* at the Metropolitan Opera and San Francisco Opera; the title role in *Radamisto*; Roberto in Vivaldi's *Griselda* in Santa Fe; and Arsace in *Partenope* in Vienna.

The current season sees him return to the Metropolitan Opera for the title role of *Giulio Cesare*, to Theater an der Wien for the title role in *Radamisto*, and to Santa Fe where he will create the role of Oscar Wilde in the new opera *Oscar*, commissioned from the composer Theodore Morrison. A prolific recording artist, Mr. Daniels' latest release is a collection of Bach's *Sacred Arias and Cantatas* conducted by Harry Bicket with The English Concert for Virgin Classics. Honored by the music world for his unique achievements, Mr. Daniels has been the recipient of two of classical music's most significant awards: Musical America's Vocalist of the Year (1999) and the 1997 Richard Tucker Award.

**PATRICIA BARDON** was born in Dublin where she attended the College of Music and studied with Veronica Dunne. At age 18 she became the youngest-ever prize winner in the Cardiff Singer of the World competition. She has sung with the many of the world's leading opera houses and orchestras and with conductors including Abbado, Blohlaček, Christie, Denève, von Dohnányi, Eschenbach, Jacobs, Levine, Luisi, the late Sir Charles Mackerras, Mehta, Pappano, Rousset, and Salonen.

A highly versatile singer, Ms. Bardon sang Erda in Wagner's *Ring* cycle at the Metropolitan Opera and has sung the title role in *Carmen* for Hamburgische Staatsoper, Welsh National Opera, and Scottish Opera (also recorded on CD); the title role in Saariaho's *Adriana Mater* for Opéra de Paris; Tancredi and Arsace (*Semiramide*) for La Fenice; La Nourrice (*Ariane et Barbe-Bleue*)

at the Gran Teatre del Liceu; roles in *Mosè in Egitto*, *Guillaume Tell*, and *Mefistofele* at the Royal Opera House; Anna (*Les Troyens*) for Scottish Opera, Opera North, and Maggio Musicale Florence; Smeton (*Anna Bolena*) in San Francisco; Angelina (*La Cenerentola*) in Lausanne and La Monnaie, Brussels; and Malcolm (*La donna del lago*) at the Edinburgh International Festival.

A native of Bolivar, New York, soprano **JOËLLE HARVEY** is quickly becoming recognized as one of the most promising young talents of her generation. She is the recipient of a First Prize Award in 2011 from the Gerda Lissner Foundation Vocal Competition, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation Vocal Competition.

Ms. Harvey made her Glyndebourne Festival Opera debut in a revival of Jonathan Kent's acclaimed production of *The Fairy Queen* in summer 2012. She also sang Bach's *Mass in b minor* with The English Concert at the BBC Proms and in Leipzig. During the 2012-13 season, she sings Susanna in *Le Nozze di Figaro* on tour with the Glyndebourne Festival and with Arizona Opera; two appearances with the San Francisco Symphony performing Handel's *Messiah* conducted by Ragnar Bohlin, and music from Peer Gynt conducted by Michael Tilson Thomas; Tigrane in a US tour of *Radamisto* with Harry Bicket and The English Concert; the Mendelssohn and Bach *Magnificats* for her debut with the New York Philharmonic; Iphis in a tour of Handel's *Jephtha* with Harry Christophers and Handel and Haydn Society, and Zerlina in *Don Giovanni*, conducted by Marc Minkowski at the Festival d'Aix-en-Provence.

Baritone **JONATHAN LASCH** has been described by critics as possessing a voice of "arresting color and heft" that is "thrillingly resonant and firm-lined," "handsome," "robust," "resolutely strong," and "penetrating." In 2011, Mr. Lasch performed Captain Corcoran in *H.M.S. Pinafore* with Piedmont Opera, Scarpia in *Tosca* for Opera Saratoga's Pasta and Puccini Night, and joined the Aspen Opera Theater Center to perform the role of Ford in *Falstaff*. This season, he will also perform the roles of Keith, Earl, and the

Father in *This is the Rill Speaking* with Opera Memphis.

Mr. Lasch has performed as a soloist in Fauré's and Duruflé's *Requiems*, Handel's *Messiah*, Henry Mallicone's *Beatitude Mass*, Adam in *The Creation*, *The Five Mystical Songs*, and *Dover Beach* with the Emerson String Quartet. He was featured as a recitalist in Spain (Leon, Salamanca, Soria, and Bayona La Real) in the summers of 2004, 2006, and 2007. Mr. Lasch has been fortunate to learn from some of the best training programs in the US having participated in the Young Artist Programs at Glimmerglass Opera, Seattle Opera, Portland Opera, Chautauqua Opera, and Connecticut Opera, all while rounding out his academic studies with The Hartt School/University of Hartford (BM and MM) and CCM/University of Cincinnati (Artist Diploma). Mr. Lasch continues his studies as a DMA candidate at the University of Michigan as he continues a professional performing career.

Italian bass-baritone **LUCA PISARONI** has established himself as one of the most captivating and versatile singers of his generation. Since his debut at the Salzburg Festival at age 26 with the Vienna Philharmonic under Nikolaus Harnoncourt, he has performed at many of the world's top opera houses and concert halls worldwide.

Besides his activities in opera and concert, Mr. Pisaroni is an ardent and dedicated recitalist, having performed at venues including Carnegie Hall, the Ravinia Festival, Amsterdam's Concertgebouw, the Edinburgh Festival, and London's Wigmore

Hall. Recent media releases include an EMI DVD of *Don Giovanni* and *Rinaldo* from the Glyndebourne Festival, *Le Nozze di Figaro* from Opéra National de Paris, and a Deutsche Grammophon recording of *Don Giovanni* in an all-star cast with the Mahler Chamber Orchestra conducted by Yannick Nézet-Séguin. Mr. Pisaroni lives in Vienna with his wife, Catherine. Their golden retriever, Lenny 2.0, and miniature dachshund, Tristan, are the singer's constant traveling companions.

American soprano **BRENDA RAE** is currently a member of the ensemble at Oper Frankfurt. This season, she will sing the role of Zerbinetta in *Ariadne auf Naxos* for her debut with the Hamburgische Staatsoper, followed by a debut at the Paris Opera as Anne Trulove in *The Rake's Progress*. Ms. Rae makes a return to the US with two important debuts: Polissena in *Radamisto* at Carnegie Hall (as part of a European and American tour with The English Concert and Harry Bicket) and in the summer as Violetta in *La Traviata* at the Santa Fe Opera. In Frankfurt, Ms. Rae will continue her exploration of the Baroque repertoire with her debut as Cleopatra in a new production of *Giulio Cesare* and will sing the title role in Donizetti's *Maria Stuarda* in concert. In the spring, she will return to Bordeaux for Pamina in *Die Zauberflöte*. Further European concert dates of *Radamisto* will include London, Paris, Birmingham, and Toulouse, and in the early summer she will make her Schubertiade debut in Schwarzenberg, Austria. In the future, Ms. Rae will return to the Oper Frankfurt and the Bayerische Staatsoper in leading roles.



## UMS ARCHIVES

This afternoon's performance marks The English Concert's third appearance under UMS auspices. The Orchestra made its UMS debut in January 1986 at Rackham Auditorium, and most recently appeared under UMS auspices in March 2000 at Hill Auditorium.

This afternoon's concert marks David Daniels' 12th appearance under UMS auspices. A U-M alumnus, Mr. Daniels made his UMS debut in Handel's *Messiah* in December 1994, and most recently appeared under UMS auspices in January 2004 at Hill Auditorium's reopening concert.

UMS welcomes Maestro Harry Bicket, Patricia Bardon, Joëlle Harvey, Jonathan Lasch, Luca Pisaroni, and Brenda Rae, who make their UMS debuts this afternoon.



UMS WOULD LIKE TO THANK

EMILY W. BANDERA

FOR HER GENEROUS SUPPORT OF THIS WEEK'S PERFORMANCES  
BY PROPELLER.

## THE ENGLISH CONCERT *(continued)*

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Harry Bicket, *Director*  
and *Harpisichord*  
Nadja Zwiener, *Leader*

### VIOLIN I

Nadja Zwiener  
Sophie Barber  
Graham Cracknell  
Thérèse Timoney  
Silvia Schweinberger

### VIOLIN II

Walter Reiter  
Iona Davies  
Huw Daniel  
Elizabeth MacCarthy

### VIOLA

Alfonso Leal del Ojo  
Louise Hogan  
Stefanie Heichelheim

### VIOLONCELLO

Joseph Crouch  
Piroska Baranyay

### DOUBLE BASS

Peter McCarthy

### THEORBO

William Carter

### FLUTE

Georgia Browne

### OBOE

Hannah McLaughlin  
Catherine Latham

### BASSOON

Alberto Grazzi

### HORN

Ursula Paludan Monberg  
Martin Lawrence

### TRUMPET

Mark Bennett  
Stian Aareskjold

### TIMPANI

Robert Howes

### STAFF

Gijs Elsen, *Chief Executive*  
Sarah Fenn, *Orchestra*  
*Manager*  
Alan Moore, *Development*  
*Manager*



UMS PRESENTS

# TWELFTH NIGHT

by William Shakespeare

A production of  
**Propeller**

In association with  
**The Touring Partnership**

Directed by  
**Edward Hall**

Wednesday Evening, February 20, 2013 at 7:30

Friday Evening, February 22, 2013 at 7:30

Saturday Afternoon, February 23, 2013 at 2:00

Sunday Evening, February 24, 2013 at 7:30

Power Center • Ann Arbor

**45th, 47th, 48th, and 53rd Performances of the 134th Annual Season  
International Theater Series**

Photo: Propeller's *Twelfth Night*; photographer: Manuel Harlan.

*Director*  
Edward Hall

*Lighting*  
Ben Ormerod

*Sound*  
David Gregory

*Designer*  
Michael Pavelka

*Music*  
Propeller

*Associate Director*  
Dugald Bruce-Lockhart

*Twelfth Night is approximately two hours and 45 minutes in duration and is performed with one intermission.*



*Following Wednesday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.*

*Following Friday evening's performance, please join us for People are Talking Live at Sava's on State Street. Grab a drink, pull up a chair, and share your interpretations, questions, and responses to the show with other audience members.*

Propeller's residency is sponsored by Emily W. Bandera.

The Wednesday evening performance of *Twelfth Night* is supported by Robert and Pearson Macek.

The Friday evening performance of *Twelfth Night* is supported by Dody Viola.

Sunday's performances of *Twelfth Night* and *The Taming of the Shrew* are supported by the Charles H. Gershenson Trust, Maurice Binkow, Trustee.

Funded in part by the National Endowment for the Arts.

Media partnership is provided by *Between the Lines*, Michigan Radio 91.7 FM, and *Detroit Jewish News*.

## CAST

*Feste*

*Orsino, Duke of Illyria*

*Curio, his servant*

*Viola, later Cesario*

*Sebastian, her twin brother*

*Sea Captain*

*Olivia*

*Malvolio, her steward*

*Sir Toby Belch, her uncle*

*Maria, her gentlewoman*

*Sir Andrew Aguecheek, suitor to Olivia*

*Antonio, a sea captain*

*First Officer*

*Second Officer*

*Priest*

Liam O'Brien

Christopher Heyward

Arthur Wilson

Joseph Chance

Dan Wheeler

Benjamin O'Mahony

Ben Allen

Chris Myles

Vince Leigh

Gary Shelford

John Dougall

Finn Hanlon

Lewis Hart

Darrell Brockis

Arthur Wilson

*Other parts played by members of the Company.*

**Please refer to page 19 in this program book for program notes and company biographies.**



UMS PRESENTS

# THE TAMING OF THE SHREW

by William Shakespeare

A production of  
**Propeller**

In association with  
**The Touring Partnership**

Directed by  
**Edward Hall**

Thursday Evening, February 21, 2013 at 7:30  
Saturday Evening, February 23, 2013 at 7:30  
Sunday Afternoon, February 24, 2013 at 2:00  
Power Center • Ann Arbor

**46th, 49th, and 52nd Performances of the 134th Annual Season  
International Theater Series**

Photo: Propeller's *The Taming of the Shrew*; photographer: Manuel Harlan.

*Director*  
Edward Hall

*Lighting*  
Ben Ormerod

*Sound*  
David Gregory

*Designer*  
Michael Pavelka

*Music*  
Propeller

*Associate Director*  
Dugald Bruce-Lockhart

The Taming of the Shrew is approximately two hours and 45 minutes in duration and is performed with one intermission.



Following Thursday evening's opening night performance, please feel free to remain in your seats and join us for a post-performance Q&A with members of the company.

Propeller's residency is sponsored by Emily W. Bandera.

Sunday's performances of *Twelfth Night* and *The Taming of the Shrew* are supported by the Charles H. Gershenson Trust, Maurice Binkow, Trustee.

Funded in part by the National Endowment for the Arts.

Media partnership is provided by *Between the Lines*, Michigan Radio 91.7 FM, and *Detroit Jewish News*.

## CAST

Christopher Sly  
Lucentio, a young gentleman of Pisa  
Tranio, his servant  
Baptista, a wealthy gentleman of Padua  
Katherine, his elder daughter  
Bianca, his younger daughter  
Gremio, Bianca's suitors  
Hortensio  
Biondello, Lucentio's servant  
Petruchio, from Verona  
Grumio, his servants  
Curtis  
A Pedant  
A Tailor  
Vincentio, Lucentio's father  
A Widow  
Servant

Vince Leigh  
Finn Hanlon  
Liam O'Brien  
Chris Myles  
Dan Wheeler  
Arthur Wilson  
John Dougall  
Gary Shelford  
Ben Allen  
Vince Leigh  
Benjamin O'Mahony  
Joseph Chance  
Benjamin O'Mahony  
Christopher Hayward  
Darrell Brockis  
Christopher Hayward  
Lewis Hart

Other parts played by members of the Company.



## DIRECTOR'S NOTE

Propeller is an all-male Shakespeare company that mixes a rigorous approach to the text with a modern physical aesthetic. We look for as many ways as possible to inform the physical life of the production with the poetry of the text, and we give as much control as possible to the actor in the telling of the story.

The company is as all companies should be: defined by the people in it and not owned by an individual. Indeed, I find it hard to describe Propeller when we are in between shows, as I become aware of our identity only when looking at our work.

We want to rediscover Shakespeare simply by doing the plays as we believe they should be done: with great clarity, speed, and full of as much imagination in the staging as possible. We don't want to make the plays "accessible," as this implies that they need "dumbing down" in order to be understood, which they don't. We want to continue to take our work nationally and internationally to as many different kinds of audiences as possible, and so to grow as artists and people. We are hungry for more opportunity to explore the richness of Shakespeare's plays and, if we keep doing this with rigor and invention, then I believe the company, and I hope our audiences too, will continue to grow.

For our 2012-13 tour, we are reviving our acclaimed pairing of *Twelfth Night* and *The Taming of the Shrew* first seen in 2006-7, and they make a very interesting match. The theme of disguise revealing truth is relevant to both plays. "Disguising" abounds in *Shrew*, a fascinating examination of the battle between the sexes. It's funny, cruel, and sometimes deeply lyrical, written with the excitement and energy of a young writer discovering his gift. Shakespeare is already exploring ideas about the nature of love that he develops in a much more sophisticated, ambiguous fashion in *Twelfth Night*. In Illyria, illusion and reality are almost indistinguishable. Dark and delightful, the play asks "What happens when you fall in love with the wrong person?" the answer being both beautiful and bittersweet.

Over the last 15 years Propeller has performed Shakespeare in over 22 countries to thousands of people. He is as popular today as ever and I am happy to report that from Madrid to Minneapolis, Milan to Michigan, Verona and beyond, Shakespeare and Propeller are thriving.

—Edward Hall, Artistic Director

### Edward Hall on Shakespeare

Shakespeare challenges every preconceived notion we consciously and subconsciously have about people, morality, and what it is to be human. When you think you've discovered a moral certainty, Shakespeare shows you the opposite truth. Getting close to his art is a deeply civilizing lesson, it encourages you not to be judgmental, to try to look below the surface of events and situations. Our media-driven culture demands that we make instant judgments about everything. Shakespeare reminds us not to get caught up in that vortex, and to think a little harder before we judge.

the love felt by the twins for one another, to Malvolio's deluded love for Olivia, and on a more basic level, the relationship, and eventual marriage, of Sir Toby and Maria. Orsino is wooing Olivia from afar, but has no real relationship with her; much nearer to home is his obvious, and immediate, attraction to his apparent servant, Viola/Cesario. Viola comes into the claustrophobic world of Orsino and Olivia, and turns it upside down. She awakens, brings to the surface the potential for emotional fulfillment in Orsino and Olivia, especially in the great central scene where she obliquely declares her love for Orsino in the allegory of a sister who died of love:

### Kinds of Love: *Twelfth Night*

*Twelfth Night* is an abnormally erotic play. It dramatizes many different kinds of love, ranging from Orsino's and Olivia's love for Viola/Cesario, Antonio's for Sebastian, and

She never told her love,  
But let concealment, like a worm i'th' bud,  
Feed on her damask cheek; she pined in thought,  
And with a green and yellow melancholy

She sat like patience on a monument,  
Smiling at grief.

“Smiling at grief”: the phrase trenchantly summarizes the bittersweet tone of the play, its beautifully sustained balance between laughter and tears.

Shakespeare probably wrote *Twelfth Night* in 1601, at roughly the same time as *Hamlet*, when he was at the height of his powers, so its theatrical mastery is not surprising. But his personal experiences may have contributed to that achievement. The sexually ambiguous figure of Viola/Cesario seems very closely related to the male lover of the Sonnets, whom Shakespeare calls “the master-mistress of my passion.” Again, when in her speech quoted above, Viola goes on to say that she is “all the brothers” of her father’s house, she increases its ambiguous potential: she is expressing her love for Orsino, but also for the twin brother she thinks is dead. The twins introduce a vein of particularly intense emotion into *Twelfth Night*. Shakespeare was the father of twins, Judith and Hamnet. Judith lost her brother at the age of 11, in 1596, and Shakespeare may have known what modern research into bereaved twins has demonstrated: that the death of a twin seems to cause a particularly intense sense of desolation, so that the surviving twin often tries to “compensate” for the loss by attempting to assume the other’s identity, as Viola does in assuming her brother’s persona for her male disguise.

The Malvolio sub-plot presents a love story of a different kind – though perhaps with another connection between the play and its author. In Sonnet 62, Shakespeare accuses himself of the “sin of self-love,” the very fault Olivia criticizes in Malvolio. This plot moves from the broad comedy of the letter and yellow stockings scenes to something much harsher: the attempt to drive Malvolio mad, shutting him up in a “dark room” or prison. In this scene, Malvolio is tormented by his adversary Feste, who subsequently tells him that “the whirligig of time brings in his revenges.” But Feste is not merely a revenger; he seems to encapsulate the whole tone of the play: when, for instance, he compares Orsino’s mind to an opal – a gem that changes in the light – he catches its shifting, sweet-sour mood. He holds up mirrors to the other characters, penetrating Viola’s disguise, criticizing Orsino’s love-melancholy, or exposing the excess of Olivia’s

mourning for her brother. His final song emphasizes that the rain raineth every day – but at the same time he tells the audience he wants to please them. So this ambiguous play ends ambiguously: after all, its subtitle in the 1623 Folio is “What You Will.”

*Program note by Roger Warren.*

### **The Waking Man’s Dream: The Taming of the Shrew**

*The Taming of the Shrew* is one of Shakespeare’s earliest plays, probably written in 1590–1 or before. It combines two themes common in folklore and popular drama: the taming of a shrewish woman by violent means, and the gulling of a drunk so that he is persuaded that he is in fact a lord. This, like the shrew-taming, has a long history; one version of the story is called *The Waking Man’s Dream*, which usefully focuses Shakespeare’s, and Propeller’s, presentation of the play as Christopher Sly’s dream.

An especially interesting feature of the play’s creation of Sly and his world is that Shakespeare is clearly drawing on his own life and experiences. The Sly scenes are full of specific references to Warwickshire places and people. Sly says that he is “old Sly’s son of Burton Heath,” adding “Ask Marian Hacket, the fat alewife of Wincot, if she know me not.” Burton Heath is Barton-on-the-Heath, where Shakespeare’s aunt Joan Lambert lived; parish registers reveal that there were Hackets living at Wincot, then a hamlet just south of Stratford, in 1591; a Stephen Sly, mentioned in the play, lived in Stratford at the time. Christopher Sly is not, then, a man easily assimilated into the society wedding in the opening scenes of this production.

The two opening Sly scenes contain some of Shakespeare’s best, most characteristic writing in this play – but also some of his most sinister. When the other characters propose to “practice on this drunken man” and to “persuade him that he hath been lunatic,” there is a hint of Maria’s “practice” against Malvolio in *Twelfth Night*. But whereas in *Twelfth Night* the brutal attempt to drive Malvolio mad is only one element in an extremely varied play, brutality is essential to the *Shrew*, partly perhaps because it is presented to a drunk.

In Propeller’s production, Sly “becomes”

Petruchio, so that Petruchio's career is Sly's wish-fulfillment about marriage and dominating women. It is also unnerving, since Petruchio is a man who marries without thinking (as presumably Sly would have done). Cruelty is built into the play; the abuse has to be taken seriously — and also the self-abuse. For there is an ironic reversal: Petruchio comes to understand more about himself than Kate about herself — that, as one of his servants puts it, he becomes “more shrew than she.” His father has died, and he aims to marry into money:

I come to wive it wealthily in Padua;  
If wealthily, then happily in Padua.

But he learns about himself during the taming process. He is afraid of what he might see if he looked in the mirror: “I am not what I am,” as Viola puts it in *Twelfth Night*.

Perhaps part of the shrew-taming is a growing-up process; Kate's final speech reflects what a woman needs to say about her role in a particular society. And here, her father's attitude is crucial. Kate's shrewishness arises at least in part from the clear favoritism that Baptista shows towards Bianca — which makes life difficult for Bianca too. If she seems a manipulative minx, or Kate a shrew, maybe their father's treatment has made them so. Shakespeare takes traditions — the aggressive tamer, the tamed shrew, the commercial society with its marriages for money — and exposes them for what they are. Sly's dream is a fantasy based on social truth: men discovering how they treat women.

Program note by Edward Hall and Roger Warren.

### Mirror, Mirror: Reflections on the Design for *Twelfth Night* and *The Taming of the Shrew*

These plays present families in crisis and each puts domesticity under the spotlight. The image of home, something we cherish and regard as a sanctuary, provides a scenic framework to present both plays: in *Twelfth Night*, a house deep in the stagnation of limbo, and in *Shrew*, an arena for inter-generational, sex-fuelled pyrotechnics.

Both texts also offer interesting scenographic challenges for the Propeller ensemble, both apparently present self-

motivated characters, each carving out their existence despite circumstances — each fighting for the dunghill. In amongst the mayhem however, and behind our mirrored facade, are subterranean forces that can be personified by a choral idea, bound together by a design idea or visual aesthetic. Feste's “Zanies” in *Twelfth Night* are opportunist gremlins and in *Shrew*, the opening scenes set the scene for Christopher Sly, caught in a self-induced, seductive but punitive, party game-come-morality tale. The Zanies shroud their individuality behind a reveler's semi-transparent, glib, half mask. The servants, dressed initially in their uniform livery, are let loose on the narrative, fools for a day and in a cavalcade of collective motley, they join their employer's penchant for corrective revenge with a dash of mischief.

Olivia's household is air space for a family suspended in the holding pattern of liminal mourning, stalked by deadpan satirical comedians and uncles preferably edged out of the family snapshots. For me it conjures the existential books, films, and dramas of the 1950s, of the Parisian chic intelligentsia, of Cocteau or Sartre. The perfect reference point for our scenic world surfaced early on in my design process, a film that had got under my skin 30 years ago, the enigmatic and claustrophobic black and white classic, *L'année dernière à Marienbad*.

Desaturated of color, Feste's followers, our masked chorus, put on a face, revel and delight in oiling the whirligig of time — they constitute the “pack” that bedevils Malvolio and perhaps anyone else who dares to dream. They're cool, sometimes menacing. Their clothes could be equally at home in a Tarantino movie.

The play asks us to reflect on the ironies of life and the characters are given chances to scrutinize their attitude to love in all its guises. Illyria is shaped and reshaped by the strangely absent adult generation's wardrobes. After the possibility of childhood fables in amongst the mothballs, furs and dinner suits, and encounters with lions and witches, the occupants have now degenerated into darker recesses where adolescents and young adults question themselves before engineering transformations and springing revelations. I looked to the personas projected by 20th-century artists. Their images and mythologies may have become more firmly fixed in our consciousness than the work they

produce: René Magritte, Gilbert and George, Joseph Beuys, and others.

By contrast, Baptista's household is spinning beyond his control. A string of potential wedding ceremonies keep Padua whirling in a carnivalesque state. The clothes are not of the everyday, but costumes in a dramatic parable: eclectic and self-conscious. The cast of recognizable icons of popular culture emerge from hanger to "reality," from the Jacques Tati to the New York Dolls, from innocence to experience, and represent eras when domestic violence remained closeted by all parties: victim and victimized.

A theatrical neon chandelier (slumbering in *Twelfth Night*) ignites the great hall with super-saturated color. Beyond, through a portal where clouds gather, now hangs a classical image in a fictional space – it's a bit pretentious, suspiciously sexual, and potentially violent. All the warning signs are there.

This Propeller project's design brief is about morphing, introspection, and celebration – an unusual mix of motivations: but isn't that why we are continually fascinated by the themes that Shakespeare uniquely offers us to scrutinize, reinvent, and make both visually and metaphorically meaningful for our own times?

*Note by Michael Pavelka.*

## ARTISTS

**BEN ALLEN** (*Olivia / Biondello*) trained at East 15 Acting School. His theater work for Propeller includes *Henry V* and *The Winter's Tale*. Other theater work includes: *Canary* (English Touring Theatre), *All's Well That Ends Well* (National Theatre), *Noises Off* (UK Tour), *Louisville in London* (Riverside Studios), and *History Boys* (UK Tour). Television includes: *Coronation Street* (ITV), *Titus in Bonekickers* (BBC). Film includes: *Better Than Joe* (Independent).

**DARRELL BROCKIS** (*Second Officer / Vincentio*) trained at The Webber Douglas Academy of Dramatic Art. Previous theater work includes: *Pocket Henry V* (Propeller); *Batman Live* (World Arena Tour); *Peter Pan*, O2 Arena and US tour (Threesixty); *The Lady Vanishes* (National tour); *The BFG* (Fiery Light); *Messenger* (Shunt); *Little Wolf's Book*

*of Badness* (Hampstead Theatre); *The Arcade* (BAC); *The Taming of The Shrew* (Creation); *Hamlet*, *Chimneys*, *Summer Lightning*, *The Grapes of Wrath* (Pitlochry Festival Theatre); *A Number*, *Dead Funny*, (Theatre by the Lake, Keswick); *Romeo and Juliet* (TNT World Tour); *the Dick Barton Series* (Warehouse Theatre); *The Jew of Malta* (The Rose Theatre); *Hamlet*, *As You Like It* (Holland Park); *Othello* (Southwark Playhouse); *The Real Hans Sachs* (Linbury Studio-ROH); *Equiano*, *Flow my Tears the Policeman Said*, *The Focus Group*, *Crash*, *Henry IV Parts I & II* (Fifth Column); *The Glass Menagerie* (BAC and tour); *Romeo and Juliet*, *The Taming of the Shrew* (Leeds Shakespeare Festival). Radio work includes: *John Custance in The Death of Grass* (BBC R4).

**JOSEPH CHANCE** (*Viola / Curtis*) trained at LAMDA. His theater work includes: *The Truth* (La Virgule, Lille); *Moonlight and Magnolias* and *Someone Who'll Watch Over Me* (Perth Theatre); *A Day in the Death of Joe Egg* (Glasgow Citizens); *The School of Night* (Soho Theatre); *Terror 2010* (Southwark Playhouse); *The Merchant of Venice* (Lamb House); *Mary Mother of Frankenstein* (Theatre National Brussels/Salzburg Festival); *Peter and Vandy* (Theatre 503); *Cyrano de Bergerac* (Chichester Festival Theatre); *Hamlet*, *Much Ado About Nothing*, and *A Midsummer Night's Dream* (Stafford Castle); *Cyrano de Bergerac* (Manchester Royal Exchange); *Tartuffe* (Watermill/Tour); *Macbeth* (Leicester Haymarket); *The Importance of Being Earnest* (Bristol Old Vic); *The Spanish Golden Age Season – Pedro* *The Great Pretender*, *The Dog in the Manger* (RSC/West End) and *Tamar's Revenge* (RSC); *Incarinate* (Edinburgh); *Snowbound* (ETC Theatre). Television includes: *Wallander*, *Family Business*, and *Bloody Britain*.

**JOHN DOUGALL** (Sir Andrew Aguecheek / Gremio) trained at The Royal Scottish Academy of Music and Drama. His theater work includes *Henry V*, *The Winter's Tale*, *Richard III*, *The Comedy of Errors*, *The Merchant of Venice*, and *A Midsummer Night's Dream* for Propeller; *Anne Boleyn*, *Henry VIII*, *The Winter's Tale*, *Measure for Measure*, *Coriolanus*, and *Under the Black Flag* for Shakespeare's Globe; *Hamlet*, *Love in a Wood*, *Macbeth*, *The Merchant of Venice*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Devil is an Ass*, *Faust*, *The*

Cherry Orchard, *The Winter's Tale*, and *The Crucible* for the Royal Shakespeare Company; *The Wars of the Roses*, *Richard II*, *Henry IV Parts I & II*, *Henry VI Parts I, II, & III*, *Richard III*, *Romeo and Juliet*, *The Winter's Tale*, and *Coriolanus* for the English Shakespeare Company. Radio includes over 50 drama productions for BBC Radio including *Dracula*, *Dr. Zhivago*, *Fortunes of War*, *Hamlet*, *Rosencrantz and Guildenstern are Dead*, *Arcadia*, *The Silver Fox*, *Conan Doyle*, *A Life in Letters*, *The Lamplighter*, and *Real Recordings in a Fictional City* (Prix D'Italia).

**FINN HANLON** (Antonio / Lucentio) trained at Royal Welsh College of Music and Drama. His theater work includes *Henry V*, *The Winter's Tale* (Propeller); *Joseph K in The Trial* (Watford Palace); one-man show *Private Peaceful* (Edinburgh Festival and National Tour); Jack in *The Scarecrow and his Servant* (Southwark Playhouse); *Romeo in Romeo and Juliet* (New Wolsey, Ipswich); Tony in *Beautiful Thing* (Battersea Arts Centre); Damis in *Tartuffe* (Bristol Old Vic); Willie in *Blue Remembered Hills* (Sherman, Cardiff); Cardinal in *'Tis Pity She's a Whore* (Bristol Old Vic); *Once We Were Mothers* (Orange Tree); *Iron Eyelashes* (Imaginary Forces); *Road* (Broadway Theatre); and *Alice Through the Looking Glass* (2K). Television credits include: *Being Human* (BBC). Film credits include: *Not Me*; *Tristan and Isolde*.

**LEWIS HART** (First Officer / Servant) trained at Italia Conti. Theater credits include: *Cornelius* (Finborough Theatre); *Dunsinane* (Royal Shakespeare Company/National Theatre of Scotland); *The 24 Hour Plays 2012* (The Old Vic); *Mary Queen of Scots Got Her Head Chopped Off* (Royal Edinburgh Lyceum Theatre Company/Dundee Repertory Theatre); *The Enlightenment Café* (The Old Vic Tunnels); *Turning to the Camera* (Siege Perilous); *Life Support* (York Theatre Royal Studio); *Miller* (Etcetera Theatre); *The Cage* (The Pleasance Dome, Edinburgh); *Spotlight Showcase 2010* (Bloomsbury Ballroom). Film credits include: *The Hairy Ape* (Creature of London); *Busking for a Beatdown* (London Reign Media); *Ten Glorious Seconds* (Wall of Angels).

**CHRISTOPHER HEYWARD** (Orsino / Tailor & Widow) trained at the Guildford School of Acting. Theater credits include: *The*

*American Clock* (Finborough Theatre); *The Charity that Began at Home*, *Tom's A-Cold*, *The Conquering Hero*, and *The Tempest* (The Orange Tree Theatre); *The Dead Guy* (English Theatre Frankfurt); *The Woman in Black* (Fortune Theatre, West End); *Inspector Morse: House of Ghosts* (UK Tour); *Slobodka* (Theatre 503); *Twelfth Night* (Oxford Shakespeare Company); *An Enemy of the People* (Arcola Theatre); *Scarborough Fair* (Jermyn Street Theatre); *Deception* (Riverside Studios); *The Revenger's Tragedy* (Bridewell Theatre); *Newsreel* (Canal Cafe Theatre); *Terrorism* (Cochrane Theatre). Television and film credits include: *Betsy and Leonard* (Iron Box Films), *The Dead Moon* (Sky), *Hidden* (Channel 4/Objective), *Inside Out* (BBC). Audio credits include: *Doctor Who: Masters of War* (Big Finish Productions).

**VINCE LEIGH'S** (Sir Toby Belch / Sly & Petruchio) theater credits include *Henry V*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Pocket Dream*, *Rose Rage*, *Twelfth Night* (Propeller). Other theater work includes: *A Funny Thing Happened On The Way To The Forum* (National Theatre); *Othello* (Watermill); *Lysistrata* (Richmond/Epidaurus); Kevin in *No Remission* (Edinburgh); *Cymbeline*, *Much Ado About Nothing*, *The Spanish Tragedy*, and *Julius Caesar* (Royal Shakespeare Company); *The Winter's Tale* (Headlong); *Dead Guilty* (Apollo West End); *P.V.T Wars* (Edinburgh); *Cats* (New London Theatre); *Just So* (Tricycle); *Maxwell The Musical* and *Tutenkhamun* (Imagination); *Moll Flanders* (Lyric Hamersmith); *Ten Commandments* (The Place); *The Fly* (Garrick); and *Is There Life After High School?* (Bridewell Theatre). Television includes: *Trial and Retribution* (Sam Palmor); *Touch Of Frost*; *Silent Witness*; *New Tricks*; *Waking The Dead*; *Miss Marple*; *Family Affairs* (Adam Sheldrake); *Jonathan Creek*; *Jo Brand Thru The Cakehole*; and *One Foot In The Grave*. Film includes: *Shadow Man*; *Passing Through*; *Broken Heart*; and *That Sunday*. Radio includes: *Friday Night Is Music Night* (BBC Radio 2).

**CHRIS MYLES** (Malvolio / Baptista) trained at the Central School of Speech and Drama. His theater work includes: *Henry V*, *The Winter's Tale*, *Richard III*, *The Comedy of Errors*, *The Merchant of Venice*, *A Midsummer Night's Dream*, *Twelfth Night*, *The Taming of the Shrew*, *The Winter's Tale*,

*Rose Rage, The Comedy of Errors, Henry V.* Other theater: *1936* (Arcola Theatre), *A Doll's House* (Northern Stage, Newcastle), *Shaw Cornered* (Indian tour), *Neville's Island* (Watermill Theatre, Newbury), *Marie Louise* (The Gate Theatre). Television includes: *Sex and The Neanderthals* (France 5). Film credits include *Lip up Fatty* (Leningrad Film Collective), *Vigo* (Impact Pictures), and *Rookery Nookery* (Jolly Good Films). Chris is a local councillor in Hackney.

**LIAM O'BRIEN** (*Feste/Tranio*) is from Limerick and began his career working and touring extensively with the city's Island Theatre Company with productions including *Borrowed Robes, The Trickster, Our Town, The Taming of the Shrew, The Glass Menagerie*, and every production of *Pigtown* (nominated Best Production Irish Times Theatre Awards). Other theater: *Romeo & Juliet, Come Up and See Me Sometime* (Pavilion); *One Flew Over The Cuckoo's Nest* (Andrew's Lane); *Translations* (Library Theatre, Manchester – Best Production MEN Awards 2003); *Death of a Salesman* (Bolton Octagon); *Walking Away* (Amalgamation); *The Rat Pack* (USA/UK West End Tour); *Carols with the Stars* (Royal Albert Hall); *Stones in his Pockets* (Orchard); his own annual *Crooning at Christmas* (2004); and most recently *The Mai* (Mephisto, Galway). Liam co-founded Bottom Dog Theatre Company and has produced all of their shows. He holds a BA in English and Media (Hons) from UL, and an associate diploma in acting from the London College of Music. He studied with Steppenwolf Theatre in the US in 2010 under Jeff Perry, Kim Rubinstein, and Alexandra Billings and was selected for the Next Stage program at the Dublin Theatre Festival 2010.

**BENJAMIN O'MAHONEY** (*Sea Captain / Grumio & Pedant*) trained at the Drama Centre London. Theater credits include: *What You Will* (Shakespeare's Globe); *Ballroom Blitz* (Hull Truck); *The Cherry Orchard* (Rose Theatre, Kingston); *King Lear* (Shakespeare at the Tobacco Factory); *24 Hour Plays 2011* (Old Vic); *People Like Us* (The Vineyard, Broadway); *Unrestless* (The Old Vic); *The Emperor Self* (Arcola). Film credits include: *Max 6* (Electric Cinema); *Chloe* (Ghost Images); *The Other Boleyn Girl* (Sony Pictures).

**GARY SHELFORD** (*Maria/Hortensio*) trained at LAMDA. Theater work includes: *The Winter's Tale, Henry V* (Propeller); *The Stock Da'wa* (Hampstead Theatre); *Mad About The Boy* (National Theatre Studio/West Yorkshire Playhouse); *The Shop* (Bristol Old Vic); *The Grapes of Wrath* (Mercury Theatre); *The Tin Horizon* (Theatre 503); *The Internationalist* (The Gate); *Shoot Get Treasure: Repeat* (The Gate/National Theatre); *Angry Young Man* (Trafalgar Studios); *Present:Tense* (Nabokov); *Accidental Death of An Anarchist* (Mercury Theatre); *Animal Farm: One Man Show* (Assembly Rooms Edinburgh & World Tour); *1 in 5* (Hampstead Theatre & Young Vic); *Hamlet in Hamlet* (Creation Theatre Company); *Who's Harry* (Pleasance London); *Arabian Nights* (Creation Theatre Oxford); *The Triumph of Love* (The Watermill); *A Midsummer Night's Dream* (Bloomsbury); *Shades* (Albery); *Asleep Under The Dark* (Cheltenham Everyman); *They Shoot Horses Don't They* (Apollo, West End); *Matches for Monkeys* (Chelsea Theatre); *Market Boy* (National Theatre Studio); *No Man's Land*; *Pinter's Sketches and Press Conference*, written and directed by Harold Pinter (National Theatre). Television work includes: *Luther, Silent Witness, Holby City, My Family, The Quatermass Experiment* (Live), and *Eastenders* (all BBC TV). Film work includes: *Bridget Jones: The Edge of Reason* (Universal); *The Scampi Trail* (Couch Potato Prod.); *Charlotte Grey* (Ecosse Films); *A Portrait of London* directed by Mike Figgis; and *Slapper* written and directed by Chewitel Ejiofor.

**DAN WHEELER** (*Sebastian / Kate*) trained at LAMDA. Theater includes: *This Land – The Story of Woody Guthrie* (West Yorkshire Playhouse/Zoo Southside Edinburgh); *Symphony* (Nabokov Theatre outdoor tour/Latitude Festival); *As You Like It* (The Space Greenwich); *Wind in the Willows* (Northern Stage); *Ernest and the Pale Moon* (Les Enfants Terribles national tour); *Peter Pan* (Kensington Gardens and O2); *Precious Bane* (Interplay Theatre national tour). Film includes: *Fascination Pictures' Blackout* (Cannes Short Film Corner/Shriekfest – Best Horror Short); Letizia Pezzali's *The Garden* (Saint Petersburg International Youth Film Festival). Dan also works as a voiceover artist and as a musician playing a variety of instruments.

**ARTHUR WILSON** (*Curio & Priest / Bianca*) trained at the Royal Scottish Academy of Music & Drama. Theater work includes: John Darling in *Peter Pan* (Three Sixty, Kensington Gardens, and US tour); *Hard Times*, *If I Were You*, *Tom's Midnight Garden* (Library Theatre, Manchester); *Resurrection* (Oran Mor, Glasgow); *The Borrowers* (Citizens Theatre). Recent TV/film work includes: *Law & Order*: UK (ITV), *Sea of Souls* (BBC), and *Opus* (Tall Tale Films).

### DUGALD BRUCE-LOCKHART

(Associate Director) trained at RADA. As associate director for Propeller his credits include *Pocket Comedy* and *Pocket Henry V*. He was assistant director on *The Winter's Tale*. His acting work for Propeller includes: *Henry V*, *The Winter's Tale*, *Comedy of Errors*, *Richard III*, *Taming of The Shrew*, *Twelfth Night*, *A Midsummer Night's Dream*, *Rose Rage*. Other theater work includes: *The 39 Steps* (Liverpool Playhouse/Tour); *The Prime of Miss Jean Brodie* (Northampton Royal Theatre); *For King and Country* (ACT, Plymouth Theatre Royal and Tour); *Deep Blue Sea* (Bath/Vaudeville Theatre, London); *Les Liaisons Dangereuses* (Royal Lyceum Theatre); *Faust* (Critics Award for Theatre in Scotland "Best Actor" nomination for his role as Mephistopheles, Royal Lyceum Theatre); *Cat on a Hot Tin Roof* (Nottingham Playhouse Theatre); *Twelfth Night* (English Touring Theatre); *Henry V* and *The Comedy of Errors* (Watermill Theatre and Tour); *Three Girls in Blue* (White Bear); *The Prince's Play* (Royal National Theatre); *Reader* (Traverse Theatre); *Henry VI* (RSC); and *A Streetcar Named Desire* (Byre). Dugald teaches and directs at drama schools in London as well holding Shakespeare and devising workshops for the school curriculum across the UK and internationally.

### DAVID GREGORY

(Sound Designer) trained at the Central School of Speech & Drama. David's previous productions for Propeller include: *Pocket Henry V*, *Henry V*, *The Winter's Tale*, *Richard III*, and *The Comedy of Errors* (UK and international tours). As a sound designer his most recent credits include: *The Physicist* (River Side Studios); *Henna Night* (Pleasance Theatre); *24 Hour Plays – Celebrity Gala* and *24 Hour Plays – New Voices* (Old Vic); *Wages Of Thin* (Old Red Lion, nominated for Off West End

Sound Design of the Year 2010); *Ordinary Lads* (Etc Theatre); *Sudden Loss of Dignity* (Bush Theatre, Latitude Festival, and UK Tour); *S-27* (Finborough Theatre, Time Out Critics Choice); *Waiting for Romeo* (Pleasance, London & Edinburgh); *Strippers and Gentlemen* (ICA); *The Zoo* (Finborough Theatre), and *An Artist and a Mariner* (Minack Theatre). As a sound engineer, David's most recent credits include: *Judas Kiss* (The Gaiety Theatre, for the Old Vic); *A Playboy of the Western World*, *Richard III*, *Cause Celebre*, *A Flea in Her Ear*, *Design For Living*, *Prisoner on Second Avenue*, *The Bridge Project* (Old Vic/Teatro Español Aviles); *The Real Thing*, *Six Degrees of Separation*, *Inherit the Wind*, *The Bridge Project* (Old Vic/Greece Epidaurus); *Dancing at Lughnasa*, *Complicit*, *The Norman Conquests*, *Speed the Plow*, and *Gaslight*; *Birdsong* (Comedy Theatre); *Ditch* (Old Vic Tunnels); *Pressure Drop* (Wellcome Centre); *Ghosts and Endgame* (both Duchess Theatre); *Dreams of Violence* (UK Tour); *Haunted* (Arts Theatre); *Contains Violence* (Lyric Hammersmith); *Rough Crossings* (UK Tour); *The Container* (London and Edinburgh Fringe).

### EDWARD HALL

(Director) is artistic director of Propeller and Hampstead Theatre. Theater credits includes *Chariots Of Fire*, *No Naughty Bits*, *Loyalty*, *Enlightenment* (Hampstead Theatre); *Richard III*, *The Comedy of Errors*, *The Merchant of Venice*, *A Midsummer Night's Dream* (Propeller, UK, and international tour); *Two Men of Florence* with Edward Herrmann (Huntington Theatre, Boston); *The Deep Blue Sea* with Greta Scaatchi (Vaudeville Theatre); *For Services Rendered* (Watermill Theatre Newbury); *The Taming of the Shrew* and *Twelfth Night* (Propeller, RSC, Old Vic and world tour – Drama Desk Award nomination in New York); Mark Ravenhill's *Dick Whittington* (Barbican); *Once In A Lifetime* with David Suchet (National Theatre); *A Streetcar Named Desire* with Natasha Richardson and John C Reilly (Roundabout Theatre, New York); *The Winter's Tale* (Propeller, national and world tour), *A Funny Thing Happened On The Way To The Forum* (National Theatre – Olivier Award Nomination for "Outstanding Musical Production"), *Calico* (Duke of York's); *Edmond* with Kenneth Branagh (National Theatre); *A Midsummer Night's Dream* (Propeller, Comedy Theatre; Watermill Theatre Newbury; UK tour – TMA Award for

"Best Touring Production"); *The Hinge of the World* (Guildford); *Macbeth* with Sean Bean and Samantha Bond (Albery Theatre); *Rose Rage* adapted with Roger Warren from Henry VI Parts I, II, and III (Propeller, Haymarket Theatre, Watermill Theatre, UK/international tour and Chicago Shakespeare Theatre; Duke's Theatre, New York – Olivier Award Nomination for "Best Director" and TMA Award for "Best Touring Production"); *The Constant Wife* (Apollo), *Putting It Together* (Chichester); *Julius Caesar* (RSC); *Tantalus* (Denver Centre and UK tour); *Henry V* (RSC – The South Bank Show Award for Theatre for The Histories); *Twelfth Night* (Propeller, Watermill Theatre Newbury – Winner of the TMA/Barclays Theatre "Best Director Award"), *Sacred Heart* (Royal Court Theatre Upstairs); *Celaine* (Hampstead Theatre); *The Two Gentleman of Verona* (RSC); *The Comedy of Errors* and *Henry V* (Propeller, Watermill Theatre, Newbury; Pleasance Theatre London; RSC – The Other Place, Stratford, and international tour); *That Good Night* (Yvonne Arnaud Tour); *Othello* (Propeller, Watermill Theatre Newbury, and the Tokyo Globe); *Richard III* (Tokyo Globe), *Cain* (Minerva Studio, Chichester).

His production of *A Midsummer Night's Dream* for Propeller, which played in London at the Comedy Theatre in 2003, went on to play at the Brooklyn Academy of Music in New York in early 2004, where both he and the production were nominated for Drama Desk Awards. His American production of *Rose Rage*, which he directed for the Chicago Shakespeare Theater in 2003, transferred to the Duke's Theatre in New York in September 2004, where it won four Jeff Awards including "Best Play," "Best Director," and "Best Ensemble Cast."

In January 2010, Edward was named artistic director of Hampstead Theatre. He is also an associate at the National Theatre, the Old Vic, and the Watermill Theatre.

**BEN ORMEROD'S** (Lighting Designer) previous productions for Propeller include *Henry V*, *The Winter's Tale*, *Richard III*, *The Comedy of Errors*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rose Rage* (also New York/Chicago). Theater credits include *The Tempest* (Dundee Rep); *Titus* (Macrobert/Tour); *The Girl in the Yellow Dress* (Theatre 503); *The Heresy of Love* (RSC); *Fit and Proper People* (Soho Theatre); *Loyalty*

(Hampstead); *The Crucible* (Lyric Belfast); *The Welsh Boy*, *Deadkidsongs*, *The Double*, *The Phoenix of Madrid*, *Iphigenia* (Theatre Royal Bath/Ustinov Season); *Onassis* (West End/Derby); *Zorro!* (West End/UK tour/Paris/Japan/Holland); *Serious Money*, *Last Easter* (Birmingham Rep); *Dimetos* (Donmar); *Two Men of Florence* (Boston); *Treasure Island* (Rose Theatre); *The Sanctuary Lamp* (B'spoke); *Macbeth*, *Legal Fictions* (West End); *Translations*, *The Last Days of the Reluctant Tyrant* (Abbey, Dublin – nominated for "Best Lighting," Irish Times Theatre Awards); *The Changeling*, *Hedda Gabler*, *The Doll's House*, *John Gabriel Borkmann*, *The Masterbuilder*, *The Seagull*, *Macbeth*, *Hamlet*, *A Midsummer Night's Dream* (ETT); *Carmen – The Musical* (Pimlico); *The Beauty Queen of Leenane* (Druid, Galway/Royal Court/Broadway); *Macbeth*, *The Revenger's Tragedy*, *Henry V*, *Julius Caesar*, *The Spanish Golden Age Season* (RSC); *Bent*, *Uncle Vanya*, *The Winter's Tale*, *In Remembrance of Things Past* (National). Recent opera credits include *Götterdämmerung* for Longborough Festival Opera and *La Traviata* for Danish National Opera.

**MICHAEL PAVELKA** (Designer) trained at Wimbledon College of Art, where he now leads the MA Drawing course and is a researcher in theater design. He is one of the founding members of Propeller and has designed all but one of their productions. He also designed *Rose Rage* (based on Propeller's 2001 production) at the Chicago Shakespeare Theater that transferred to 42nd Street, New York, for which he was nominated "Best Costume Design" at Chicago's Jeff Awards. His other theater designs, among over 150 productions, include two plays with Lindsey Anderson: *The Fishing Trip* and *Holiday* (Old Vic Theatre). At the Library Theatre, Manchester, his designs include *The Life of Galileo* (Best Design Manchester Evening News Theatre Awards), *The Resistible Rise of Arturo Ui*, *The Caucasian Chalk Circle*, *Measure for Measure*, *A Midsummer Night's Dream* (Best Production MEN Awards), *Oliver Twist*, *Great Expectations* and, more recently, *The Good Soul of Szechuan*. Last year he designed the acclaimed chamber opera *The Go Between* (nominated for TMA Best Musical) and his production of *Hay Fever* (also at the Gate, Dublin) transferred to Charleston, SC. Designs for the Royal Shakespeare



Company in Stratford and at the Barbican include: *The Odyssey*, *The Two Gentlemen of Verona*, *Henry V*, and *Julius Caesar*; and for the National Theatre in the Olivier, *Edmond*, starring Kenneth Branagh. Michael won the TMA's Best Set Design 2009 for Propeller's *The Merchant of Venice*.

**GEORGE RANSLEY** (Assistant Director) recently completed an assistant directing residency at The Finborough Theatre where work included *Fear of Breathing*, *The Drawer Boy*, *Events While Guarding the Bofors Gun*, *The American Clock*, and *Autumn Fire*. Other work includes assisting Blanche McIntyre on *Repentance* and *Behind the Lines*, and Will Wrightson on *Mudlarks* (Bush Theatre). Whilst studying, direction includes *Amadeus* (Bedlam Theatre, Edinburgh, and The National Student Drama Festival 2011 receiving the Audience Award for Best Production, The Cameron Mackintosh Award for Best Use of Music, and The Spotlight Best Actor and Actress Awards); *Housekeeping – Theatre Uncut*, *Rosmersholm*, *Rope* (Bedlam Theatre); *Macbeth* (Edinburgh University Shakespeare Society Highland Tour); *Opera Sins* (Edinburgh Festival); and as assistant director, *The Cunning Little Vixen* (Pleasance Theatre, Edinburgh).

**LAURA RUSHTON** (Costume Supervisor) trained at London College of Fashion in costume for the performing arts. Theater credits include: *Our Boys* (Duchess Theatre), *As You Like It* and *Hamlet* (Shakespeare's Globe on tour), *Romeo and Juliet* (Headlong), *Dublin Carol* (A Donmar Production for Trafalgar season), and *Lulu* (The Gate Theatre). Opera credits include: *Werther* (Les Azuriales Opera Festival) and *Rigoletto* (Diva Opera). Television credits include: *Friday Night Dinner Series 2* (Big Talk

Productions); *Tittybangbang* series two and three (Pett Productions).

**ROGER WARREN'S** (Text Editor) numerous publications include five editions for the Oxford Shakespeare series; he has also prepared many performing editions, especially for Propeller and the Peter Hall Company. He has collaborated with Edward Hall on 11 Shakespeare productions in the last decade, and is also collaborating with him in preparing a series of Propeller Shakespeare texts published by Oberon Books.

**TOM WHITE** (Tour Re-lights) is a freelance lighting designer and electrician. His production credits include *Henry V* and *The Winter's Tale* (Re-lights) for Propeller, Head of Lighting for Longborough Festival Opera and Regents Park Open Air Theatre (2010 Season). He is production electrician at the Roundhouse for the BBC Electric Proms 2007–09 and for concerts by Bowling for Soup, The Noisettes, Moby, Sponge, and Mercury Rev. Lighting design credits include: *ATISMIA* by Tangled Feet; *Watch This Space* (The National Theatre); *Herodiade* by Massnet; *Feria De Valladolid*, directed by Francisco Lara; *Phaedra's Love* (Arcola) directed by Bronwen Carr-Bates; *Pieces* (Theatre Clwyd) directed by Kate Wasserberg; *Madness in Valencia* (Trafalgar 2) directed by Simon Evans; *The Glass Menagerie* (Theatre Clwyd & Welsh National Tour) directed by Kate Wasserberg; *A History Of Falling Things* (Theatre Clwyd and tour) directed by Kate Wasserberg; *La Bohème* (Longborough Festival Opera) directed by Maria Jasguz.



## UMS ARCHIVES

This week's performances mark Propeller's seventh, eighth, ninth, 10th, 11th, 12th, and 13th performances under UMS auspices. Propeller and Artistic Director Edward Hall made their UMS debuts in March 2011 with performances of Shakespeare's *Richard III* and *The Comedy of Errors* at the Power Center.



UMS WOULD LIKE TO THANK

BANK OF ANN ARBOR  
UNIVERSITY OF MICHIGAN HEALTH SYSTEM  
UMS MEDICAL COMMUNITY ENDOWMENT FUND  
SUSAN B. ULLRICH

FOR THEIR SUPPORT OF TONIGHT'S PERFORMANCE BY  
THE NEW YORK PHILHARMONIC

## PROPELLER *(continued)*



PROPELLER

Edward Hall, *Director*  
Michael Pavelka, *Designer*  
Ben Ormerod, *Lighting Designer*  
Propeller, *Music*  
David Gregory, *Sound*  
Edward Hall and Roger Warren, *Text Adaptation*  
Dugald Bruce-Lockhart, *Associate Director*  
Jon Trenchard, *Vocal Arrangements and  
Additional Music Direction*  
George Ransley, *Assistant Director*  
Laura Routledge, *Company Manager*  
Nick Ferguson, *Production Manager*  
Tom White, *Tour Re-lights*  
Laura Rushton, *Costume Supervisor*  
Edward Salt, *Stage Manager*  
Eleanor Randall, *Deputy Stage Manager*

Janine Bardsley, *Assistant Stage Manager*  
Bridget Fell, *Wardrobe Mistress*  
The Corner Shop PR, *Marketing and Publicity*  
Will Wollen, *Education Consultant*  
Angie Kendall, *Assistant to the Editors*  
Manuel Harlan, *Production Photographer*  
Dominic Clemence, *Rehearsal Photographer*  
Cathy Baker, *Development Manager*  
Nick Chesterfield, *General Manager*  
Caro Mackay, *Executive Producer*  
Paul Mathew Transport, *Transport*  
RK Resource, *Set Building*  
Stage Electrics, *Lighting Equipment*  
Stage Sound Service, *Sound Equipment*  
Anglo Pacific International PLC, *Sea Freight*  
Specialised Travel Ltd, *Company Travel*

The UK tour is funded by the Arts Council of England and sponsored by Coutts & Co. The US tour is presented in conjunction with The Touring Partnership.

*Twelfth Night* was first presented at The Belgrade Theatre, Coventry on November 8 2012.

*The Taming of the Shrew* was first presented at the Theatre Royal, Norwich on January 24, 2013.

With thanks to: Sandra Cox at Stage Electrics, Therese Denis, Lauren Drinkwater at City Theatrical USA; Debbie Knight (Clwyd Theatr Cymru Wardrobe Department).

Propeller Board: James Sargent (Chairman), Lydia Cassidy, Gillian Chimes, Susan Foster, Andrew Hochhauser QC, Jodi Myers, Peter Wilson MBEDL.

Propeller Playtexts of *Henry V*, *The Winter's Tale*, *Twelfth Night*, *The Taming of the Shrew*, and *Pocket Dream* are now available to purchase at [propeller.org.uk/shop](http://propeller.org.uk/shop). These specially adapted texts include excerpts from the prompt script and production images, as well as articles on Propeller's music and Michael Pavelka's design.

For more information, please visit [www.propeller.org.uk](http://www.propeller.org.uk).



UMS PRESENTS

# NEW YORK PHILHARMONIC

**Alan Gilbert**

*Conductor*

Saturday Evening, February 23, 2013 at 8:00  
Hill Auditorium • Ann Arbor

**50th Performance of the 134th Annual Season  
134th Annual Choral Union Series**

Photo: Alan Gilbert and the New York Philharmonic; photographer: Chris Lee.

## PROGRAM

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*Wolfgang Amadeus Mozart*

### **The Marriage of Figaro, K. 492** (excerpt)

Overture

*Mozart*

### **Symphony No. 36 in C Major, K. 425**

Adagio — Allegro spiritoso

Andante

Menuetto: Trio

Presto

## INTERMISSION

*Johannes Brahms*

### **Symphony No. 1 in c minor, Op. 68**

Un poco sostenuto — Allegro — Meno allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio — Più andante — Allegro non troppo, ma con brio

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Tonight's performance is sponsored by Bank of Ann Arbor and the University of Michigan Health System, with additional support from the UMS Medical Community Endowment Fund and Susan B. Ullrich.

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## NOW THAT YOU'RE IN YOUR SEAT...

An evening of music by Mozart and Brahms – by the New York Philharmonic no less – is one of the great pleasures of life. The status of these masterworks has never been in doubt since the day they were written (even if Mozart was sometimes misunderstood in the 19th century and Brahms had his share of detractors). The remarkable longevity of this music shows that there are some artistic values for which there can be no substitute: the well-balanced unity of the constituent parts, the display of boundless imagination within a well-determined set of parameters – qualities we recognize as “classical” – is symbolic of the equilibrium we all strive to achieve in our own lives. The classics provide us with much-needed emotional stability in these volatile and uncertain times, and we must make sure we bequeath our love of them to those coming after us, just as we inherited it from those who have been here before. (*Peter Laki*)

### The Marriage of Figaro, K. 492

(excerpt) (1786)

Wolfgang Amadeus Mozart

Born January 27, 1756 in Salzburg, Austria

Died December 5, 1791 in Vienna

#### SNAPSHOTS OF HISTORY... IN 1786:

- America's first choral society is founded in Massachusetts
- Two climbers reach the top of Mont Blanc for the first time
- Francisco Goya is appointed court painter to Charles III of Spain
- Johann Wolfgang von Goethe embarks on his Italian journey, which will last for two entire years
- Robert Burns publishes *Poems*, chiefly in the Scottish dialect

Mozart's opera *The Marriage of Figaro* was only moderately successful when it was unveiled at Vienna's Burgtheater on May 1, 1786, but it became a major hit in its production at Prague's National Theatre later that year. Writing from Prague to his student Gottfried von Jacquin back in Vienna, the composer reported:

I watched with greatest pleasure how everyone was hopping about with sheer delight to the music of my *Figaro*, which had been transformed into contredanses and German dances; for here they talk of nothing but – *Figaro*; nothing is played, blown, sung and whistled but – *Figaro*; no opera is seen as much as – *Figaro*; again and again it is – *Figaro*; it's all a great honor for me.

*The Marriage of Figaro* was a brave choice for the first collaboration between Mozart and his librettist Lorenzo da Ponte, as the play on which it was based, Pierre-Augustin Caron de Beaumarchais's *Le Mariage de*

*Figaro*, had become the subject of intense controversy immediately on its publication in 1784. The play was banned from the stage throughout Germany and Austria (although it could be acquired in print) due to what was taken to be its disrespectful portrayal of the aristocracy and its overwhelming sympathetic class-consciousness. Da Ponte assured the Emperor that he would tone down the offending passages and, on those terms, he was given the green light to move ahead with his libretto. The result grew into what many consider the finest opera ever written, a profound human tragicomedy, at once hilarious and heart-breaking, in which the Countess Almaviva, abetted by the servants Susanna and Figaro, manages to shame her husband (the Count) for his egregious philandering – at least momentarily. (Bear in mind, that's just the barest outline of a subtle and convoluted plot.)

Mozart customarily held off composing his overtures until he finished the rest of the opera he was preparing, and evidence involving the manuscript suggests that this was indeed what happened in this case. I have read that the *Figaro* Overture was written only hours before the curtain went up, but that seems improbable since the identifying incipit (musical passage) Mozart inscribed in his catalogue of compositions two days before the premiere, on April 29, 1786 (at least that's the date he placed there), is the first seven measures of the Overture. Still, it's likely that the music was very fresh at that point.

The fact that Mozart wrote out seven measures is worth remarking. One thinks of phrases in music from the Classical era as typically striving for balance, and balance (in terms of musical meter) almost always involves phrases of two bars or “doubling” multiples thereof – say, phrases of four or

eight measures. Yet, these seven measures that open this overture are as balanced as anyone could ever ask for, as are the 11 measures that come back in answer; without stopping to count them, one would probably go through life assuming that they added up to eight and 12. Let us just say that the idea of subterfuge goes to the heart of *The Marriage of Figaro*, and that Mozart was not unskilled when it came to imagining ways to underscore psychological states through music.

Still, on the surface, the *Figaro* Overture is all effervescent gaiety. The themes are high-spirited, and none of them undergoes any measure of “learned” development. At one point Mozart did begin sketching out some slower music that would have stood as a contrasting section in the middle of this overture, mirroring to a great extent the structure of his Overture to *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), which he had unveiled four years earlier, but he scrapped that idea; we can’t say whether this was because he didn’t want to impede the onslaught of his “*Allegro assai*” or because he was already worried about the opera’s running time (and it is long). As it is, this jewel of an overture lasts only about four minutes, and, although it doesn’t cite a single tune from the acts that will follow, it perfectly prefigures the opera’s winsome exhilaration.

*An earlier version of this program note originally appeared in the program books of the San Francisco Symphony and is used with permission, © James M. Keller.*

## Symphony No. 36 in C Major, K. 425

(“Linz”) (1783)  
Mozart

### SNAPSHOTS OF HISTORY... IN 1783:

- End of the American War of Independence
- The 12-year-old Beethoven publishes his first work, *Nine Variations on a March by Dressler*
- The Montgolfier brothers send up their first hot air balloon
- A famous portrait of Mozart (left unfinished) is painted by his brother-in-law, Joseph Lange
- The Crimean Khanate, the last surviving Tatar state, is incorporated into the Russian Empire

To witness the creation of Mozart’s *Symphony No. 36* (“Linz”), we must travel back in time a few years, to 1783, a few years after the composer broke away on his own in 1781,

having fled what he considered the provincial limitations of his native Salzburg to settle in Vienna. Within a year he was writing to his father, Leopold, asking paternal permission to wed Constanze Weber, and that August he married her, to the consternation of Leopold, who had pointedly withheld his consent for some while. The following June 17 she gave birth to their first child, a son they christened Raimund Leopold (in the hopes that the middle name would help smooth Grandpa Mozart’s ruffled feathers). Ideals of parenting have changed since the 18th century, and few modern mothers and fathers (perhaps few 18th-century ones, for that matter) would do what the young couple did next: they left their six-week-old baby with a wet nurse and headed off to Salzburg for an extended, long-contemplated visit to Leopold. About two weeks after the Mozarts’ departure, Raimund died; it is unclear whether anybody thought to communicate this unfortunate turn of events to the parents, who may only have learned of it upon their return to Vienna five months later.

In other ways the trip was far from perfect, with Leopold continuing to harbor a grudge about the marriage and Mozart’s sister behaving coolly toward her new sister-in-law. Wolfgang and Constanze were probably relieved to wave good-bye, which they did at 9:30 am on the morning of October 27, 1783. They took three days to reach the city of Linz, about 80 miles northeast of Salzburg, on the Danube, not yet halfway to Vienna. On October 31, during their stop there, Mozart wrote to his father:

We arrived here safely yesterday morning at nine o’clock. ...On Tuesday, November 4, I am giving a concert in the theater here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time. Well, I must close, because I really must set to work.

Set to work he apparently did, and four days later the new symphony got its first hearing. Of course, the individual instrumental parts would have had to be copied out in the meantime, and one hopes that there was also time for at least something along the lines of a rehearsal.

Notwithstanding the looming deadline, Mozart delivered a very full-length

symphony, the longest he had written to date. What's more, he decided to try something novel at the outset of his new work: this is his first symphony to use a slow introduction, a feature that would recur in his *Symphonies* Nos. 38 and 39 and that would become a hallmark of the later symphonies of his older and eminent friend Joseph Haydn. A slow introduction also launches the work identified as Mozart's *Symphony No. 37*. In fact, the slow introduction is the only part of that piece that actually is by Mozart; he attached it to a pre-existent symphony by Michael Haydn (Joseph's brother) for performance at the very same concert in Linz where his new *Symphony No. 36* was unveiled. (Because Mozart copied out the whole score – his introduction plus Michael Haydn's symphony – in his own hand, the work was long attributed to him in its entirety, hence the official number it was accorded in the parade of his symphonies.) So it appears that the "Linz" Symphony wasn't the only music that Mozart penned – and had copied and rehearsed – in the five days following his arrival in that city.

Listeners may as well give themselves over utterly to the enjoyment of this symphony, which is brimful with charm, wit, and surprise, not to mention an undercurrent of undeniable passion. No reports of the premiere have come down to us, but we do know that it received repeat performances during the composer's lifetime (including one Leopold led in Salzburg in 1784) and that it continued to appear on early concert programs even after Mozart's death.

### Symphony No. 1 in c minor, Op. 68

(1876)

Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria

#### SNAPSHOTS OF HISTORY... IN 1876:

- In the year of the American Centennial, the first Transcontinental Express arrives in San Francisco
- Mark Twain publishes *The Adventures of Tom Sawyer*
- Henrik Ibsen's *Peer Gynt* is first performed, with music by Edvard Grieg
- The Bayreuth Festival opens with Wagner's complete *Ring* cycle
- Stéphane Mallarmé publishes his poem *The Afternoon of a Faun*

"I shall never write a symphony!" Brahms famously declared in 1872 to the conductor Hermann Levi. "You can't have any idea what it's like to hear such a giant marching behind you." That giant was Beethoven, of course – although his music provided essential inspiration for Brahms, it also set such a high standard that the younger composer found it easy to discount his own creations as negligible in comparison.

Nonetheless, the young Brahms proved relentless in confronting his compositional demons. Rather than lead to a creative block, his self-criticism pushed him to forge ahead even when his eventual path seemed obscure. He drafted the first movement of this symphony in 1862 and shared it with his friend Clara Schumann (a great pianist in her own right as well as the widow of the great German composer Robert Schumann). She copied out the opening and sent it along to their friend Joseph Joachim (a leading violinist of the day), with this comment:

That is rather strong for sure, but I have grown used to it. The movement is full of wonderful beauties, and the themes are treated with a mastery that is becoming more and more characteristic of him. It is all interwoven in such an interesting way, and yet it moves forward with such momentum that it might have been poured forth in its entirety in the first flush of inspiration.

She then jotted a musical example, essentially the spot where the main section of the first movement begins ("Allegro") following the slower introduction. Describing the opening as "rather strong" is surely an understatement. The first movement's introduction is one of the most astonishing preludes in the entire symphonic literature, with throbbing timpani underpinning the orchestra's taut phrases – a texture that seizes the listener's attention and remains engraved in the memory.

Word quickly got around that Brahms was working on a symphony, and he found himself having to deflect inquiries about his progress, most pointedly from Fritz Simrock, his eager publisher. Eleven years later, Simrock wrote a beseeching letter to the composer: "Aren't you doing anything anymore? Am I not to have a symphony from you in '73 either?" No, he was not – nor in '74, nor in '75. Not until 1876 would Brahms

finally sign off on his First Symphony, and even then it was only provisionally, since he would revise it further prior to its publication the following year. He was 43 years old and had been struggling with the piece on and off for 14 years.

The symphony's "purpose" is essentially articulated in its outer movements; against these, the second and third stand as a two-part intermezzo, throwing the weighty proceedings that surround them into higher relief. The four movements proceed according to a key arrangement of ascending thirds (remembering that A-flat is the enharmonic equivalent of G-sharp): the first movement in c minor, the second in E Major, the third in A-flat Major, and the finale in c minor again. In this regard we find that Brahms was not following any model he could have found in Beethoven's symphonies, which for the most part still operated according to the harmonic relationships of the Classical era, which tended to set movements in the work's over-riding tonic key or at the degree of a fourth or fifth away. In contrast, Brahms here explores an architecture based on thirds

– relationships that increasingly interested composers as the 19th century progressed, an evolution in harmonic practice that would shortly lead to radical new stances about the nature of tonality itself.

"My symphony is long and not particularly lovable," wrote Brahms to his fellow composer Carl Reinecke when this piece was unveiled. He was right about it being long at least when compared to other "typical" symphonies of his era. He was probably also right about it not being particularly lovable. Even the warmth of the second movement and the geniality of the third are interrupted by passages of anxiety, and the outer movements are designed to impress rather than to charm. Brahms's First is a big, burly symphony, certainly when compared to his next two. It is probably no more lovable than Michelangelo's *The Last Judgment*, Shakespeare's *King Lear*, or Goethe's *Faust*.

*Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair.*

**For artist biographies and an orchestra roster, please refer to page 40 in this program book.**



## UMS ARCHIVES

This weekend's concerts mark the New York Philharmonic's 17th and 18th appearances under UMS auspices. The Orchestra made its UMS debut in March 1916 under the baton of Josef Stransky at Hill Auditorium, and most recently appeared in March 2009 in two concerts at Hill Auditorium under the baton of Lorin Maazel.

UMS welcomes Maestro Alan Gilbert and Jan Vogler, who make their UMS debuts this weekend.





UMS PRESENTS

# NEW YORK PHILHARMONIC

**Alan Gilbert**

*Conductor*

Jan Vogler

*Cello*

Sunday Afternoon, February 24, 2013 at 2:00

Hill Auditorium • Ann Arbor

**51st Performance of the 134th Annual Season  
134th Annual Choral Union Series**

Photo: The New York Philharmonic; photographer: Chris Lee.

## PROGRAM

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*Modest Mussorgsky, Arr. by Nikolai Rimsky-Korsakov*  
**Night on Bald Mountain**

*Ernest Bloch*

**Schelomo: A Hebrew Rhapsody for Violoncello Solo and Orchestra**

Mr. Vogler

## INTERMISSION

*Pyotr Ilyich Tchaikovsky*

**Symphony No. 6 in b minor, Op. 74**

Adagio – Allegro non troppo – Andante – Allegro vivo – Andante come prima  
– Andante mosso  
Allegro con grazia  
Allegro molto vivace  
Adagio lamentoso – Andante

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## NOW THAT YOU'RE IN YOUR SEAT...

This concert will be something of an emotional roller-coaster: a witches' sabbath, the religious fervor of a king from the Old Testament, and a tormented Romantic soul desperately searching for the meaning of life. Whoever said that music is incapable of expressing emotion and can only speak about itself? Mussorgsky, Bloch, and Tchaikovsky — and many others — would certainly disagree. Yet they did far more than merely “express” their emotions: they gave those emotions a compelling artistic form and made sure that we feel them too, every inch of the way. (Peter Laki)

### Night on Bald Mountain (1867/1886)

Modest Mussorgsky

Born March 21, 1839 in Karevo, in the Pskov district of Russia

Died March 28, 1881 in St. Petersburg, Russia

Arr. Nikolai Rimsky-Korsakov

Born March 18, 1844 in Tishkin, near Novgorod, Russia

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

#### SNAPSHOTS OF HISTORY... IN 1867:

- The US purchases Alaska from Russia
- Verdi's opera *Don Carlos* premieres in Paris
- Johann Strauss, Jr. writes the *Blue Danube* waltz
- Karl Marx publishes *Das Kapital*
- Alfred Nobel patents dynamite

According to Slavic folk legends, Midsummer Night has seen quite some carrying-on. The pre-Christian Ukrainians celebrated it as a fertility festival that, if it succeeded in satisfying the god Kupalo, would assure a good harvest a few months later. When the Christian church arrived, it tried to eradicate pagan festivals of this sort, but often subsumed them into Christian events, in this case, the Feast of the Nativity of St. John (Ivan) the Baptist, which fell about then in the church calendar. Even the name of the new consolidated celebration, Ivana Kupala, reflects this hybrid origin. The occasion was generally joyous but it had an ominous underbelly. On that night (July 5-6, according to the new Russian calendar), water nymphs tried to lure the unwary to their deaths in lakes and rivers, and all manner of frightening supernatural beings cavorted about the forests posing danger to anyone who might encounter them. Much of this activity centered on the so-called Bald Mountain, where all sorts of demons, witches, and sorcerers gathered in orgiastic frenzy, with their leader, the satanic Chernobog, often taking the form of a black goat.

On October 8, 1860, the 21-year-old Modest Mussorgsky wrote to his mentor, the composer Mily Balakirev:

I have received an extremely interesting commission, which I must prepare for next summer. It is this: a whole act to take place on Bald Mountain (from Mengden's drama *The Witch*), a witches' Sabbath, separate episodes of sorcerers, a solemn march for all in this nastiness, a finale — the glorification of the Sabbath in which Mengden introduces the commander of the whole festival on Bald Mountain. The libretto is very good. I already have some material for it; it may turn out to be a very good thing.

(Baron Mengden remains obscure, and his play *The Witch* has disappeared entirely.) Nothing came of this project until some years later. In 1866, Mussorgsky wrote to Balakirev, “I've begun to sketch the witches — am stuck at the devils — the procession of Satan doesn't satisfy me yet.” But this time Mussorgsky persevered, and on July 17, 1867, he wrote to his friend Nikolai Rimsky-Korsakov:

On the 23rd of June, on the Eve of St. John's Day, I finished, with the help of God, *St. John's Night on Bald Mountain* — a tone picture with the following program: (1) assembly of the witches, their chatter and hubbub; (2) cortège of Satan; (3) unholy glorification of Satan; and (4) witches' Sabbath. I wrote the score just like that, without any preliminary rough draft — I began on the 10th day of June, and by the 23rd there was joy and triumph.” [The dates Mussorgsky uses refer to the Russian calendar.]

He then went on to acknowledge his indebtedness to certain passages of Rimsky-Korsakov's scores. That must have brought

Rimsky-Korsakov considerable delight, since he was only 23 years old, five years younger than Mussorgsky.

For all his enthusiasm, Mussorgsky never tried much to get the piece played. He kept tinkering with it, creating first a revision with chorus in 1872 and then another for use as an intermezzo in his opera *Sorochintsi Fair*. It was not heard until 1886, five years after the composer's death, when it was given in a new orchestral revision (without chorus) prepared by Rimsky-Korsakov, who claimed to have worked not only from the known Mussorgsky versions but also from now-lost materials that (he said) related to a very early manifestation of Mussorgsky's conception, an otherwise unknown version for piano and orchestra.

Although Rimsky-Korsakov's well-intentioned posthumous revisions of several of Mussorgsky's works have come under criticism, particularly for "civilizing" the native grit (Rimsky might have said coarseness) of Mussorgsky's style, his is the version of *Night on Bald Mountain* that has been most routinely presented over the years, and which is employed in this performance. Another realization, by the conductor Leopold Stokowski, was also much heard in its day as a part of the soundtrack for the 1940 Walt Disney movie *Fantasia*.

## Schelomo: A Hebrew Rhapsody for Violoncello Solo and Orchestra (1916)

Ernest Bloch

Born July 24, 1880 in Geneva, Switzerland

Died July 15, 1959 in Portland, Oregon

### SNAPSHOTS OF HISTORY... IN 1916:

- The battle of Verdun, one of the bloodiest battles of World War I, is fought
- Albert Einstein publishes his general theory of relativity
- James Joyce publishes *A Portrait of the Artist as a Young Man*
- Carl Nielsen writes his Fourth Symphony, "The Inextinguishable"
- Charles Ives completes his Fourth Symphony, unperformed in its entirety until 1965

Ernest Bloch began his musical studies in his native Geneva, where his composition teacher was Emile Jaques-Dalcroze (the "inventor" of Eurythmics), and he soon went on to an

international education through studies in Brussels (where he took violin lessons from Eugène Ysaÿe), Frankfurt, Munich, and Paris. His career was going nowhere when in 1916 he got the opportunity to travel to the US to direct music for a touring dance company. The troupe went bust, but Bloch landed a position teaching music theory and composition at the newly founded Mannes College of Music in New York. Following several years teaching there, he moved to Ohio in 1920 to serve as the founding director of the Cleveland Institute of Music. He would remain for five years, after which he moved west to assume the directorship of the San Francisco Conservatory (1925–30). His family joined him in the US and he began a stint as an American composer. Although he assumed American citizenship in 1924, he would return to Switzerland for most of the 1930s. In 1940, fearing the intense anti-Semitism of Europe and needing to keep an American presence to maintain his citizenship, he accepted a professorship at the University of California, Berkeley. After retiring from Berkeley in 1952, he moved to Agate Beach, a breathtaking spot on the Central Oregon coast, where he lived in considerable seclusion and collected mushrooms, agates, and such awards as the Gold Medal in Music of the American Academy of Arts and Sciences and the Henry Hadley Medal of the National Association for American Composers and Conductors.

It was perhaps a blessing that, for all his cosmopolitan experience, Bloch developed as a composer principally outside the mainstream of 20th-century Modernism. He developed a personal voice that does not bear allegiance to any particular school of composition or mimic any of the mainstream masters, although he was aware of — and drew inspiration from — the developments that were occurring outside his sphere. For whatever reason, Bloch's compositions on Jewish themes — including *Schelomo*, *Méditation hébraïque*, *Baal Shem*, and *Sacred Service* — are his most frequently heard compositions, so much so that many music lovers assume that references to Jewish traditional music pervade his entire oeuvre. This identity was further enforced by the logo the composer attached to all his published works: the six-pointed Star of David next to his initials, E.B. In fact, Bloch's overtly Jewish pieces are the exceptions in his oeuvre, and his

catalogue would be better characterized as a showcase of a distinctive brand of Modernism. Doubtless his individualism contributed to his own success as a composition teacher, nourishing the talents of such diverse students as George Antheil, Roger Sessions, Douglas Moore, Randall Thompson, Theodore Chanler, Quincy Porter, and Leon Kirchner, among many others.

*Schelomo* dates from the moment when Bloch was giving up on a European career and beginning to look across the ocean to America. His daughter, the lutenist Suzanne Bloch, reported that the piece was sketched slowly, inspired by the dark and pessimistic passages in the Book of Ecclesiastes: "I have seen all the works that are done under the sun, and behold, all is vanity and vexation of spirit....Vanity of vanities, all is vanity."

She reported that an encounter with the Russian cellist Alexander Barjansky was key to the project, leading him to exclaim, "Why, instead of a human voice, limited by a text and language, should not my Ecclesiastes utilize the soaring unfettered voice of the cello?" Many years after completing the piece, Bloch wrote: "I had no descriptive intention. I was saturated by the Biblical text and conscious of the woes of mankind to which I have always been acutely sensitive. It was much later that I had the idea of psychoanalyzing my work." At that point he drafted a lengthy written program, largely based on Biblical quotations, stressing that his literary description was an afterthought to what had been conceived in purely musical form. In it he wrote:

One may imagine that the voice of the cello is the voice of King Solomon [the name is the English equivalent of the Hebrew *Schelomo*]. The complex voice of the orchestra is the voice of his age, the world, his experience. There are times when the orchestra seems to reflect his thoughts, just as the cello voices his words....The rhapsody says, "I have tasted all of this...and this too is vanity."

### Symphony No. 6 in b minor, Op. 74

"Pathétique" (1893)

Pyotr Ilyich Tchaikovsky

Born May 7, 1840 in Votkinsk, Vyatka

Province, Russia

Died November 6, 1893 in St. Petersburg

#### SNAPSHOTS OF HISTORY... IN 1893:

- Antonin Dvořák's Ninth Symphony, "From the New World," is premiered by the New York Philharmonic
- Claude Debussy composes his *String Quartet*
- Engelbert Humperdinck's opera *Hansel and Gretel* is premiered in Weimar
- Edvard Munch paints *The Scream*
- The Columbian Exposition (World's Fair) opens in Chicago

Most subtitles attached to symphonies are appended after the fact without the composer's involvement. True to form, the name *Pathétique* (to be understood in the classic connotation of "infused with pathos") was suggested after this work was first heard, but in this case only barely. The day after the premiere Tchaikovsky's brother Modest proposed the subtitle *Pateticheskaia*, and the composer embraced it enthusiastically – for about 24 hours. Then he shot off a note to his publisher, Pyotr Jurgenson, asking that the name not be printed on the title page, a request the publisher ignored.

In any case, it was an improvement on the title that had identified the work at its premiere: *Program Symphony*. At the concert, Nikolai Rimsky-Korsakov (the same composer who created the arrangement of the Mussorgsky work that opened this concert) asked Tchaikovsky what the program was, to which the latter replied that "there was one, of course, but he did not wish to announce it." Months earlier, Tchaikovsky had told his nephew, Bob Davidov (to whom the symphony is dedicated), that the piece would have "a program of a kind that would remain an enigma to all ..., [a] program saturated with subjective feeling." Subjective feeling was as mother's milk to Tchaikovsky, and it is abundantly displayed in this work, and even without the composer's intimation the listener would suspect that something specific was being suggested through this symphony, but the exact program remains a mystery. Tchaikovsky had his way.

The composer was always given to self-doubt, such that the satisfaction he expressed in a letter to Jurgenson leaps off the page as extraordinary: "I give you my word of honor that never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece." The other shoe was bound to drop, and it did two months later, with the premiere. "It was not exactly a failure," Tchaikovsky reported, "but it was received with some hesitation." He should not

have been surprised. What was an audience to make of a symphony so unorthodox as this, so redolent of private agony, so mysterious that its ending dies away in a whimper of nearly inaudible *pianississimo*?

The symphony had emerged slowly from nothingness 45 minutes before, with the unusual sound of divided double basses and a solo bassoon, then enriched by divided violas, then with melancholy comments from the woodwinds, before breaking into a nervous "Allegro non troppo." Tenderness inhabits this movement, too, in the ardent theme for strings that all but quotes the "Flower Song" from Bizet's *Carmen*, an opera Tchaikovsky admired greatly; this gives way to a blustery section that quotes a Russian liturgical chant, surely connected in some way to the composer's unrevealed plot.

Quirkiness continues with the second movement, which one would be tempted to call a captivating waltz were it not for the fact that it is in 5/4 meter. The movement's wistfulness is swept away by the ensuing scherzo, growing from quiet fluttering into a march that crashes relentlessly to its deafening conclusion.

Were it not for its sinister overtones, one might take the march for the symphony's conclusion (and many audiences do just that). The real finale is a curious appendage, the opposite of a "victory ending." Its overriding emotion is despair, underscored by descending melodic sighs, an insistence on the minor mode (or, at least, a failure of major-mode passages to break through the gloom), and a final page that disappears into nothingness. What could it all mean?

Nine days after the "Pathétique's" premiere, Tchaikovsky died, apparently the victim of cholera (though suicide has been suggested – and endlessly debated). Three weeks later, his final symphony received its second performance. "This time," Rimsky-Korsakov wrote, "the public greeted it rapturously, and since that moment the fame of the symphony has kept growing and growing, spreading gradually over Russia and Europe."

*Program notes by James M. Keller, New York Philharmonic Program Annotator, The Leni and Peter May Chair.*

## ARTISTS

**F**ounded in 1842, the **NEW YORK PHILHARMONIC** is the oldest symphony orchestra in the US and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert – a milestone unmatched by any other symphony orchestra in the world. The Orchestra has always played a leading role in American musical life, championing the music of its time, and is renowned around the globe, having appeared in 431 cities in 63 countries – including its October 2009 debut in Vietnam and its February 2008 historic visit to Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy. The Philharmonic's concerts are broadcast on the weekly syndicated radio program *The New York Philharmonic This Week*, streamed on [nyphil.org](http://nyphil.org), and have been telecast annually on *Live From Lincoln Center* on US public television since the series' premiere in 1976. The Philharmonic has made almost 2,000 recordings since 1917, with more than 500 currently available. The first major American orchestra to offer downloadable concerts recorded live, the Philharmonic released the first-ever classical iTunes Pass in 2009–10, and the self-produced recordings continue with *Alan Gilbert and the New York Philharmonic: 2012–13 Season*. The Orchestra has built on the long-running Young People's Concerts to develop a wide range of education programs, including the School Partnership Program, enriching music education in New York City, and *Learning Overtures*, fostering international exchange. Alan Gilbert became Music Director in September 2009, succeeding Lorin Maazel in a distinguished line of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. Credit Suisse is the New York Philharmonic's exclusive Global Sponsor.

**N**ew York Philharmonic Music Director **ALAN GILBERT** began his tenure in September 2009. The *New York Times* has said: "Those who think classical music needs some shaking up routinely challenge music directors at major orchestras to think outside the box. That is precisely what Alan Gilbert did." The first

native New Yorker to hold the post, he has sought to make the Orchestra a point of civic pride for the city and country.

Mr. Gilbert combines works in fresh and innovative ways; has forged important artistic partnerships, introducing the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; and introduced an annual multi-week festival and *CONTACT!*, the new-music series. In 2012-13, he conducts world premieres; presides over a cycle of Brahms's complete symphonies and concertos; continues The Nielsen Project, the multi-year initiative to perform and record the Danish composer's symphonies and concertos; conducts Bach's *Mass in b minor* and an all-American program, including Ives's *Symphony No. 4*; and leads the Orchestra on the EUROPE / SPRING 2013 tour. The season concludes with *June Journey: Gilbert's Playlist*, four programs showcasing themes and ideas that Alan Gilbert has introduced, including the season finale: a theatrical reimagining of Stravinsky ballets, directed and designed by Doug Fitch and featuring New York City Ballet principal dancer Sara Mearns. Last season's highlights included tours to Europe (including the Orchestra's first International Associates residency at London's Barbican Centre) and California, and *Philharmonic 360*, the Philharmonic and Park Avenue Armory's acclaimed spatial-music program featuring Stockhausen's *Gruppen*, building on the success of previous seasons' productions of Ligeti's *Le Grand Macabre* and Janáček's *The Cunning Little Vixen*, each acclaimed in 2010 and 2011, respectively, as *New York* magazine's number one classical music event of the year.

Director of Conducting and Orchestral Studies and the William Schuman Chair in Musical Studies at The Juilliard School, Mr. Gilbert is Conductor Laureate of the Royal Stockholm Philharmonic Orchestra and Principal Guest Conductor of Hamburg's NDR Symphony Orchestra, and he conducts leading orchestras around the world. His honors include an Honorary Doctor of Music degree from The Curtis Institute of Music, a Grammy Award (for the DVD of his acclaimed Metropolitan Opera debut leading

John Adams's *Doctor Atomic*), and Columbia University's Ditson Conductor's Award for his "exceptional commitment to the performance of works by American composers and to contemporary music."

Celloist **JAN VOGLER** has performed with conductors including Valery Gergiev, Lorin Maazel, Fabio Luisi, David Robertson, and Manfred Honeck; and orchestras including the New York Philharmonic, the Chicago, Boston, Pittsburgh, Montreal, and Cincinnati Symphony Orchestras, Mariinsky Theatre Orchestra, Dresden Staatskapelle, Bavarian Radio Symphony Orchestra, and Stuttgart Radio Orchestra. He performs regularly with pianists Hélène Grimaud and Martin Stadtfeld, and with violinist Mira Wang. Recent performances of new works include compositions by Tigran Mansurian, John Harbison, and Udo Zimmermann.

A prolific and award-winning recording artist, Mr. Vogler records exclusively for Sony Classical. Upcoming releases include Bach's complete Cello Suites and the Schumann *Cello Concerto* with the Vienna Philharmonic. With The Knights and Eric Jacobsen, he recorded *Experience: Live from New York*, which includes Shostakovich's *Cello Concerto No. 1* and *Machine Gun* by Jimi Hendrix in a special arrangement for cello and orchestra. This live CD was recorded at Le Poisson Rouge, formerly the Village Gate, home to many Hendrix concerts.

A cello prodigy at age six, Mr. Vogler first studied with his father, Peter Vogler, and subsequently with Josef Schwab, Heinrich Schiff, and Siegfried Palm. At age 20 he became principal cello of the Dresden Staatskapelle. He has won the ECHO Award and the 2006 European Cultural Award. Mr. Vogler is general director of the Dresden Musikfestspiele and founder and artistic director of the Moritzburg Chamber Music Festival.



Photo: Mat Hennek

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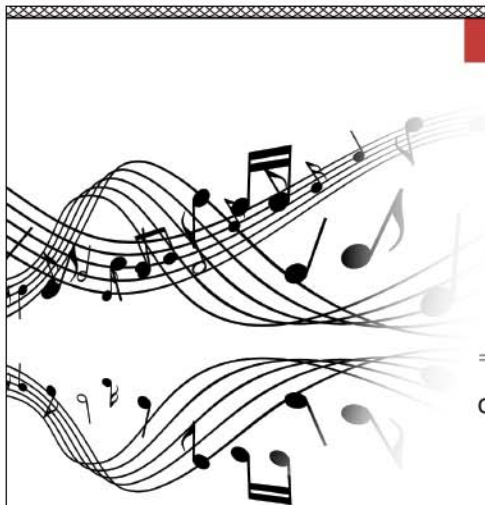
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## IN PERSON

UMS Ticket Office  
Michigan League  
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Mon–Fri: 9am–5pm  
Sat: 10am–1pm

*Venue ticket offices open 90 minutes before each performance for in-person sales only.*

## BY PHONE

734.764.2538  
(Outside the 734 area code, call toll-free 800.221.1229)

## BY MAIL

UMS Ticket Office  
Burton Memorial Tower  
881 North University Avenue  
Ann Arbor, MI 48109-1011

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## TICKET DONATIONS/UNUSED TICKETS

If you are unable to use your tickets, please return them to us on or before the performance date (accepted until the published performance time). A receipt will be issued by mail for tax purposes. Please consult your tax advisor. Ticket returns count towards UMS giving levels.

## ACCESSIBILITY

All UMS venues are accessible for persons with disabilities. For information on access at specific UMS venues, call the Ticket Office at 734.764.2538. Ushers are available for assistance.

## LISTENING SYSTEMS

For hearing-impaired persons, Hill Auditorium, Power Center, and Rackham Auditorium are equipped with assistive listening devices. Earphones may be obtained upon arrival. Please ask an usher for assistance. For events with high sound volume, ask your usher for complimentary earplugs.

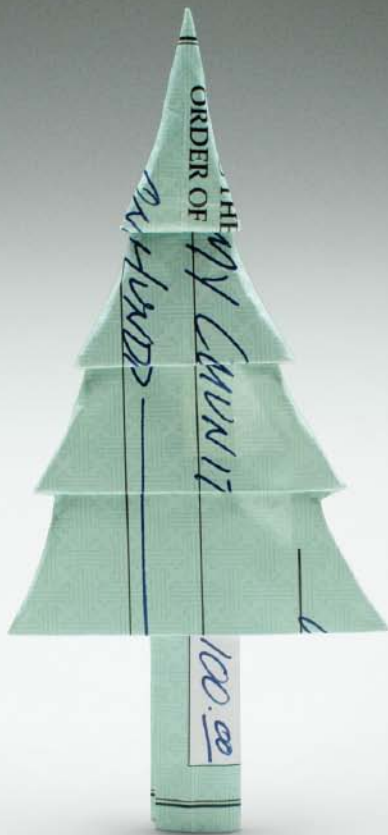
## LOST AND FOUND

For items lost at Hill Auditorium, Lydia Mendelssohn Theatre, Power Center, Rackham Auditorium, or Arthur Miller Theatre, please call University Productions at 734.763.5213. For the Michigan Theater, call 734.668.8397. For St. Francis of Assisi Catholic Church, call 734.821.2111.

## REFRESHMENTS

Refreshments are available in the lobby during intermissions at events in the Power Center, in the lower lobby of Hill Auditorium, and in the Michigan Theater. Refreshments are not allowed in seating areas.

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UMS donors at the Patron level and above (\$1,000) receive 10 complimentary parking passes for use at the Thayer or Fletcher Street structures in Ann Arbor. Valet parking is available for all Hill Auditorium performances on the Choral Union Series for a fee (\$20 per car). Cars may be dropped off in front of Hill Auditorium beginning one hour prior to the performance. UMS donors at the Virtuoso level (\$10,000 annually) and above are invited to use the valet parking service at no charge.

FOR UP-TO-DATE PARKING INFORMATION, PLEASE VISIT  
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## POLICIES.

### SMOKE-FREE UNIVERSITY

As of July 1, 2011, the smoking of tobacco is not permitted on the grounds of the University of Michigan, including the exteriors of U-M theaters and concert halls. Smoking is allowed on sidewalks adjacent to public roads.

### TICKET EXCHANGES

Subscribers may exchange tickets free of charge up until 48 hours prior to the performance. Non-subscribers may exchange tickets for a \$6 per ticket exchange fee up until 48 hours prior to the performance. Exchanged tickets must be received by the Ticket Office (by mail or in person) at least 48 hours prior to the performance. You may send your torn tickets to us by mail, fax a photocopy of them to 734.647.1171, or email a scanned copy to [umstix@umich.edu](mailto:umstix@umich.edu). Lost or misplaced tickets cannot be exchanged.

We will accept ticket exchanges within 48 hours of the performance for a \$10 per ticket exchange fee (applies to both subscribers and single ticket buyers). Tickets must be exchanged at least one hour before the published performance time. Tickets received less than one hour before the performance will be returned as a donation.

### CHILDREN/FAMILIES

Children of all ages are welcome to attend UMS Family Performances. Children under the age of three will not be admitted to regular, full-length UMS performances. All children must be able to sit quietly in their own seats throughout the performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. UMS has posted age recommendations for most performances at [www.ums.org](http://www.ums.org). Please use discretion in choosing to bring a child. Remember, everyone must have a ticket regardless of age.

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# GETTING INVOLVED.

For more detailed information on how to get involved with UMS, please visit [www.ums.org/volunteer](http://www.ums.org/volunteer).

## STUDENT WORK-STUDY/INTERNSHIP PROGRAM

Internships with UMS provide valuable experiences in all areas of arts management, including performing arts production, education, administration, ticket sales, programming, development, and marketing. For more information about available positions and how to apply, please visit [www.ums.org/jobs](http://www.ums.org/jobs).

## UMS STUDENT COMMITTEE

The UMS Student Committee is an official U-M student organization dedicated to keeping the campus community connected to the performing arts. For more information on how to join, please email [umsscboard@umich.edu](mailto:umsscboard@umich.edu).

## USHERING

Usher orientation sessions are held twice annually for new and returning ushers. You must attend an orientation to be eligible for ushering. Information about upcoming sessions is available at [www.ums.org/volunteer](http://www.ums.org/volunteer) as sessions are scheduled. For more information, contact Kate Gorman at 734.615.9398 or [fohums@umich.edu](mailto:fohums@umich.edu).

## UMS CHORAL UNION

Open to singers of all ages, the 170-voice UMS Choral Union performs choral music of every genre in presentations throughout the region. Participation in the UMS Choral Union is open to all by audition. Auditions are held in the spring and the fall of each year. To learn more, please contact Kathy Operhall at [kio@umich.edu](mailto:kio@umich.edu) or 734.763.8997.

## UMS ADVISORY COMMITTEE

If you are passionate about arts advocacy, are looking for ways to spend time volunteering, and have a desire to connect with our organization on a deeper level, the UMS Advisory Committee may be a great match for you. To learn more, please contact Cindy Straub at [cstraub@umich.edu](mailto:cstraub@umich.edu) or 734.647.8009.

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