General Information

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

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

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

While in the Auditorium

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

Cameras and recording equipment are prohibited in the auditorium.

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

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

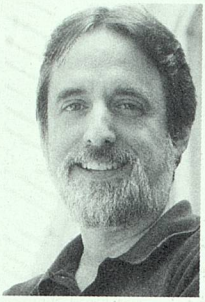
In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Friday, October 13 through Sunday, October 22, 2006

Welcome to this UMS performance! We hope you enjoy not only tonight's experience, but also as many of the excellent experiences available throughout our 128th season.

The performances of the Martha Graham Dance Company, the Florestan Trio, and the Kirov Orchestra give us fantastic opportunities to experience many classic pieces of music and dance through modern 21st century vehicles, affording us high quality performance combined with deep, rich compositions and choreography. Combined and continuous opportunities such as these, and the offerings of so many local presenters and schools, are part of what makes Ann Arbor stand out regionally as a cultural dynamo.

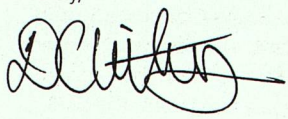


As Director of Production for UMS, a role that places both myself and the UMS production department into the "thick" of all the effort and activity involved in the actual physical execution of presenting artists on stage, I would like to take this opportunity to make sure that all of our patrons realize what a tremendous team effort is involved in getting even the "simplest" of performances onto the stage for all of those "curtain-up!" moments.

The agents, staffs, and artists of performing companies start long before UMS begins the process of booking the acts, and of course the artists and road crews spend countless hours building, staging, and rehearsing before "hitting the road". Here in Ann Arbor, many local organizations, individuals, and University departments assist in every UMS presentation. University Productions maintains most of the facilities we use, while the U-M School of Music, Theatre, and Dance, the City of Ann Arbor, and the regional school districts all work symbiotically with UMS in providing support as we also strive to bring professional and artistic-exchange experiences to students of the region in addition to the shows. IATSE Local 395 provides technical crewing support to almost all UMS performances, whether a quartet or a massive RSC residency, as do the many vendors of audio, lighting, stage, effects, freight trucking, and musical equipment both locally and throughout the nation. Of course, sponsor and individual patronage, as well as, countless dedicated volunteer hours are vital contributions to putting a show on stage.

It really does "take a village" and I encourage you to take a few moments to read the lists of staffs, sponsors, vendors, advertisers, and supporters of all kinds that are the crucial combination necessary for each and every show we present.

Sincerely,



Doug Witney
UMS Director of Production

UMS Educational Events *through Sunday, October 22, 2006*

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

Martha Graham Dance Company

A CHANCE TO DANCE!
An Introduction to Dance for Families
Saturday, October 14, 12:00-12:45 pm
Power Center, Rehearsal Room (off of the Main Lobby)
121 Fletcher Street

This special introduction to dance will be led by Susan Filipiak of the Swing City Dance Studios. Kids (and their parents) will learn what is dance, how to move, and how to think like a dancer. Ms. Filipiak will prepare families for the UMS Family Performance immediately following. NOTE: All participants must wear socks and have a ticket to the performance.

For more information, please contact UMS Youth Education at 734.615.0122 or umsyouth@umich.edu.

A collaboration with Swing City Dance Studio.

Kirov Orchestra of the Mariisnky Theatre

Pre-Concert Lecture:
Mass Murder, Memorials, and Music: Babi Yar and its Politics
Zvi Gitelman, Preston R. Tisch Professor of Judaic Studies and professor, U-M Department of Political Science
Sunday, October 22, 2pm
Rackham Auditorium
915 E. Washington Street

Zvi Gitelman leads a special pre-concert lecture prior to the final performance of the Kirov Orchestra featuring Shostakovich's *Symphony No. 13 in b-flat minor, Op. 113* ("Babi Yar"). This historic composition memorializes the Russian Jews killed at Babi Yar during World War II.

For more info contact the Education Department at 734.647.6712 or at umsed@umich.edu

A collaboration with the U-M Center for Russian and East European Studies.

Royal Shakespeare Company

The residency of the Royal Shakespeare Company encompasses over 135 public and private events from September through November 2006. For a comprehensive listing, please visit www.ums.org.

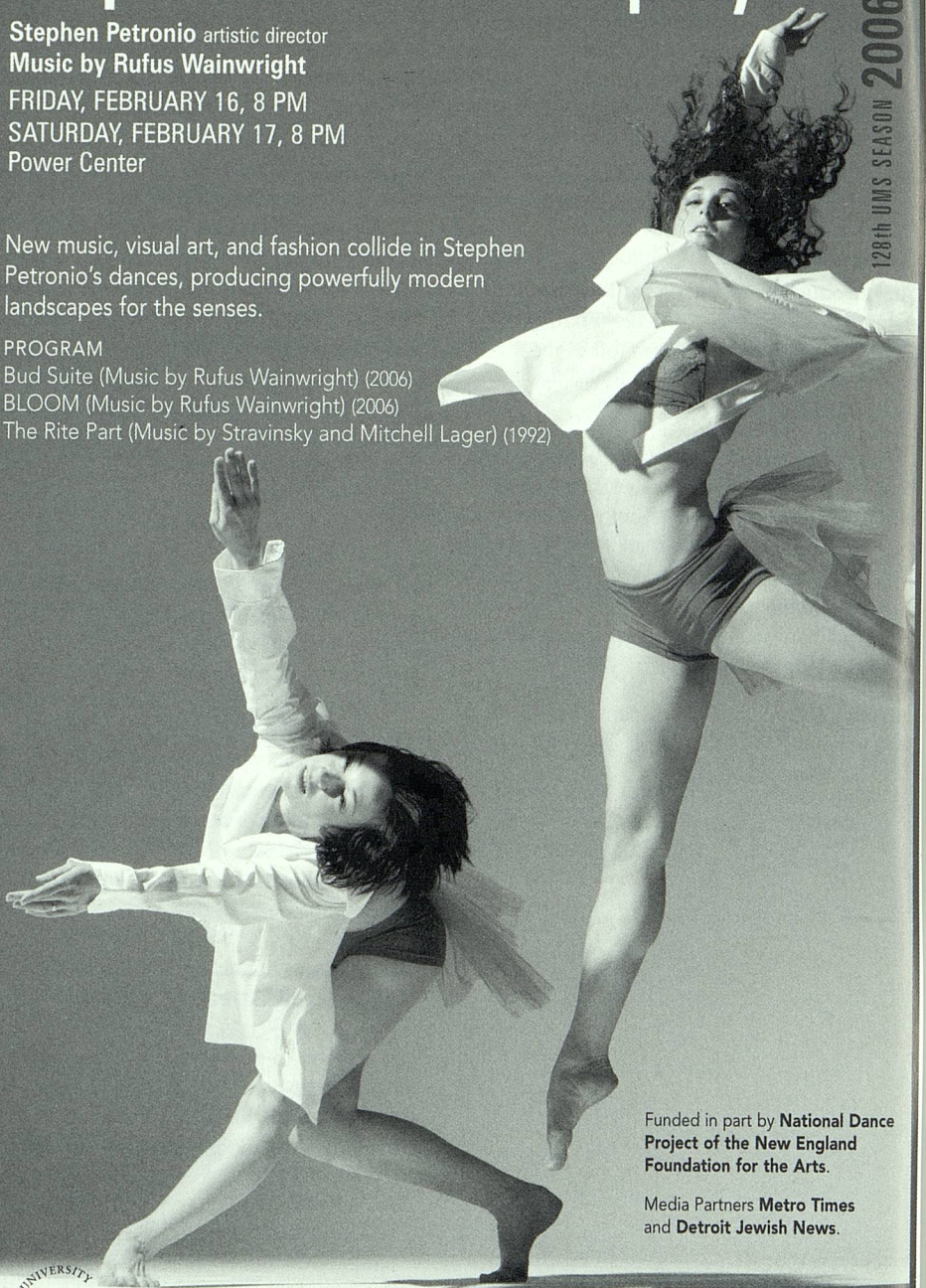
Stephen Petronio Company

Stephen Petronio artistic director
Music by Rufus Wainwright
FRIDAY, FEBRUARY 16, 8 PM
SATURDAY, FEBRUARY 17, 8 PM
Power Center

128th UMS SEASON 2006|2007

New music, visual art, and fashion collide in Stephen Petronio's dances, producing powerfully modern landscapes for the senses.

PROGRAM
Bud Suite (Music by Rufus Wainwright) (2006)
BLOOM (Music by Rufus Wainwright) (2006)
The Rite Part (Music by Stravinsky and Mitchell Lager) (1992)



Funded in part by **National Dance Project of the New England Foundation for the Arts.**

Media Partners **Metro Times** and **Detroit Jewish News.**

Martha Graham Dance Company

80th Anniversary Season

Artistic Director Janet Eilber
Executive Director LaRue Allen

Company

Elizabeth Auclair Tadej Brdnik Katherine Crockett
Virginie Mécène* Miki Orihara Fang-Yi Sheu*

Erica Dankmeyer Jennifer DePalo-Rivera
Maurizio Nardi Blakeley White-McGuire David Zurak

Jacqueline Bulnes Carrie Ellmore-Tallitsch
Lloyd Knight Catherine Lutton David Martinez Sadira Smith

Sevin Ceviker Jacquelyn Elder Stacey Kaplan LaMichael Leonard Jr.
**on leave*

Senior Artistic Associate Susan McLain

Program

Friday Evening, October 13, 2006, at 8:00
Power Center • Ann Arbor

Prelude and Revolt: Denishawn to Graham

INTERMISSION

Appalachian Spring

PAUSE

Acts of Light

Fifth Performance of the 128th Annual Season

16th Annual Dance Series

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

Thanks to Peter Sparling, Dance Gallery Studio, U-M Department of Dance, Ann Arbor District Library, Susan Filipiak, and Swing City Dance Studio for their participation in this residency.

Media partnership provided by *Metro Times*, WRCJ 90.9 FM, WDET 101.9 FM, and *Detroit Jewish News*.

Thanks to Steven Ball for coordinating tonight's pre-concert music on the Charles Baird Carillon.

Master classes and public programs of the Martha Graham Dance Company are supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

Large print programs are available upon request.

Prelude and Revolt: Denishawn to Graham

Directed by Patricia Birch
Text by Jeffrey Sweet
Narrator David Zurak

I. The Incense

Choreography and Costume by Ruth St. Denis
Music by Harvey Worthington Loomis
Premiere: March 22, 1906, Hudson Theater, New York City

SEVIN CEVIKER

II. Gnossienne (A Priest of Knossos)

Choreography by Ted Shawn
Music by Erik Satie†
Premiere: December 17, 1919, Egan Little Theatre, Los Angeles, CA

TADEJ BRDNIK

†*Gnossienne No. 1*

III. Serenata Morisca

Choreography by Ted Shawn
Reconstructed by Martha Graham
Costumes by Martha Graham after Pearl Wheeler
Music by Mario Tarenghi†
Lighting by Thomas Skelton
Premiere: 1916, performed by Martha Graham on Denishawn tours 1921–1923 and in the Greenwich Village Follies 1923–1925

BLAKELEY WHITE-MCGUIRE

†*Serenata,* op. 13, adapted by Jonathan McPhee

IV. Three Gopi Maidens

(Excerpt from *The Flute of Krishna*)
Choreography by Martha Graham
Costumes and Sets by Norman Edwards
Music by Cyril Scott†
Premiere: April 18, 1926, 48th Street Theatre, New York City

Krishna

LLOYD KNIGHT

Three Gopi Maidens

SEVIN CEVIKER
JACQUELYN ELDER
SADIRA SMITH

†"A Song From the East," from *Karma,* adapted by Patrick Daugherty

V. Lamentation

Choreography and Costume by Martha Graham
Music by Zoltán Kodály†
Original lighting by Martha Graham
Adapted by Beverly Emmons
Premiere: January 8, 1930, Maxine Elliott's Theatre, New York City

ELIZABETH AUCLAIR

This presentation of *Lamentation* has been made possible by a gift from Francis Mason in honor of William D. Witter. Additional support was provided by the Harkness Foundation for Dance.

†*Neun Klavierstücke,* op. 3. no. 2

VI. Satyric Festival Song

Choreography and Costume by Martha Graham
Original music by Imre Weisshaus
Music for reconstruction by Fernando Palacios†
Lighting for reconstruction by David Finley
Premiere: November 20, 1932, Guild Theatre, New York City

ERICA DANKMEYER

Satyric Festival Song was reconstructed in 1994 by Diane Gray & Janet Eilber.

†*Minuta perversa*, used by special arrangement with Fernando Palacios; arranged by Aaron Sherber

VII. Steps in the Street

From *Chronicle*
Devastation—Homelessness—Exile
Choreography and Costumes by Martha Graham
Music by Wallingford Riegger†
Original lighting by Jean Rosenthal
Lighting for reconstruction by David Finley
Premiere: December 20, 1936, Guild Theatre, New York City

CARRIE ELLMORE-TALLITSCH

JACQUELINE BULNES SEVIN CEVIKER ERICA DANKMEYER
JENNIFER DEPALO-RIVERA JACQUELYN ELDER STACEY KAPLAN
CATHERINE LUTTON SADIRA SMITH BLAKELY WHITE-MCGUIRE

'Steps in the Street' was reconstructed by Yuriko and Martha Graham from the Julien Bryan film.

†Finale from *New Dance*, Opus 18b, used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner.

Recordings of *Incense, Gnossienne, Serenata Morisca, Three Gopi Maidens, and Satyric Festival Song* by Patrick Daugherty. Recording of *Steps in the Street* by Margaret Kampmeier.

All images courtesy of or coordinated by Martha Graham Resources.

Prelude and Revolt: Denishawn to Graham (1906–1936)

Martha Graham came to the Denishawn School as a student in 1916 and performed with the group until 1924. *Prelude and Revolt* is a suite of dances that traces the emergence of Graham's unique theater and distinctive movement vocabulary from these Denishawn beginnings to the stark, explosive imagery of "Steps in the Street."

Incense, the 1906 solo by Ruth St. Denis, begins this collage of dances. Undoubtedly Martha Graham would have seen Miss Ruth perform the dance, as it remained a signature work throughout her long career, and its evocation of private ritual, as well as its dramatic use of fabric, surely interested the young Graham. Ted Shawn's choreography drew upon ritual as well. *Gnossienne* (1917), also known as *A Priest of Knossos,* was inspired by a series of bas reliefs depicting a ritual to the Snake Goddess from the Temple of Knossos in Crete. The hypnotic effect of the pictorial effect he created is shattered by *Serenata Morisca* (1916), the next dance in this suite. The dance is best known for its quick turns, high kicks and fiery rhythms. Dressed in a tight fitting bodice and an ankle length skirt, weighted to ensure that the folds of the skirt will swing out as the dancer turns, the movement of the fabric is an integral part of the choreography. Martha Graham's *Three Gopi Maidens* concludes the prelude. Graham's choice of theme, based upon an Eastern religious epic, and the manner in which the Gopi maidens manipulate yards of fabric, connect Graham to her Denishawn past, at the same time that her use of narrative and characterization suggest the future.

By 1930, when Graham made *Lamentation*, she was in revolt against her Denishawn past, against ballet, and against the conventions of theatricality. *Lamentation* is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait that presents the very essence of grief. The fabric is integral to the choreography, but in ways that Ruth St. Denis could never have foreseen. Graham was also beginning to look to America—to the West and not the East—for ideas for her dances. *Satryic Festival Song* (1932) was inspired by American Indian Pueblo culture and the clowns who satirize and mock the sacred rituals. And "Steps in the Street," from the 1936 *Chronicle*, was a response to contemporary problems threatening the world, the rise of fascism in Europe. This dance, which concludes the suite, required a new vocabulary, one that Graham had been developing over the previous decade. The female body is cast as an instrument of force, joints muscles and sinews at the ready. Dancers in "Steps in the Street" are prepared to speak out with an expressive vocabulary in order to make an impact upon a modern world.

Appalachian Spring

"Ballet for Martha"

Choreography and Costumes by Martha Graham
Music by Aaron Copland†
Set by Isamu Noguchi
Original lighting by Jean Rosenthal
Adapted by Beverly Emmons
Premiere: October 30, 1944, Coolidge Auditorium, Library of Congress, Washington, DC

Springtime in the wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

The Bride

MIKI ORIHARA (10/13, 10/14 Evenings)
BLAKELEY WHITE-MCGUIRE (10/14 Matinee)

The Husbandman

TADEJ BRDNIK (10/13, 10/14 Evenings)
DAVID ZURAK (10/14 Matinee)

The Revivalist

DAVID ZURAK (10/13, 10/14 Evenings)
MAURIZIO NARDI (10/14 Matinee)

The Pioneering Woman

CARRIE ELLMORE-TALLITSCH

The Followers

JACQUELINE BULNES
SEVIN CEVIKER
JACQUELYN ELDER
SADIRA SMITH

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, D.C.

The original title chosen by Aaron Copland was "Ballet for Martha," which was changed by Martha Graham to "Appalachian Spring."

†Used by arrangement with the Aaron Copland Fund for Music, copyright owners; and Boosey and Hawkes, Inc., sole publisher and licensee.

Appalachian Spring (1944)

In 1942, Martha Graham received a commission from the Elizabeth Sprague Coolidge Foundation for a new ballet to be premiered at the Library of Congress. Aaron Copland was to compose the score. Graham called the new dance *Appalachian Spring*, after a poem by Hart Crane, but for Copland it always remained "Ballet for Martha." Choreographed as the war in Europe was drawing to end, it captured the imagination of Americans who were beginning to believe in a more prosperous future, a future in which men and women would be united again. With its simple tale of a new life in a new land, the dance embodied hope. Critics called *Appalachian Spring* "shining and joyous," "a testimony to the simple fineness of the human spirit." The ballet tells the story of a young couple and their wedding day; there is a Husbandman, his Bride, a Pioneer Woman and a Preacher and his Followers.

In a letter to Aaron Copland, Graham wrote that she wanted the dance to be "a legend of American living, like a bone structure, the inner frame that holds together a people." As Copland later recalled, "After Martha gave me this bare outline, I knew certain crucial things – that it had to do with the pioneer American spirit, with youth and spring, with optimism and hope. I thought about that in combination with the special quality of Martha's own personality, her talents as a dancer, what she gave off and the basic simplicity of her art. Nobody else seems anything like Martha, and she's unquestionably very American." Themes from American folk culture can be found throughout the dance. Copland uses a Shaker tune, "Simple Gifts," in the second half of his luminous score, while Graham's choreography includes square dance patterns, skips and paddle turns and curtsies, even a grand right and left. The set by Isamu Noguchi features a Shaker rocking chair. *Appalachian Spring* is perhaps Martha Graham's most optimistic ballet, yet it does contain a dark side. The fire and brimstone Preacher and his condemnation of earthly pleasures recalls the repressive weight of our Puritan heritage, while the solemn presence of the Pioneer Woman hints at the problems of raising families in remote and isolated communities. In this newly cleared land life was not simple, and Graham's vision pays homage to that as well.

Acts of Light

Choreography by Martha Graham
Music by Carl Nielsen†
Costumes by Halston and Martha Graham
Lighting by Beverly Emmons
Premiere: February 26, 1981, John F. Kennedy Center for the Performing Arts, Washington, DC

"Thank you for all the Acts of Light which beautified a summer now past to its reward."
– Emily Dickinson

I. Conversation of Lovers

JENNIFER DEPALO-RIVERA MAURIZIO NARDI

II. Lament

ELIZABETH AUCLAIR

TADEJ BRDNIK LLOYD KNIGHT LAMICHAEL LEONARD JR.
DAVID MARTINEZ DAVID ZURAK

III. Ritual to the Sun

Chief Celebrants

JENNIFER DEPALO-RIVERA, MAURIZIO NARDI

THE COMPANY

† I. *Pan and Syrinx,* Op.49; II. Andante lamentoso (*At the Bier of a Young Artist*); III. *Helios Overture,* Op.17. Recorded by the Danish Radio Symphony Orchestra conducted by Herbert Blomstedt, courtesy of EMI Classics. I and II used by arrangement with G. Schirmer, Inc., agents in the United States for Edition Wilhelm Hansen A/S-Denmark, publisher and copyright owner.

Acts of Light (1981)

Acts of Light premiered in Washington DC at the John F. Kennedy Center for the Performing Arts on February 26, 1981. Taking its title from a phrase by Emily Dickinson, a poet beloved by Graham, the dance introduced a new period in Graham's work. Devoid of theatrical trappings, *Acts of Light* celebrates the dancer as an exquisite instrument of expression, while making references to earlier works in the Graham canon. Former *New York Times* dance critic Anna Kisselgoff called the work neo-classical. The score for the ballet is by the 19th-century Danish composer Carl Nielsen – another divergence for Graham, who typically sought out contemporary composers for her work. Composed in three sections, the dance begins with "Conversation of Lovers," a duet exploring the constant, yet ever-changing, ties that exist between lovers. The music for the second section, "Lament," was composed by Nielsen in response to the death of a friend. Graham made a dance for a solo female figure surrounded by five male witnesses. The body of the woman in encased in an elastic white fabric. According to one critic, the fabric acted as a "membrane...abstracting the shapes of grief [the dancer's] body makes." The reference to Graham's own 1930 *Lamentation* is clear. "Ritual to the Sun," the final section, is an ode to the Graham classroom technique.

About Martha Graham

Martha Graham is recognized as a primal artistic force of the 20th century, alongside Picasso, James Joyce, Stravinsky, and Frank Lloyd Wright. In 1998, *TIME Magazine* named Martha Graham as the "Dancer of the Century", and *People Magazine* named her among the female "Icons of the Century". As a choreographer, she was as prolific as she was complex. She created 181 ballets and a dance technique that has been compared to ballet in its scope and magnitude. Many great modern and ballet choreographers have studied the Martha Graham Technique or have been members of her company.

Martha Graham's extraordinary artistic legacy has often been compared to Stanislavsky's Art Theatre in Moscow and the Grand Kabuki Theatre of Japan for its diversity and breadth. Her legacy is perpetuated in performance by the members of the Martha Graham Dance Company and Martha Graham Ensemble, and by the students of the Martha Graham School of Contemporary Dance.

In 1926, Martha Graham founded her dance company and school, living and working out of a tiny Carnegie Hall studio in midtown Manhattan. In developing her technique, she experimented endlessly with basic human movement, beginning with the most elemental movements of contraction and release. Using these principles as the foundation for her technique, she built a vocabulary of movement that would "increase the emotional activity of the dancer's body." Martha Graham's dancing and choreography exposed the depths of human emotion through movements that were sharp, angular, jagged, and direct. The dance world was forever altered by Martha Graham's vision, which has been and continues to be a source of inspiration for generations of dance and theatre artists.

Martha Graham's ballets were inspired by a wide variety of sources, including modern painting, the American frontier, religious ceremonies of Native Americans, and Greek mythology. Many of her most important roles portray great women of history and mythology: Clytemnestra, Jocasta, Medea, Phaedra, Joan of Arc, and Emily Dickinson.

As an artist, Martha Graham conceived each new work in its entirety – dance, costumes, and music. During her 70 years of creating dances, Martha Graham collaborated with such artists as sculptor Isamu Noguchi; actor and director John Houseman; fashion designers Halston, Donna Karan and Calvin Klein; and renowned composers including Aaron Copland, Louis Horst (her mentor), Samuel Barber, William Schuman, Carlos Surinach, Norman Dello Joio, and Gian Carlo Menotti. Her company was the training ground for many future modern choreographers, including Merce Cunningham, Paul Taylor, and Twyla Tharp. She created roles for classical ballet stars such as Margot Fonteyn, Rudolf Nureyev, and Mikhail Baryshnikov, welcoming them as guests into her company. In charge of movement and dance at the Neighborhood Playhouse, she taught actors, including Bette Davis, Kirk Douglas, Madonna, Liza Minnelli, Gregory Peck, Tony Randall, Anne Jackson, and Joanne Woodward, how to use the body as an expressive instrument.

Her uniquely American vision and creative genius earned her numerous honors and awards, such as the Laurel Leaf of the American Composers Alliance in 1959 for her service to music and the International Alliance of Theatrical Stage Employees Local One 1986 Centennial Award for dance, not to be awarded again for another hundred years. In 1976, President Gerald R. Ford declared Martha Graham a "national treasure" and bestowed upon her the United States' highest civilian honor, the Medal of Freedom, making her the first dancer and choreographer to receive this honor. Another Presidential honor was awarded Martha Graham in 1985 when President Ronald Reagan designated her among the first recipients of the United States National Medal of Arts.

About the Company

Founded in 1926 by dancer and choreographer Martha Graham, the Martha Graham Dance Company is the oldest and most celebrated contemporary dance company in America.

UMS ARCHIVES

The history between the Martha Graham Dance Company (MGDC) and UMS started in October 1970 when the company first appeared under UMS auspices in Hill Auditorium. The company's last UMS appearance in 1994 was part of a community-wide celebration of Martha — the centennial year of her birth — entitled *In the American Grain: The Martha Graham Centenary Festival*. While not a presentation by UMS, Martha Graham and her "Dance Group" first visited Ann Arbor on June 2 and 3, 1932 to perform in the Lydia Mendelssohn Theater under the auspices of the University's Dramatic Series. The performances this weekend mark the 20th, 21st, and 22nd public appearances by MGDC under UMS auspices.

Since its inception, the Martha Graham Dance Company has received international acclaim from audiences in over 50 countries throughout North and South America, Europe, Africa, Asia, and the Middle East. The Company has performed at the Metropolitan Opera, Carnegie Hall, the Paris Opera House, Covent Garden, and the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids of Egypt and in the ancient Herod Atticus Theatre on the Acropolis in Athens, Greece. In addition, the Company has also produced several award-winning films broadcast on PBS and around the world.

Martha Graham choreographed 181 works in her lifetime. Among these are such well-known ballets as *Heretic* (1929), *Lamentation* (1930), *Primitive Mysteries* (1931), *Frontier* (1935), *Deep Song* (1937), *El Penitente* (1940), *Letter to the World* (1940), *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Cave of the Heart* (1946), *Errand into the Maze* (1947), *Night Journey* (1947), *Diversion of Angels* (1948), *Seraphic Dialogue* (1955), *Clytemnestra* (1958), *Embattled Garden* (1958), *Phaedra* (1962), *Frescoes* (1978), *Acts of Light* (1981), *The Rite of Spring* (1984), *Temptations of the Moon* (1986), and *Maple Leaf Rag* (1990).

Though Martha Graham herself is the best-known alumna of her company, having danced from the Company's inception until the late 1960s, the Company has provided a training ground for some of modern dance's most illustrious performers and choreographers. Former members of the Company include Merce Cunningham, Erick Hawkins, Pearl Lang, Elisa Monte, Paul Taylor, Glen Tetley, Jacqulyn Buglisi, Donlin Foreman, and Pascal Rioult. Among celebrities who have joined the Company in performance are Mikhail Baryshnikov, Claire Bloom, Margot Fonteyn, Liza Minnelli, Rudolf Nureyev, Maya Plisetskaya, and Kathleen Turner. The Martha Graham Dance Company has commissioned works from Twyla Tharp, Robert Wilson, Susan Stroman, Lucinda Childs, and Maurice Béjart, which have been enthusiastically received by audiences and critics worldwide. The Martha Graham Dance Company even numbers among its alumnae one Betty Bloomer, who, after dancing with the Company in 1938, became better known as First Lady Betty Ford.

Acknowledged as "one of the great companies of the world" by Anna Kisselgoff, former chief dance critic of the *New York Times*, the Martha Graham Dance Company has been lauded by critics throughout the world. Alan M. Kriegsman of the *Washington Post* referred to the Company as "one of the seven wonders of the artistic universe," while *Los Angeles Times* critic Martin Bernheimer noted, "They seem able to do anything, and to make it look easy as well as poetic." Ismene Brown of the *Daily Telegraph*, London, touted the Martha Graham Dance Company's performance as "Unmissable," and for Donald Richie of the *Japan Times*, these dancers were "Graham's perfect instrument."

Biographies

Janet Eilber (Martha Graham Center Artistic Director) started performing with the Martha Graham Dance Company in 1972 while still a student at the Juilliard School. During the next several years, she and Martha Graham developed such a close working relationship that Ms Graham created roles for Ms Eilber in almost every one of her new works, reconstructed her seminal solos *Lamentation* and *Frontier* for her, and coached her in some of the great roles of the Graham repertoire, including St. Joan, Mary Queen of Scots, Cassandra, Jocasta, Phaedra, and many others. As a principal dancer with the Company, Ms Eilber performed on all tours, on Broadway, and at the Metropolitan Opera House, and starred in three programs for *Dance in America*. She soloed twice at the White House and was partnered by Rudolph Nureyev in *The Scarlet Letter* and *Lucifer*, roles created for her by Ms Graham. She is a master teacher of the Graham technique and has taught, lectured and restaged Graham ballets internationally. She has also interviewed many of the early generations of Graham dancers for the archives of the Library of Congress. On Broadway, Ms Eilber has danced for some of America's greatest choreographers, including Agnes de Mille, Ron Field, Bob Fosse, and Michael Kidd. She received a Drama Desk nomination for her role in *Stepping Out*, directed by Tommy Tune. Her film credits include *Whose Life is it Anyway?, Hard to Hold,* and *Romantic Comedy*. On television she has starred in several ongoing series and made many guest appearances. She has received four Lester Horton Awards for her work reconstructing and performing classics of American modern dance. Ms Eilber is also principal arts consultant to the Dana Foundation and a trustee of the Interlochen Center for the Arts. She is married to screenwriter/director John Warren, with whom she has two daughters, Madeline and Eva.

Susan Mclain (Senior Artistic Associate) is currently on the faculty of the department of dance at California State University, Long Beach. A former principal dancer with the Martha Graham Dance Company and Pearl Lang Dance Company, she has also performed with Ballet West, Richard Move, Douglas Nielsen, and Larry Richardson, has danced extensively throughout the world, and can be seen in the *Dance in America* series on public television. She holds a BA in dance education and an MFA from the modern dance department at the University of Utah, where she also served as a faculty member for eight years. Ms McLain has taught at the Alvin Ailey School and the Martha Graham School, as well as various other professional studios and universities. Her choreography can be seen in the repertory of professional companies in the United States. Ms McLain's published articles on Pilates-based research have been presented at several dance and sports medicine conferences. A biographical film, *Susan, A Dancer's Life,* directed by David Viera, has been presented at the New York City Lincoln Center Performing Arts Library Film Series and at the American Dance Festival Film Series in Durham, North Carolina.

Elizabeth Auclair (Principal Dancer), from Massachusetts, received her early dance training with scholarships at the Alvin Ailey School and the Martha Graham School. She has performed with such companies as Alvin Ailey American Dance Theater, City Contemporary Dance Co. (Hong Kong), and the companies of Pearl Lang, Jean Erdman, Sasha Spielvogel, Erica Dankmeyer, Pascal Rioult, and Sandra Kaufmann. Her teaching credits include Lehman College, Marymount Manhattan College, University of Wyoming, CAP 21 Conservatory, Boston Conservatory, Oklahoma Arts Institute, School of Toronto Dance Theater, Alvin Ailey School, and the Martha Graham School, where she also served as Associate Director of the Martha Graham Ensemble. She has assisted in setting the works of Martha Graham on the Het National Ballet, Ballet do Rio de Janeiro and the Boston Conservatory. Ms Auclair joined the Graham Company in 1993.

Tadej Brdnik (Principal Dancer) began his professional dance career in Slovenia. Since moving to New York, he has danced with Coyote Dancers,

Battery Dance Company, Avila/Weeks Dance, White Oak Dance Project, Robert Wilson, and Pick Up Performance Company, as well as in works of Maurice Béjart, Lucinda Childs, Yvonne Rainer, Susan Stroman, Steve Paxton, and Deborah Hay, among others. He has taught extensively in the United States, Slovenia, the UK, and Scandinavia and is on faculty of the Martha Graham School, where he is also the director of Teens@Graham. He is a recipient of the Benetton Dance Award and the Eugene Loring Award and a grant given by the Ministry of Culture of Slovenia. He has been with the Martha Graham Dance Company since 1996.

Katherine Crockett (Principal Dancer) attended Ballet Metropolitan, SUNY Purchase, and the Martha Graham School before joining the Company in 1993. A Soloist in 1994, she became a Principal Dancer in 1996, starring in works of Robert Wilson, Lucinda Childs, and Susan Stroman, in Richard Move's *Achilles Heels* with Mikhail Baryshnikov, and Placido Domingo's *Aida*. Her performance of *Lamentation* was filmed for the BBC and was featured by Vanessa Redgrave in the "Return Festival" in Kosovo. She also performs with Richard Move nationwide in *Martha@*.

Miki Orihara (Principal Dancer) joined the Company in 1987. She has performed with various other prominent companies and choreographers including the Broadway production of *The King and I*, Elisa Monte and Dancers, Jean Erdman, Mariko Sanjo, Jun Kono Dance Troup (Japan), Twyla Tharp, and Robert Wilson. She was a special guest artist for Japan's New National Theater. As an independent artist, Ms Orihara premiered her works in New York and Tokyo. Her teaching credentials include numerous workshops in Japan, Arts International in Moscow with Takako Asakawa, Peridance, the Ailey School, New York University, Florida State University and the New National Theater Ballet School; she also works as an assistant for Yuriko. Ms Orihara also performs with PierGroup and LotusLotus and teaches at the Martha Graham School.

Erica Dankmeyer (Soloist), originally from Northern California, earned her BA in art history at Williams College, where she returns as a guest artist. She joined the Martha Graham Dance Company in 1996 and is on the faculty of the Martha Graham School. She produced the debut season of her own choreography at St. Mark's Church in 2002.

Jennifer Depalo-Rivera (Soloist) returned to the Martha Graham Dance Company after a three-year leave, during which she performed as a principal for Ballet Hispanico. She is also a principal for Buglisi/Foreman Dance. Ms DePalo-Rivera is an honored recipient of the Princess Grace Award for Artistic Excellence and is a certified Gyrotonic® instructor at Studio Riverside.

Catherine Lutton (Dancer) received a BA from the University of California, Berkeley. She was awarded a Coca Cola Scholarship in 2000 to begin training at the Martha Graham School. She performed with the Martha Graham Ensemble and Pearl Lang Dance Theater. She joined the Martha Graham Dance Company in 2002.

Maurizio Nardi (Soloist), a native of Italy, came to New York with a scholarship at the Martha Graham School in 1998, when he joined the Martha Graham Ensemble. He has performed and collaborated with companies in the United States, Europe, and India. He made his first appearance with the Martha Graham Dance Company in 2003.

Blakeley White-McGuire (Soloist) of Louisiana has danced throughout the USA and abroad with such companies as the Metropolitan Opera, Sean Curran Company, Pascal Rioult Dance Theater, and Richard Move. In addition, she has presented her choreography in various theaters and festivals in New York City. Ms White-McGuire has served on the faculties of the Alvin Ailey School and New School University's "The Actors' Studio" and joined the Martha Graham Dance Company in 2002.

David Zurak (Soloist) is a native of Toronto, Canada, where he completed a Bachelor of Electrical Engineering degree and then began dance studies at the National Ballet School and the School of Toronto Dance Theatre. Professional engagements were followed up with scholarship studies at the Merce Cunningham Studio and the Martha Graham School. He is a former member of the Lucinda Childs Dance Company and has appeared with Robert Wilson, Sean Curran, Richard Move, John Kelly and Cie Felix Ruckert. He joined the Martha Graham Dance Company in 2002.

Jacqueline Bulnes (Dancer), from Miami, Florida, graduated with a BFA in dance from the New World School of the Arts. She has danced featured roles in *The Nutcracker, Giselle, Push Comes to Shove* (Tharp) and *Diversion of Angels*. Ms Bulnes has attended the schools of American Ballet Theatre, Martha Graham, and Dance Theatre of Harlem on scholarships and has received both a Merit Award in the "ARTS" competition and the "Dancer of the Year" award from the New World School of the Arts. She also dances with Dance Theatre of Harlem.

Carrie Ellmore-Tallitsch (Dancer) is from Virginia, where she began dancing. She graduated cum laude from the University of Cincinnati College-Conservatory of Music. Ms Ellmore-Tallitsch has danced with Dayton Contemporary Dance's second company, Philadanco, and Pascal Rioult Dance Theatre. This is her fourth season with the Martha Graham Dance Company.

Lloyd Knight (Dancer), was born in England, reared in Miami, and trained at the Miami Conservatory of Ballet. He received his BFA from the New World School of the Arts. Mr Knight worked with Robert Battle and performed leading roles in Jose Limon's *There is a Time*, Merce Cunningham's *Inlets II*, and Donald McKayle's *Rainbow Around my Shoulder*.

David Martinez (Dancer) is originally from Fort Myers, Florida. He received his BFA in dance from the New World School of the Arts, where he studied with Peter London, Elaine Wright-Rourke, and Freddick Bratcher, among others. Since moving to New York, he has danced in the companies of Zvi Gotheiner and David Parsons.

Sadira Smith (Dancer) trained in dance at the Fukuoka Kanako Ballet Studio and with Eiko Rikihisa in Kyushu, Japan. She is a Jacobs Pillow Scholar and has danced with the Paris Opera Ballet, Buglisi/Foreman Dance, the Metropolitan Opera Ballet, and Shen Wei Dance Arts, as well as the Martha Graham Ensemble. Ms Smith holds a BA in East Asian studies and a black belt in Aikido.

Sevin Ceviker (Apprentice) is originally from Istanbul, Turkey, where she started her dancing career in classical ballet. She attended the State Conservatory in Turkey for seven years before moving to New York. She has studied at the Alvin Ailey American Dance School and the Paul Taylor Dance School, and she received her BFA from Marymount Manhattan College with academic excellence in dance performance. Ms Ceviker has been studying at the Martha Graham School on full scholarship since 2003 and joined the Martha Graham Dance Company in 2006.

Jacquelyn Elder (Apprentice) studied dance at the Palm Beach Ballet Conservatory, the Alvin Ailey School, and at the Florida State University with Suzanne Farrell and Anthony Morgan. She received full scholarships from "Florida Bright Futures" and from the Martha Graham School. Ms Elder is a former member of Gus Giordano Jazz Dance Chicago, Darrah Carr Dance, Nina Buisson's Contemporary Move, and the Martha Graham Ensemble. She is also a current and founding member of Lehrer Dance.

Stacey Kaplan (Apprentice) is a native New Yorker who began her career in children's theatre and ballet. She has since worked with Pearl Lang Dance Theatre, Coyote Dancers, RedWall Dance Company, and the Martha Graham Ensemble. Ms Kaplan is also a licensed massage therapist.

Lamichael Leonard, Jr. (Apprentice) was born and raised in Florida. He recently earned his BFA from the New World School of the Arts in Miami. Mr Leonard has worked closely with Donald McKayle, dancing lead in *Rainbow Around My Shoulder*. He has also performed works by Jerri Houlihan, Peter London, and Robert Battle.

Martha Graham Center of Contemporary Dance

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If you or someone you know has ever performed with the Martha Graham Dance Company or attended classes at the Martha Graham School, please send us names, addresses, telephone numbers and approximate dates of membership. We will add you to our alumni mailing list and keep you apprised of alumni events and benefits. Call 212.838.5886 or e-mail info@marthagraham.org.

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128th UMS SEASON 2006|2007

One-Hour Family Performance!
Trinity Irish Dance Company

Mark Howard artistic director
SATURDAY, APRIL 21, 1 PM
Power Center

The Trinity Irish Dance Company dazzles audiences with the hard-driving percussive power, lightening-fast agility, aerial grace, and awe-inspiring precision of its dancers. Aged 18-28, Trinity's dancers undergo years of rigorous training, evident in every perfectly paced spin, leap, and click, making them a lethal powerhouse of speed and sound.

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NATIONAL ENDOWMENT FOR THE ARTS

Martha Graham Dance Company

80th Anniversary Season

Artistic Director Janet Eilber
Executive Director LaRue Allen

Company
Elizabeth Auclair Tadej Brdnik Katherine Crockett
Virginie Mécène* Miki Orihara Fang-Yi Sheu*

Erica Dankmeyer Jennifer DePalo-Rivera
Maurizio Nardi Blakeley White-McGuire David Zurak

Jacqueline Bulnes Carrie Ellmore-Tallitsch
Lloyd Knight Catherine Lutton David Martinez Sadira Smith

Sevin Ceviker Jacquelyn Elder Stacey Kaplan LaMichael Leonard Jr.
**on leave*

Senior Artistic Associate Susan McLain

Family Matinee Program

Saturday Afternoon, October 14, 2006 at 1:00
Power Center • Ann Arbor

Diversion of Angels

Lamentation

Appalachian Spring

This afternoon's performance will take place without an intermission.

Sixth Performance of the 128th Annual Season

16th Annual Dance Series

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

The 06/07 UMS Family Series is sponsored by Toyota Technical Center.

Special thanks to Peter Sparling, Dance Gallery Studio, U-M Department of Dance, Ann Arbor District Library, Susan Filipiak, and Swing City Dance Studio for their participation in this residency.

Media partnership provided by *Metro Times*, WRCJ 90.9 FM, WDET 101.9 FM, and *Detroit Jewish News*.

Master classes and public programs of the Martha Graham Dance Company are supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

Large print programs are available upon request.

Diversion of Angels

Choreography and Costumes by Martha Graham
Music by Norman Dello Joio†
Original lighting by Jean Rosenthal
Adapted by Beverly Emmons
Premiere: August 13, 1948, Palmer Auditorium, New London, CT

Martha Graham once described *Diversion of Angels* as three aspects of love: the couple in white represents mature love in perfect balance; red, erotic love; and yellow, adolescent love. The dance follows no story. Its action takes place in the imaginary garden love creates for itself. The ballet was originally called *Wilderness Stair*.

"It is the place of the Rock and the Ladder, the raven, the blessing, the tempter, the rose. It is the wish of the single-hearted, the undivided; play after the spirit's labor; games, flights, fancies, configurations of the lover's intention; the believed Possibility, at once strenuous and tender; humors of innocence, garlands, evangels, Joy on the wilderness stair; diversion of angels." – Ben Belitt

The Couple in White

CARRIE ELLMORE-TALLITSCH, LAMICHAEL LEONARD JR.

The Couple in Red

JENNIFER DEPALO-RIVERA, DAVID MARTINEZ (10/14 Matinee)
BLAKELEY WHITE MCGUIRE, MAURIZIO NARDI (10/14 Evening)

The Couple in Yellow

ERICA DANKMEYER, TADEJ BRDNIK

JACQUELINE BULNES JACQUELYN ELDER
STACEY KAPLAN LLOYD KNIGHT SADIRA SMITH

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Diversion of Angels (1948)

Diversion of Angels, originally titled *Wilderness Stair*, premiered at the Palmer Auditorium of Connecticut College on August 13, 1948. The title, as well as a set piece designed by Isamu Noguchi suggestive of desert terrain, was discarded after the first performance, and the dance was reconceived as a plotless ballet. *Diversion of Angels* is set to a romantic score by Norman Dello Joio and takes its themes from the infinite aspects of love. The Couple in Red embodies romantic love and "the ecstasy of the contraction"; the Couple in White, mature love; and the Couple in Yellow, a flirtatious and adolescent love.

Martha Graham recalled that when she first saw the work of the modern artist Wassily Kandinsky, she was astonished by his use of color, a bold slash of red across a blue background. She determined to make a dance that would express this. *Diversion of Angels* is that dance, and the Girl in Red, dashing across the stage, is the streak of red paint bisecting the Kandinsky canvas.

Lamentation

Choreography and Costume by Martha Graham
Music by Zoltán Kodály†
Original lighting by Martha Graham
Adapted by Beverly Emmons
Premiere: January 8, 1930, Maxine Elliott's Theatre, New York City

Lamentation is a "dance of sorrows." It is not the sorrow of a specific person, time, or place, but the personification of grief itself.

ELIZABETH AUCLAIR

This presentation of *Lamentation* has been made possible by a gift from Francis Mason in honor of William D. Witter. Additional support was provided by the Harkness Foundation for Dance.

†*Neun Klavierstücke*, Opus 3, Number 2

Lamentation (1930)

Lamentation premiered in New York City on January 8, 1930, at Maxine Elliot's Theater, to music by the Hungarian composer Zoltán Kodály. The dance is performed almost entirely from a seated position, with the dancer encased in a tube of purple jersey. The diagonals and tensions formed by the dancer's body struggling within the material create a moving sculpture, a portrait which presents the very essence of grief. The figure in this dance is neither human nor animal, neither male nor female: it is grief itself.

According to Martha Graham, after one performance of the work she was visited by a woman in the audience who had recently seen her child killed in an accident. Viewing *Lamentation* enabled her to grieve, as she realized that "grief was a dignified and valid emotion and that I could yield to it without shame."

Complete notes on *Appalachian Spring* can be found on page 10 of this program book.

For biographies of Marth Graham, her Company and all of the Company members, please see page 14 in this program book.

Martha Graham Dance Company

80th Anniversary Season

Artistic Director Janet Eilber
Executive Director LaRue Allen

Company
Elizabeth Auclair Tadej Brdnik Katherine Crockett
Virginie Mécène* Miki Orihara Fang-Yi Sheu*

Erica Dankmeyer Jennifer DePalo-Rivera
Maurizio Nardi Blakeley White-McGuire David Zurak

Jacqueline Bulnes Carrie Ellmore-Tallitsch
Lloyd Knight Catherine Lutton David Martinez Sadira Smith

Sevin Ceviker Jacquelyn Elder Stacey Kaplan LaMichael Leonard Jr.
**on leave*

Senior Artistic Associate Susan McLain

Program

Saturday Evening, October 14, 2006 at 8:00
Power Center • Ann Arbor

Errand Into the Maze

PAUSE

Diversion of Angels

INTERMISSION

Appalachian Spring

PAUSE

Sketches from *Chronicle*

Seventh Performance of the 128th Annual Season

16th Annual Dance Series

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

Special thanks to Peter Sparling, Dance Gallery Studio, U-M Department of Dance, Ann Arbor District Library, Susan Filipiak, and Swing City Dance Studio for their participation in this residency.

Media partnership provided by *Metro Times*, WRCJ 90.9 FM, WDET 101.9 FM, and *Detroit Jewish News*.

Thanks to Steven Ball for coordinating tonight's pre-concert music on the Charles Baird Carillon.

Master classes and public programs of the Martha Graham Dance Company are supported in part by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

The Artists employed in this production are members of the American Guild of Musical Artists AFL-CIO.

Large print programs are available upon request.

Errand Into the Maze

Choreography and Costumes by Martha Graham
Music by Gian Carlo Menotti†
Set by Isamu Noguchi
Original lighting by Jean Rosenthal
Adapted by Beverly Emmons
Premiere: February 28, 1947, Ziegfeld Theatre, New York City

There is an errand into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

MIKI ORIHARA TADEJ BRDNIK

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Errand Into the Maze (1947)

Errand Into the Maze premiered in 1947 at the Ziegfield Theater in New York City. With a score by Gian Carlo Menotti, and set design by Isamu Noguchi, the dance was choreographed as a duet for Martha Graham and Mark Ryder. It is loosely derived from the myth of Theseus, who journeys into the labyrinth to confront the Minotaur, a creature who is half man and half beast. In *Errand Into the Maze,* Martha Graham retells the tale from the perspective of Ariadne, who descends into the labyrinth to conquer the Minotaur. Substituting a heroine for the hero of Greek mythology in her dance, Martha Graham created a female protagonist who would confront the beast of fear, not just once, but three times, before finally overpowering him. Noguchi designed a set that consisted of a v-shaped frame, like the crotch of a tree or the pelvic bones of a woman. A long rope curves its way through the performance space and ends at this symbolic doorway. Influenced by the theories of the great psychologist Carl Jung, Martha Graham was exploring the mythological journey into the self in this dance.

Complete notes on *Diversion of Angels* can be found on page 22 of this program book.

Complete notes on *Appalachian Spring* can be found on page 10 of this program book.

Sketches from *Chronicle*

Choreography and Costumes by Martha Graham
Music by Wallingford Riegger†
Original lighting by Jean Rosenthal
Lighting for reconstruction ('Steps in the Street') by David Finley
Lighting for reconstruction ('Spectre–1914', 'Prelude to Action') by Steven L. Shelley
Premiere: December 20, 1936, Guild Theatre, New York City

Chronicle does not attempt to show the actualities of war; rather, by evoking war's images, it sets forth the fateful prelude to war, portrays the devastation of spirit which it leaves in its wake, and suggests an answer. (Original program note)

I. Spectre–1914
Drums— Red Shroud—Lament

JENNIFER DEPALO-RIVERA

II. Steps in the Street
Devastation— Homelessness—Exile

MIKI ORIHARA

JACQUELINE BULNES SEVIN CEVIKER ERICA DANKMEYER JACQUELYN ELDER
CARRIE ELLMORE-TALLITSCH STACEY KAPLAN CATHERINE LUTTON
SADIRA SMITH BLAKELY WHITE-MCGUIRE

III. Prelude to Action
Unity— Pledge to the Future

JENNIFER DEPALO-RIVERA MIKI ORIHARA

JACQUELINE BULNES SEVIN CEVIKER ERICA DANKMEYER JACQUELYN ELDER
CARRIE ELLMORE-TALLITSCH STACEY KAPLAN CATHERINE LUTTON
SADIRA SMITH BLAKELY WHITE-MCGUIRE

'Spectre–1914' researched and reconstructed in 1994 by Terese Capucilli and Carol Fried, from film clips and Barbara Morgan photographs. 'Steps in the Street' reconstructed by Yuriko and Martha Graham, from the Julien Bryan film. 'Prelude to Action' reconstructed by Sophie Maslow, assisted by Terese Capucilli, Carol Fried, and Diane Gray, from film clips and Barbara Morgan photographs.

†Finale from *New Dance*, Opus 18b (for 'Steps in the Street'), used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner. Additional orchestrations by Stanley Sussman.

Sketches from *Chronicle* (1936)

Chronicle premiered at the Guild Theater in New York City on December 20, 1936. The dance was a response to the menace of fascism in Europe; earlier that year, Graham had refused an invitation to take part in the 1936 Olympic Games in Germany, stating: "I would find it impossible to dance in Germany at the present time. So many artists that I know and respect have been persecuted, have been deprived of the right to work for ridiculous and unsatisfactory reasons, that I should consider it impossible to identify myself, by accepting the invitation, with the regime that has made such things possible. In addition, some of my concert group would not be welcomed in Germany" (a reference to the fact that many members of her group were Jewish). According to the original program note, "*Chronicle* does not attempt to show the actualities of war; rather does it, by evoking war's images, set forth the fateful prelude to war, portray the devastation of spirit which it leaves in its wake, and suggest an answer." This is one of the very few dances Martha Graham made which can be said to express explicitly political ideas, but, unlike *Immediate Tragedy* (1937) and *Deep Song* (1937), dances she made in response to the Spanish Civil War, this dance is not a realistic depiction of events. The intent is to universalize the tragedy of war. The original dance, with a score by Wallingford Riegger, was forty minutes in length, divided into three sections: "Dances before Catastrophe – Spectre 1914 and Masque," "Dances after Catastrophe – Steps in the Street and Tragic Holiday," and "Prelude to Action." The Company has reconstructed and now performs "Spectre 1914," "Steps in the Street" and "Prelude to Action."

For biographies of Marth Graham, her Company and all of the Company members, please see page 14 in this program book.

128th UMS SEASON **2006 | 2007**

Piano

Twenty-five-year-old Gilmore Young Artist Award-winner Jonathan Biss makes his UMS debut this fall, while seasoned veteran Murray Perahia returns to the Hill Auditorium stage in the spring for his 11th UMS performance.

Jonathan Biss piano

SATURDAY, NOVEMBER 18, 8 PM
Hill Auditorium

PROGRAM

Beethoven	Sonata No. 27 in e minor, Op. 90 (1814)
Schoenberg	Six Little Pieces, Op. 19 (1911)
Mozart	Sonata in F Major, K. 533 (1788)
Schumann	Fantasy in C, Op. 17 (1836)

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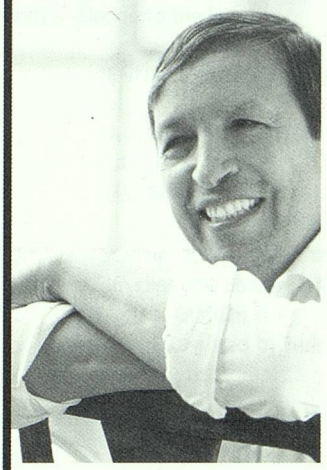

Murray Perahia piano

SATURDAY, MARCH 17, 8 PM
Hill Auditorium

Program to include works by J.S Bach, Beethoven, Schumann, and Chopin.

Supported in part by **Ann and Clayton Wilhite**.
Media Partners **WGTE 91.3 FM** and **Observer & Eccentric Newspapers**.

Florestan Trio

Susan Tomes, *Piano*
Anthony Marwood, *Violin*
Richard Lester, *Cello*

Program

Thursday Evening, October 19, 2006 at 8:00
Rackham Auditorium • Ann Arbor

Wolfgang Amadeus Mozart

Piano Trio in G Major, K. 496
Allegro
Andante
Allegretto

Camille Saint-Saëns

Piano Trio No. 2 in e minor, Op. 92
Allegro non troppo
Allegretto
Andante con moto
Grazioso poco allegro
Allegro

INTERMISSION

Dmitri Shostakovich

Piano Trio No. 2 in e minor, Op. 67
Andante – moderato
Allegro non troppo
Largo
Allegretto

Eighth Performance of the 128th Annual Season

44th Annual Chamber Arts Series

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The Florestan Trio records for Hyperion Records.

Exclusive Management for the Florestan Trio provided by Arts Management Group, Inc., New York, NY.

Large print programs are available upon request.

Piano Trio in G Major, K. 496

Wolfgang Amadeus Mozart
Born January 27, 1756 in Salzburg, Austria
Died December 5, 1791 in Vienna

The earliest works for piano, violin, and cello were, in essence, keyboard sonatas with string accompaniment. The cello would merely duplicate the bass line already present in the left hand of the piano, and the violin would offer little more than some ornamental commentary on the piano melody. Such was the model that Mozart had inherited and cultivated in six sonatas (K.10-15) he published in 1765 at the age of nine. In these pieces the strings are *ad libitum*, which means they could be omitted without damaging the overall structure.

In his five mature trios, written between 1786 and 1788, this is definitely not the case. Though the piano still predominates, the strings make extremely important contributions. Mozart displays the three instruments in ever-changing combinations that represent an entirely new approach to scoring in chamber music. The participants engage in musical conversation; they constantly listen and respond to one another, continue one another's thoughts and raise new ideas at the appropriate moments.

The Trio in G Major is a product of Mozart's "golden years" (to borrow the title of one of H.C. Robbins Landon's books on the composer). It is as rich in ideas and as profound in its emotional world as anything Mozart wrote during that period.

The first movement opens with a lengthy passage for solo piano, before the violin takes over the melody. The cello's important moment doesn't arrive until the central section of the movement, but there it engages in a striking conversation with the piano, taking the opening motif through a surprising series of unusual key changes. After a relatively simple beginning, the second-movement Andante, too, develops a high degree of harmonic complexity, and even contrapuntal activity to an extent not often seen in Mozart. The last movement is a set of six variations on a theme reminiscent of the Gavotte dance. In the minor-key variation (No.4), the mood suddenly becomes tragic as the violin keeps repeating a desolate little melodic fragment against a particularly eloquent lyrical figure in the piano. Back to the major mode, the following variation is slow in tempo but serene in disposition. The final portion of the movement, where one would expect all clouds to be banished, surprisingly revisits the minor mode and reintroduces the dark motives of the fourth variation, before a few energetic closing measures restore the emotional balance.

Piano Trio No. 2 in e minor, Op. 92

Camille Saint-Saëns
Born October 9, 1835 in Paris
Died Decmeber 16, 1921 in Algiers

Musical life in nineteenth-century Paris revolved almost exclusively around opera, and Camille Saint-Saëns wanted to do something about that. This amazing Renaissance man – pianist, organist, composer, conductor, playwright, student of the natural sciences, and more – had certainly made his mark in the world of opera, as his masterpiece *Samson and Delilah* attests. Yet it is probably fair to say that instrumental music was Saint-Saëns's greatest love, and he contributed more to it than any other French composer in the second half of the century.

The second of Saint-Saëns's two piano trios was written in 1892, the same year Samson was given in Paris for the first time. The publisher Durand had long been asking the composer for a trio, and their correspondence reveals that Saint-Saëns found this particular piece harder to write than most of his other works. The composer who liked to boast that he wrote music as easily as apples grew on a tree, now complained about the major effort this project was costing him, and, in one of his letters, exclaimed: "Oh, for the day I'll do the Dance of the Man Who Finished His Trio!"

Not surprisingly, Saint-Saëns's principal models were Germanic; his melodic writing and harmonic idiom owe much to Beethoven and Schumann. Yet he was writing many decades after those masters, and the difference in style is

obvious, even if Saint-Saëns is still dogged by the epithet "conservative" (in part because he had the fortune, or misfortune, of outliving his younger, and much-hated, contemporary, the great innovator Claude Debussy). The main novelty Saint-Saëns introduced was the concept of "symphonic chamber music," which doesn't aim for the intimacy or introspection one would find in Mozart and even Shostakovich, but rather thrives on the visceral joy of mastering, in the case of the present trio, the eight strings and eighty-eight keys of the three instruments in a supremely virtuosic way.

The e-minor trio is in five movements, in the course of which Saint-Saëns pulls out all the stops (he was an organist, after all). The sweeping melody of the first movement is shared by the two string instruments, while the pianist seems to be paraphrasing Tchaikovsky's First Concerto. There are calmer episodes, but the movement is dominated by extreme passions. The parallels with Tchaikovsky continue in the second movement; yet here, Saint-Saëns beat his Russian colleague's Sixth Symphony by one year in writing a "limping waltz" in a measure with five beats, and even did him one better by alternating between two kinds of "fives": a faster 5/8 and a broader 5/4.

In the brief central "Andante," Saint-Saëns pays homage to the spirit of Schumann in a heartfelt intermezzo, followed by a gentle *Ländler*. Then in the finale, the composer flexes his contrapuntal muscles by writing a monumental double fugue, embedded in a movement that exceeds all previous ones in complexity and virtuosity. A brilliant coda in a breakneck tempo closes this ambitious work.

Piano Trio No. 2 in e minor, Op. 67

Dmitri Shostakovich
Born September 25, 1906 in St. Petersburg
Died August 9, 1975 in Moscow

Russian composers had a tradition of commemorating the departed with piano trios: Tchaikovsky wrote his piano trio in memory of Nikolai Rubinstein, Rachmaninoff his *Trio élégiaque* in memory of Tchaikovsky, and Anton Arensky his celebrated trio in memory of the cellist Karl Davydov. Shostakovich might have been thinking about these examples when, upon learning about the death of his best friend Ivan Ivanovich Sollertinsky, he turned his thoughts to this intimate chamber-music genre (to which he contributed only one other work his entire life, a briefer essay dating from his youth). Both Tchaikovsky and Rachmaninoff had written eulogies to teachers and mentor figures who had been significantly older than they. Sollertinsky was only four years Shostakovich's senior, but he nevertheless played the role of a mentor to the composer: a musicologist of an extraordinarily broad knowledge of the repertoire, he introduced his friend to many masterpieces (those of Gustav Mahler in particular), and the two of them had long talks about just about every conceivable subject matter. Sollertinsky died of a heart attack in February 1944, at the age of 42. "I have no words with which to express the pain that racks my entire being," a devastated Shostakovich wrote to their mutual friend Isaak Glikman.

There are sketches for a Shostakovich piano trio from late 1943, but these were not used in the work we know today. The E-minor trio took what for Shostakovich was an unusually long time to write: he spent much of the spring on the first movement alone, completing the other three during the summer, at the retreat of the Union of Soviet Composers in the village of Ivanovo.

Unlike the Tchaikovsky and Rachmaninoff trios, Shostakovich adhered to the classical four-movement layout of the trio (as had Arensky). This allowed the composer to write music that wasn't tragic or elegiac all the way through, but instead paid tribute to Sollertinsky's complex personality under many of its aspects. The trio moves from a sad and mysterious opening to a wild and ferocious scherzo, from there to a lament in the form of a passacaglia, followed by the most famous part of the work, the "Jewish" finale. Joy and pain and inseparable in life; also (as always in Shostakovich), laughter can turn into a bitter grimace any time and without warning.

The cello opens the work with a theme played all in harmonics in an extremely high register. This eerie music, which seems to come from a great distance, later gives way to some angry and powerful outbursts. The second-movement scherzo seems to allude to Sollertinsky's sense of humor and the many happy moments the two friends had shared. The slow passacaglia (set of variations on an unchanging bass line) is somber and mournful, and it is followed without pause by the dance finale. However, this is obviously not a happy ending. Much of the musical material is distorted klezmer (Jewish folk music), where the cheerful rhythms are combined with painful dissonant intervals in the melody. It is no coincidence that Shostakovich started to be drawn to Jewish music during the years of World War II and the Holocaust. One of his favorite composition students, Veniamin Fleishman, had died in 1941 during the siege of Leningrad. Shostakovich was so fond of Fleishman that he decided to complete the unfinished opera his student had left behind, *Rothschild's Violin*, after a short story by Chekhov. The memory of Fleishman probably played an important role in the shaping of the finale, in which the Jewish dance melodies sometimes take on a positively tragic tone. In addition, reminiscences of the earlier movements make the emotional content of the work even more ambivalent, and nothing seems to be resolved when the trio ends with a few broken chords and other isolated musical gestures.

Shostakovich himself played the piano part when the trio received its world premiere in Leningrad on November 14, 1944. His colleagues were Dmitri Zyganov (violin) and Sergei Shirinsky (cello), the composer's close friends from the Beethoven Quartet.

Program notes by Peter Laki.

The **Florestan Trio** defines great chamber music playing.' (*San Francisco Chronicle*). In honoring the Florestan Trio with its award for chamber music in 2000, the Royal Philharmonic Society recognized the achievements of the Trio in a repertoire in which long-standing, dedicated ensembles have always been rare. The Florestan Trio has now pursued this path for a decade, and listeners all over the world express their appreciation of the Trio's devotion to a field of music which they believe deserves wholehearted commitment.

The Trio's recordings on Hyperion have received outstanding reviews. All their discs have been nominated for Gramophone Awards, and are recommended choices in major collectors' guides. Their disc of the first two trios by Schumann won a 1999 *Gramophone* Award and a host of other accolades. Their CD of French piano trios is one of Hyperion's best-sellers in the chamber music field, and their two discs of Schubert captured several critics' votes as the best versions now available. In 2005 they were short-listed for two awards; BBC Radio Three's Listeners' Award, and a *Gramophone* Award for chamber music. Their latest discs, of trios by Mendelssohn and Saint-Saëns, have garnered extraordinary praise in the past few months.

They celebrated their tenth anniversary season with the completion of their Beethoven recording cycle for Hyperion and with three sold-out performances of the Beethoven Trios in London's Wigmore Hall. The recordings have been highly acclaimed: 'Perhaps the finest contemporary exponents of this repertoire performing on modern instruments today.' (*Sunday Times*) 'Everything about this release is distinguished' (*Fanfare*, USA). Their latest disc, of Mendelssohn piano trios, has been rapturously received: 'The Florestan were born to play these works' (*Times*).

The Trio are popular visitors at major European venues such as the Concertgebouw in Amsterdam, the Brussels Conservatoire, De Singel in Antwerp, and the Vienna Konzerthaus. This season, they will tour in Italy, in Sweden and in Germany. Past tours have taken them to South

Florestan Trio

America, Israel, Australia, New Zealand and Japan. They have twice toured the USA to great acclaim, and return for another major tour in October 2006. They have had works specially composed for them by Judith Weir, Peteris Vasks, Sally Beamish, John Casken, Rudi Martinus van Dijk and Dmitri Smirnoff.

A focal point of the Trio's year is its own festival in Peasmarsh, East Sussex. Each June they present four days of concerts centered on the Trio, but also welcoming guest artists of international stature. Perhaps uniquely, they each appear during the festival as concerto soloists with orchestras such as the Academy of St Martins in the Fields. The Trio has founded a charitable company, The Florestan Trust, which aims to develop public awareness and knowledge of music through the presentation of concerts, educational work, and the commissioning of new works. Visit the trio's website at www.florestantrio.com

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The Kirov Orchestra of the Mariinsky Theater

Valery Gergiev, *Music Director and Conductor*

Program

Friday Evening, October 20, 2006 at 8:00
Hill Auditorium • Ann Arbor

Dmitri Shostakovich

Symphony No. 11 in g minor, Op. 103 "The Year 1905"
The Palace Square (Adagio)
The Ninth of January (Allegro – Adagio – Allegro – Adagio)
In Memoriam (Adagio)
The Tocsin (Allegro non troppo – Allegro – Adagio – Moderato – Adagio – Allegro)

INTERMISSION

Shostakovich

Symphony No. 6 in b minor, Op. 54
Largo
Allegro
Presto

Ninth Performance of the 128th Annual Season

128th Annual Choral Union Series

Support for the Shostakovich Centennial Festival Weekend is provided by the Maxine and Stuart Frankel Foundation and the Kaydon Corporation.

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Thanks to Kenneth Kiesler, Professor of Conducting and Director of Orchestras, U-M School of Music, Theatre and Dance, for speaking at Friday evening's Prelude Dinner.

Thanks to Marysia Ostafin, Zvi Gitelman, and the U-M Center for Russian and East European Studies for their participation in this residency.

Thanks to Tom Thompson of Tom Thompson Flowers, Ann Arbor, for his generous contribution of floral art which is displayed in the Main Floor lobby.

Large print programs are available upon request.

DISCUSSIONS OF SHOSTAKOVICH and his music have always revolved around politics. The Soviets used to maintain that the composer was loyal to the regime, while more recent literature suggests that he was deeply disillusioned with Communism. Yet if we ask whether Shostakovich was for or against the regime, we also must ask the opposite question: was the regime for or against Shostakovich? Surely, the Party's treatment of the country's greatest composer, with a seesaw of denunciations and rehabilitations, severe criticism and highest honors, is no less ambiguous than Shostakovich's own highly contradictory attitudes toward Communism.

Eleven years old at the time of the October Revolution, Shostakovich spent his entire adult life under the Soviet regime, which was the only political reality he had ever experienced first-hand. In the early years of the regime, it was easy to be swept up in the euphoria of building a new society the world had never seen before, and many were prepared to bear economic hardship as a necessary price to pay for a brighter future. In the late 1930s, as Stalin's political terror reached unbelievable levels of atrocity, it became more and more difficult to maintain that original belief in the building of a better world. Yet right until the collapse of communism in the late 1980s, it remained a much-debated question throughout Eastern Europe whether Communism was essentially a good idea gone awry, or a concept fundamentally flawed from the start.

In his magnificent series of fifteen symphonies, Shostakovich grappled with these difficult issues; however, none of that would matter today, after the collapse of the Soviet Union, had he not expressed those issues in music written in an unmistakably individual, powerful style, with a mastery of the form that made him just about the only worthy heir of Gustav Mahler in the 20th-century history of the genre. The Shostakovich symphonies continue to provoke intense emotions; their message has lost none of its force or its timeliness. They stand as monuments to the difficult times in which they were written—but they can only do so because they are great pieces of music. It seems time to begin to look beyond the immediate political circumstances under which it was born (without forgetting them) and consider music on its own terms. When we are ready for that change, Shostakovich reception, in the second century of the composer's immortality, will have entered a new phase.

Symphony No. 11 ("The Year 1905") in g minor, Op. 103 (1957)

The question to ask about Shostakovich's Symphony No. 11 — a work that bears its political program in its title — is not whether it is an homage to officialdom or a work with a hidden dissident message. It has been called both, allowing the symphony to be exploited by exponents of both pro- and anti-Soviet political agendas. The real questions are how Shostakovich treated his ostensible theme, the Russian Revolution of 1905, and what elements in the music have called, again and again, for an interpretation along political lines. Before examining these questions, however, it might be helpful to summarize the events of the year 1905 (the year before Shostakovich was born).

On January 9, 1905, (according to the old style; January 22 by the Gregorian calendar) a peaceful demonstration of workers and peasants, led by Father Gapon, appeared in front of the Winter Palace, the Czar's residence in St. Petersburg. They wished to hand Nicholas II a petition, asking the monarch for help to alleviate their economic conditions, which had become unbearable. The Czar's guards began to shoot at the crowd, killing hundreds of people. The event, which became known as "Bloody Sunday," set off widespread strikes and protests all over the country (including the mutiny aboard the battleship Potemkin [pronounced "Potyomkin"], which is immortalized in Sergei Eisenstein's 1925 film *Battleship Potemkin*). The massive unrests led to a certain liberalization in Czarist rule, bringing the empire closer to a

constitutional monarchy for the last decade of its existence.

The events of 1905 were widely regarded as a prelude to the two revolutions of 1917 (February and October), the first of which put an end to the Czarist regime and the second brought the Bolsheviks to power. For this reason, writing a symphony about the 1905 revolution may seem to have been a politically expedient thing to do. But the truth is that the brutality of the Bloody Sunday shootings must arouse the deepest revulsion in every sensitive human being, and the program of the symphony expresses not merely Communist self-righteousness but a belief in human dignity in general. Some writers have alleged that, while Shostakovich was ostensibly concerned with the events of 1905, what he was really thinking about was the Hungarian Revolution of 1956, crushed by Soviet tanks shortly before the symphony was written. The composer himself was heard to comment on the fact that he wrote the Eleventh in the aftermath of the Budapest uprising. But why limit the music's message by narrowly and exclusively linking it to one political event or another? To my mind, this music is a denunciation of all tyrants, and a requiem for victims of injustice everywhere.

In this symphony, Shostakovich took special pains to make sure his message was clear to every listener. He adapted many of the symphony's principal themes from songs of the workers' movement — songs that every resident of the Soviet Union learned to sing in school, as well as from his own work for mixed chorus, *Ten Songs of Nineteenth-Century Revolutionary Poets*, Op. 88 (1951). He then wove these themes together in a complex tapestry, having them undergo substantial transformations and return, sometimes in their original form and sometimes with important changes, in the course of the symphony's four movements (played without pause).

The song themes Shostakovich used, either in their original form or modified, include the following, in the order of their first appearance:

1. *Listen*, a prisoner's song ("Like an act of betrayal, like a tyrant's conscience, the night is dark").

2. *The Prisoner* is another prisoner's song (". . . but the walls of the prison are strong, fastened at the gate by two iron locks").

3. *Worker's Funeral March* ("You fell a victim in the fateful battle, with selfless love for the people . . .).

4. *Hail the Free World of Liberty*

5. *Rage, Tyrants* ("Rage, tyrants, mock at us, . . . although our bodies are trampled, we are stronger in spirit — shame, shame, shame to you, tyrants!").

6. *Varshavianka* ("Hostile whirlwinds swirl around us. . . We have entered into fateful battle with our enemies, our destinies are still unknown").

7. *Bright Lights*: A quote from the then-popular Soviet operetta by Georgi Sviridov, combined with the famous revolutionary march, *Boldly, Comrades, Keep Step*.

The two themes from Shostakovich's own revolutionary choruses are:

8. *Oh, Czar, our little father*

9. *Bare Your Heads on this sorrowful day*

With these characteristic building blocks, Shostakovich created what often resembles a veritable opera without words. It portrays not just emotions and musical characters but definite places and actions. (It is no coincidence that the symphony was later choreographed with great success in Russia.) The eerie opening where a slow-moving melody is played in five simultaneous octaves by the muted strings, is a striking depiction of the motionless Palace Square on an ice-cold January day. This frozen image will return several times as a powerful contrast to the intense drama unfolding in the second movement. The contrast between motion and immobility is one of Shostakovich's main dramatic strategies in this work: the delirious activity in the second and fourth movements is offset by the calm, yet extremely tense, music in the first and third.

The slow first movement ("The Palace Square") sets the stage for the drama, with the glacial string theme, a trumpet call that turns into a wail, a hint at the Orthodox response "Lord have mercy on us," and the two prison songs (Nos. 1-2). It

clearly represents "silence before a storm," and the storm indeed breaks out in the second movement ("The Ninth of January"). Against an agitated accompaniment in the lower strings, we hear the first of the two self-quotes 8), a melody usually described as Mussorgskyan, first softly and then gradually rising in volume until a full orchestral fortissimo is reached. During a momentary respite, No. 9 is heard briefly, played by the first trumpet, but then No. 8 returns, building to an even more powerful climax than the first time. All of this is, however, only a prelude to what follows. After a brief recall of the "frozen" opening of "The Palace Square," the most violent section of the symphony begins: a ferocious fugue, started by cellos and basses, and rapidly escalating into what must be seen as a graphic depiction of sheer horror — the entire orchestra pounding on a single rhythm of equal triplet notes, at top volume and (for most instruments) in a high register. This is certainly the moment where the Czarist guards open fire. The first-movement image of the empty Palace Square now returns (complete with string theme, trumpet fanfare, the song *Listen* and the timpani motto).

The Russian title of the third movement, "Vechnaia pamiat" (*"Eternal Memory"*), alludes to a funeral chant of the Orthodox church. But its actual melodic basis is the *Worker's Funeral March* (No. 3), played by the violas to the sparsest of accompaniments. A second, less subdued section develops No. 4 and leads to an impassioned passage where the entire orchestra shrieks out the *Bare your heads* theme (No. 9) in what seems a flashback of the past atrocities, and the violins take over the timpani motto in great anguish and agitation. No. 3 returns and the mood becomes calmer, but soon we hear the "tocsin" (the alarm bells) with a new call to battle. The relentless march rhythms of No. 5 and No. 6 grow more and more furious until, finally, they are swept aside by another memory of the horrors and a recall of No. 8, the plea to the Czar, played with great fervor by the full orchestra. The glacial string music of the first movement returns, complemented by a long english horn solo based on No. 9, before the final upsurge that, with its musical material taken from the second movement, seems to suggest that the struggle is not over.

It is hardly the optimistic conclusion that one would associate with a piece celebrating Soviet political ideas. Then again, according to Soviet history books, the 1905 revolution had been unsuccessful because it failed to overthrow the Czar. That historic moment was not to arrive until 1917, and it was perhaps inevitable that Shostakovich should devote his next symphony, No. 12 (1961), to the Great Socialist October Revolution, as it used to be called. The finale of that work, "The Dawn of Humanity," delivered the triumphant ending everyone had been waiting for.

In the Eleventh, Shostakovich created a large-scale symphony on an official theme, using plenty of songs officially sanctioned by the regime. (It was enough to make some people comment at the premiere: Shostakovich had "sold himself down the river.") But there were enough disturbing overtones in the work for others to perceive a hidden underground meaning. According to one report, Shostakovich's son Maxim, 19 at the time of the premiere, whispered into his father's ear during the dress rehearsal: "Papa, what if they hang you for this?" And the great Russian poet, Anna Akhmatova, said, when asked what she thought of all those revolutionary quotations: "[They] were like white birds flying against a terrible black sky." However we might interpret the work, it is clear that Shostakovich created neither a mere Communist propaganda piece nor a coded anti-Communist tract but a complex, dark score of exceptional dramatic power.

[1] Shostakovich derived this theme from his own initials and their corresponding musical notes written in German: **D—E-flat—C—B** corresponding to ***D***imitri ***SCH***ostakowitsch (Schostakowitsch is the German transliteration of his name).

Symphony No. 6 in b minor, Op. 54 (1939)

With his Fifth Symphony (1937), Shostakovich had scored a major success and confirmed his position as the leading young composer in the Soviet Union. Everything he wrote from then on was greeted as an important artistic event—which did not necessarily preclude criticism, sometimes even harsh criticism. His next symphony immediately provoked controversy, because

it quite ostensibly failed to follow the course Shostakovich had set in his acclaimed earlier work; and it has continued to give headaches to critics and commentators over the years. Indeed, what kind of overall structure emerges from a three-movement composition starting with a serious and gloomy Largo of considerable proportions, brushed aside by two fast movements that purport to offer sheer fun and little else?

Indeed, the Sixth Symphony definitely forgoes unity in the customary sense of the world. There is no trace of "organicism," that model of coherence often found in classical art where everything grows out of a single fundamental idea. The two halves of the symphony effectively negate one another, like two statements that cannot both be true at the same time. Yet, since music is not "true" or "false" as statements are, one meaning of this unusual structure may well be in the very clash of two musically exclusive worlds, and we cannot know (nor is it relevant) which one is more "real" or "valid" than the other. This clash, moreover, may be felt not only between the first movement and the last two, but within the last two movements as well. The scherzo and the finale, while strongly contrasting with the Largo, are not without their own darker moments, as we shall see shortly.

The year 1939, in which the symphony was written, was itself full of irreconcilable contradictions. This was the year Stalin and Hitler concluded their non-aggression pact that soon led to the outbreak of World War II and the invasion of Poland from both sides. In the Soviet Union, amidst much official talk about the glorious new society created by the Communist state, Stalin was in fact decimating the population of his own country, executing untold millions, including some of the best military and artistic talent in the Soviet Union. Among the victims were such close personal friends of Shostakovich as Marshal Mikhail Tukhachevsky, a senior Army officer (memorialized in the slow movement of the Fifth Symphony), and Vsevolod Meyerhold, the great stage director. No one could even mention these atrocities without risking their own life. About the only stance an artist could take in the face of such horror was that of the *Yurodivy*, the holy fool known from Mussorgsky's opera *Boris Godunov*. Laughter and tears, mockery and truth, comedy and tragedy were inseparable in the words of a *yurodivy*, who was clown, jester, and prophet all at once, often saying one thing and meaning the opposite. Solomon Volkov has shown in several of his writings that Shostakovich, at least occasionally, assumed the voice of a *yurodivy* and was recognized as such by at least part of his audience.

Seen in this light, the ambivalence of the Sixth Symphony takes on an entirely new meaning. The opening, a broad melody that at first has no accompanying harmonies at all, has a strong Russian flavor, and sounds like a personal plea. It is soon answered by a second theme, no less doleful than the first; it has been described as "Bachian" on account of its prominent leap of a diminished fifth, an interval favored in Baroque music. This theme is presented in turn by violins, a group of low-pitched instruments (bass clarinet, bassoon, contra-bassoon, double bass), and immediately followed by the highest one, the piccolo. The two themes are then combined, as the tension grows and finally explodes when the brass instruments make their powerful entrance.

A hesitant new theme, played by the english horn, introduces a new section. Aside from a single brief *tutti* outburst, the rest of the movement is pure chamber music, as are so many passages in Shostakovich's symphonies. One instrument or instrumental group after another "speaks up" in this intimate communal lament, at the center of which stands a remarkable flute cadenza that makes time stand still for a moment. A return of the first theme, accompanied by dark, warm harmonies, leads to a subdued and mournful coda.

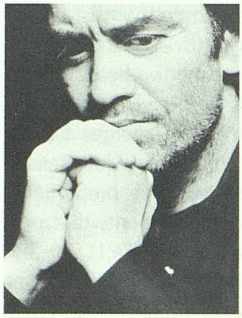
In the second-movement Allegro, the fun begins with a gleeful and virtuosic solo of the E-flat clarinet, often cast as one of the orchestra's humorists. The Scherzo from Mahler's Second Symphony, based on the song "St. Anthony of Padua's Sermon to the Fishes," must not have been far from Shostakovich's mind when he composed his music. The gently rollicking sixteenth-notes in 3/8 time then become more and more insistent: a *fortissimo* passage, dominated by an agitated trumpet fanfare, comes close to destroying the scherzo mood. But the clouds disappear as fast

as they came, and the initial music returns, with flute and piccolo now taking the place of the E-flat clarinet. A second dark episode follows, even more menacing than the first. The rhythm becomes more irregular, and the sound colors more sinister. But once again, the crisis passes, and – after a timpani solo serving as transition – the scherzo returns once more, with the addition of a new, extended solo for piccolo. However, the memory of the dramatic episodes continues to linger under the surface right to the end of the movement.

The last-movement "Presto" begins as "light cavalry," with a string of humorous themes that suggest unbridled good spirits. But again, the music becomes quite dramatic towards the middle of the movement. There is even a bassoon solo in the minor mode that for a fleeting moment evokes the *Largo*. Shortly thereafter, a violin solo brings back the cheerful mood as a regular recapitulation section begins. From here on, there is no stopping the boisterous fun, but it is for each individual listener to tell if Shostakovich is really letting his hair down or is making a sarcastic statement. Is it uninhibited laughter of a *yurodivy*'s bitter grin? It is probably both at the same time. In the words of music critic Paul Griffiths, it is the "ambivalence of enforced statement (joy, progess, affirmation...) and dissident subtext (i.e. 'Don't you believe it')." Griffiths calls this ambiguity "a particularly Russian quality—Stalin's great gift to musical history." This goes a long way towatds explaining the unusual features of Shostakovich's Sixth Symphony which, it seems, expresses the troubled times of its genesis even in its structural layout.

Program notes by Peter Laki.

Valery Gergiev's inspired leadership as Artistic and General Director of the Mariinsky Theatre has brought universal acclaim to this legendary institution. Together with the Kirov Opera, Ballet and Orchestra, Maestro Gergiev has toured in forty-five countries including extensive tours throughout North America, South America, Europe, China, Japan, Australia, Turkey, Jordan and Israel.



Maestro Gergiev is currently Principal Conductor of the Rotterdam Philharmonic, Principal Guest Conductor of the Metropolitan Opera and, beginning in January 2007, Principal Conductor of the London Symphony Orchestra. He is Founder and Artistic Director of the Gergiev Rotterdam Festival; the Mikkeli International Festival, the Moscow Easter Festival and the *Stars of the White Nights Festival* in St. Petersburg, Russia.

Born in Moscow to Ossetian parents, Maestro Gergiev studied conducting with Ilya Musin at the Leningrad Conservatory. At age 24, he was the winner of the Herbert von Karajan Conductors' Competition in Berlin. He made his Kirov Opera debut one year later in 1978 conducting Prokofiev's *War and Peace* and was appointed Artistic Director and Principal Conductor in 1988. In 2003 he celebrated his 25th anniversary with the Mariinsky Theatre, planned and led a considerable portion of St. Petersburg's 300th anniversary celebration, conducted the globally televised anniversary gala attended by fifty heads of state, and opened the Carnegie Hall season with the Kirov Orchestra, the first Russian conductor to do so since Tchaikovsky conducted the first-ever concert in Carnegie Hall.

Maestro Gergiev is the recipient of the Dmitri Shostakovich Award, the Golden Mask Award, the People's Artist of Russia, and the World Economic Forum's Crystal Award. He is also the 2006 winner of the Karajan Prize (Germany) and the Polar Prize (Sweden) for outstanding international performance and leadership.

He has recorded exclusively for Decca (Universal Classics), but appears also on Philips and DG labels. His vast discography includes many Russian operas (introduced to international audiences by his initiative), a cycle of Shostakovich "War Symphonies" (Nos.4-9), and Tchaikovsky's Fourth, Fifth and Sixth Symphonies with the Vienna Philharmonic among many others.

The Kirov Orchestra of the Mariinsky Theatre enjoys a long and distinguished history as one of the oldest musical institutions in Russia. Founded in the 18th century during the reign of Peter the Great, it was known before the Revolution as the Russian Imperial Opera Orchestra. Housed in St Petersburg's famed Mariinsky Theatre since 1860 (named in honour of Maria, wife of Emperor Alexander II), the Orchestra entered its true "golden age" in the second half of the 19th century under the musical direction of Eduard Napravnik (1839-1916). Napravnik single-handedly ruled the Imperial Theatre for more than half a century (from 1863-1916) and under his leadership, the Mariinsky Orchestra was recognised as one of the finest in Europe. He also trained a generation of outstanding conductors, developing what came to be known as "the Russian school of conducting."

The Mariinsky Theatre was also the birthplace of numerous operas and ballets which are regarded as masterpieces of the 19th and 20th centuries. World premiere performances include Glinka's *A Life for the Tsar* and *Ruslan and Lyudmila*, Borodin's *Prince Igor*, Musorgsky's *Boris Godunov* and *Khovanshchina*, Rimsky-Korsakov's *The Maid of Pskov*, *The Snow Maiden* and *The Legend of the Invisible City of Kitezh and the Maiden Fevronia*, Tchaikovsky's *The Queen of Spades*, *Iolanta*, *Swan Lake*, *The Nutcracker* and *The Sleeping Beauty* and Prokofiev's *Betrothal in a Monastery* (*The Duenna*), as well as operas by Shostakovich and ballets by Khachaturian.

Pyotr Ilyich Tchaikovsky was closely associated with the Mariinsky Theatre, not only conducting the Orchestra but also premiering his Fifth Symphony here, the *Hamlet* fantasy overture and the Sixth Symphony. Sergei Rachmaninov conducted the Orchestra on numerous occasions, including premieres of his *Spring Cantata* and the symphonic poem *The Bells*. The Orchestra also premiered music by the young Igor Stravinsky, such as his *Scherzo Fantastique* and the ballet *The Firebird*.

Throughout its history, the Mariinsky Theatre has presented works by Europe's leading opera composers. In 1862, Verdi's *La forza del destino* was given its world premiere at the Theatre in the presence of the composer. Wagner came to the Mariinsky Theatre, where his operas were frequently performed from the 19th century to the beginning of the 20th century, including the first Russian performances of the complete *Ring* cycle, *Tristan und Isolde*, *Die Meistersinger* and *Parsifal*. The *Ring* cycle was conducted by Hans Richter, who was the first to conduct the complete *Ring* in Bayreuth and at Covent Garden.

By 1917 the Orchestra's name had changed to the Royal Imperial Theatre Orchestra, and it was regarded as St Petersburg's leading symphony orchestra. Its repertoire – operatic and orchestral – has traditionally included not only music by Russian composers, but also of European composers. Numerous internationally famed musicians have conducted the Orchestra, among them Hans von Bulow, Felix Mottl, Felix Weingartner, Alexander von Zemlinsky, Otto Nikisch, Willem Mengelberg, Otto Klemperer, Bruno Walter and Erich Kleiber.

Renamed the Kirov Opera during the Soviet era, the Orchestra continued to maintain its high artistic standards under the leadership of Yevgeny Mravinsky and Yuri Temirkanov. In 1988, Valery Gergiev was appointed Artistic Director of the Opera Company and in 1996 the Russian Government named him Artistic and General Director of the Mariinsky Theatre. Soon after the city of Leningrad was renamed St Petersburg, the Kirov Theatre reverted to its original title of the Mariinsky Theatre, home to the Kirov Opera, the Kirov Ballet and the Kirov Orchestra.

In the 2004-2005 season, Valery Gergiev initiated a world-wide series of charity concerts entitled *Beslan. Music for Life*. Under the Maestro's direction, concerts were held in New York, Paris, London, Tokyo, Rome and Moscow. In March and April 2005 Valery Gergiev conducted the Mariinsky Orchestra on a tour of the USA. The orchestra visited seventeen cities giving twenty concerts, three of which took place at Carnegie Hall, the largest concert venue in the USA. As part of touring programs in 2005 the Mariinsky Orchestra took part in international music festivals in Salzburg, Mikkeli, Istanbul, Baden-Baden and Stockholm.

This season, the Orchestra returns to New York and Ann Arbor in October for the Shostakovich Centennial Celebration.

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The Kirov Orchestra of the Mariinsky Theater

Valery Gergiev, *Music Director and Conductor*

Olga Sergeyeva, *Soprano*
Gennady Bezzubenkov, *Bass*

Program

Saturday Evening, October 21, 2006 at 8:00
Hill Auditorium • Ann Arbor

Dmitri Shostakovich

Symphony No. 12 in in d minor, Op. 112
"The Year 1917 – In Memory of Lenin"
Revolutionary Petrograd (Allegro moderato)
Razliv (Adagio)
Aurora (Allegro)
The Dawn of Humanity (L'istesso tempo)

INTERMISSION

Shostakovich

Symphony No. 14, Op. 135

De profundis (Bass)
Malagueña (Soprano)
Loreley (Soprano and Bass)
Le Suicidé (Soprano)
Les Attentives I (Soprano)
Les Attentives II (Soprano and Bass)
À la Santé (Bass)
Réponse des cosaques zaporogues au sultan de Constantinople (Bass)
O Delvig, Delvig! (Bass)
Der Tod des Dichters (Soprano)
Schluß-Stück (Soprano and Bass)

MS. SERGEYEVA AND MR. BEZZUBENKOV

10th Performance of the 128th Annual Season

128th Annual Choral Union Series

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Valery Gergiev and the Kirov Orchestra record for Universal.

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Large print programs are available upon request.

Symphony No.12 in d minor, Op.112
(1961)

The Twelfth is a direct sequel to the Eleventh: after commemorating the 1905 revolution, Shostakovich moved on to the second revolutionary year of 1917 whose significance was, of course, even greater, since it had brought the Bolsheviks to power. It was not exactly a "commission" but rather, as Laurel E. Fay puts it in her Shostakovich biography, an "expectation" that the composer should write a major work devoted to the October Revolution and its leader, V.I. Lenin. Shostakovich announced his "plan" to write such a work as early as 1959 (intending, he said, to complete it by April 1960, the 90th anniversary of Lenin's birth). In the event, it took Shostakovich much longer to complete the work—a delay due in part to illness, but in part, probably, to some hesitations as to the form the new work should take. (The synopsis Shostakovich offered in October 1960 is strongly at variance with the work as we know it.)

With the Twelfth Symphony, which was finally premiered during the 22nd Congress of the Soviet Communist Party on October 1, 1961, Shostakovich wrote one of the most openly "official" works of his entire career. In the Soviet Union, the subject of Lenin and the October revolution was as close to being "sacred" as anything could be in that violently anti-religious world. By commemorating the "ten days that shook the world" (to quote the title of the once-famous book by American journalist John Reed), Shostakovich addressed the very core of what life in the Soviet Union was all about. For this reason, the Twelfth is not simply a piece of political propaganda or an apology for the regime: it is more than that, a musical illustration of the country's genesis story and an acknowledgment of what was, for better of worse, the national and political identity of some 200 million people—as well as a political reality that few at the time thought would ever change.

Shostakovich may have been deeply torn with regard to the Communist regime, yet the events of October were indelibly in his blood. He lived through the revolution as a six-year-old child, and whether or not he actually saw Lenin arriving at the St. Petersburg train station in April 1917 (a legend of many years, recently demolished), there is no question that he was marked for life by the events and their aftermath. For the tenth anniversary of the revolution, he wrote his Second Symphony, one of his most "revolutionary," avant-garde works, and in the late 1930s he was again contemplating a "Lenin" symphony (or at least made statements to that effect). And there is no doubt that he felt the need, if not an urge, to treat this subject in music, even more than once.

A true program symphony, the Twelfth opens with "Revolutionary Petrograd" illustrating the political crisis that made the revolution inevitable—according to the Bolshevik analysis. Shostakovich went out of his way to speak as plainly as possible: the opening, an unaccompanied tune played by cellos and basses with a distinct Russian flavor, is clearly the "voice of the people" no longer willing to put up with oppression. This melody keeps growing in intensity as it is gradually taken over by the entire orchestra—the revolution is gathering momentum. A second theme, also introduced by the low strings, adds a second stream to the musical flow; the two themes together make the movement progress toward its conclusion.

The four movements of this symphony are played without pause, and are moreover connected by special bridge passages. Thus, from the streets of the capital we move to Razliv, Lenin's hideout in the country, represented by music of a frozen, somber quality. In the third movement we hear the signal of the famous battleship Aurora, whose cannons fired their historic shots at the Winter Palace, the Czar's residence. Here Shostakovich offers another of his monumental orchestral crescendos, leading into the finale, titled "The Dawn of Humanity." This concluding movement held up the symphony's completion for many months, for the occasion demanded noisy jubilation, yet in the second half of the 20th century you couldn't simply write another *1812* overture. Yet Shostakovich managed to do what the occasion called for, rendering unto Caesar what was Caesar's.

Two weeks before the premiere of the Twelfth Symphony, the *Literaturnaya Gazeta* published the poem *Babi Yar* by Yevgeni Yevtushenko, in which a young Russian poet, living in an openly anti-Semitic society, dared to raised his voice in memory of the Jewish victims of the Holocaust. Shostakovich immediately set the poem to music, and "Babi Yar" became the first movement of his Symphony No.13. The new work was as far removed from the officially sanctioned world of No.12 as possible and, in fact, came dangerously close to being banned. One of the hardest things to understand about Shostakovich was how he could move so abruptly between musical and political extremes. The answer lies in the cruelty of the era he was fated to live in which literally forced people to adopt a dual consciousness. (The Hungarian writer Ferenc Karinthy wrote a play about this, pointedly titled *Schizophrenia*.) To our great fortune, that era only survives today in the art it had generated, sometimes in spite of itself.

Symphony No. 14, Op. 135 (1969)

Shostakovich's health began seriously to deteriorate during the 1960s. His mobility was more and more severely compromised, and he was plagued by a serious heart condition. During of his stays at the hospital, he started work on what would become his Fourteenth Symphony. Due to a flu epidemic, the hospital was under quarantine and not even close friends and family were allowed to visit, leaving the composer alone to grapple with the terrifying thought of death and dying.

In choosing the medium of a song cycle, he claimed such ancestors as Mussorgsky's *Songs and Dances of Death* (which he had orchestrated in 1962), and Mahler's *Song of the Earth*, an obvious model in the scoring for two solo singers, one male and one female. Both Mussorgsky and Mahler had relied on a single source in their cycles (the poems of Count Arseni Golenishchev-Kutuzov, and Hans Bethge's collection of Chinese poems, respectively). Shostakovich, for his part, compiled the texts for his 11-movement composition from four different poets of four different nationalities (he set all the texts in Russian translation). In this, he followed the example of Benjamin Britten, who became a close friend in the 1960s, and whose *Spring Symphony* for soloists, chorus and orchestra had likewise drawn on the works of several poets. In its subject matter, of course, Shostakovich's Fourteenth is the complete antithesis of the Britten work. Nevertheless, recent scholarship has found a number of subtle stylistic links between the musical styles of Britten and Shostakovich — and it is surely no coincidence that the Russian composer dedicated his work to his English colleague.

Shostakovich treated the topic of death in a truly encyclopedic fashion, and although it seems that the focus is on different solitary individuals facing their mortality, politics are never far from the surface, since so many of the songs have to do with violent death on the battlefield or at the hands of tyrants. One would think that Federico Garcia Lorca (1898-1936), Guillaume Apollinaire (1880-1918), Wilhelm Küchelbecker (1797-1846) and Rainer Maria Rilke (1875-1926) make an unlikely quartet of poets. Yet all four lived in times of war, and their lives were directly affected by the political and military upheavals. Garcia Lorca, the great Spanish poet and dramatist, was shot by Franco's soldiers during the Spanish Civil War. Apollinaire, a poet of Italian-Polish parentage who became one of the giants of French literature, died of the Spanish influenza as he was recovering from a head wound received during World War I. Küchelbecker, a Russian poet in spite of his German name, was sentenced to death for attempting to assassinate the Czar's brother during the Decembrist revolt in 1825; his sentence was later commuted to exile in Siberia. Finally, Rilke — a German poet of genius born in Prague — succumbed to a grave illness at the age of 51, which makes him the longest-lived member in the group.

Otherwise, the four poets are vastly different in style, outlook, and in just about everything else, even though three of them, with the exception of Küchelbecker, were roughly contemporaries. The collage Shostakovich created from their works has

a clear dramatic plan. The first of the two Lorca poems at the beginning and the two by Rilke at the end are both "gravestones": the first one literally evokes a hundred graves with crosses on them; Rilke's first poem (No.10 in the symphony) memorializes an unnamed poet and the second one (No.11) is a monument to Death itself. Within this framework of more static pieces comes a series of concrete images, covering a wide range of emotions and evoking specific places, people and situations: a tavern in Spain, death by love, death in war, death at one's own hands, etc. These "character studies" culminate in "O Delvig," Küchelbecker's moving meditation on the human values that are capable of transcending death (No.9).

The amazing breadth of human experience, reflected in the texts, is matched by a diversity of styles rarely found in the works of Shostakovich. The gloomy "De profundis" (No.1) opens with an melancholy solo played by five unaccompanied violins, which becomes even more eerie when the double basses repeat it. The vocal line is a simple, bare-bones recitative; the music remains "frozen" to the end. As a total contrast, "Malagueña" (No. 2) introduces some fiery Spanish rhythms, but it cannot be doubted for a moment that this a *danse macabre* if ever there was one.

In most cases, the songs of the cycle follow each other *attacca* (without pause). The effect is particularly dramatic between movements 2 and 3, where the "Dance of Death" reaches its high point only to be suddenly disrupted by two clashes of the whip, and we are whooshed, in a split second, from Southern Spain to the banks of the Rhine in Germany, where the passionate ballad of the Loreley takes place. Shostakovich's setting of Apollinaire's version of the ballad is intensely dramatic. The Bishop, smitten by the beauty of the water nymph Loreley, delivers his lines in a highly agitated quasi-recitative; Loreley's alluring voice soars high above the rapid figurations of the string orchestra. The strong accents of the xylophone nervously punctuate the singing, which at one point gives way to a lengthy and brutally rhythmical instrumental interlude, corresponding to the point in the story where Loreley is carried up a steep hill to be locked up in a convent. Two strokes of the bell announce the moment when Loreley sees the ship below in the Rhine and throws herself from the cliff into the river. The bass singer sadly recollects her beauty. This section, complete with the sounds of celesta and vibraphone, ends with an expressive cello solo that continues through the next song, "The Suicide" (No. 4), which, although an independent poem, could be an epilog to the Loreley story. Unlike in the first song, here there is, pointedly, no cross on the grave. The doleful vocal and instrumental lines reach a searing climax at which points the bells from the previous song are heard again.

Two character pieces follow: "On the Alert" (No. 5), about the imminent death of a soldier on the battlefield, hides the tragedy behind a grotesque march melody played by an unaccompanied xylophone, and the exaggerated military rhythms of the solo tom-toms. Another brief quasi-scherzo is No. 6 ("Look here, Madame!") in which Apollinaire and Shostakovich offer a wry commentary on the poetic cliché of losing one's heart in love and of dying from love. The word *khokhochú* ("I roar with laughter") is repeated several times by the singer, and its rhythm is imitated by the xylophone. The first syllables of the word are even split off to render the uproarious laughter at the insignificance of losing something as trivial as a heart; yet there is a moment when the laughter becomes hysterical and the joke suddenly isn't funny any more. And that's when we land, without any warning, "At the Santé Prison" (No. 7), where the solitary prisoner laments his fate. In the middle of this movement occurs a most remarkable fugue on a theme made up almost entirely of single notes and rests; the single notes are played by string instruments half of whom pluck their strings and half use *col legno* (strike the string with the wood of the bow). "No, I am not who I used to be," exclaims the singer at the end of the fugue, with a new, passionate melody appearing in the lower strings. The two kinds of material — expansive and frozen expressions of the same despair — dominate the entire movement.

In No. 8, "The Zaporozhye Cossacks' Reply to the Sultan of Constantinople," Shostakovich is on home ground, for Apollinaire treated a Russian subject here. In the controversial memoir *Testimony*, which can neither be entirely believed nor entirely dismissed, Shostakovich is quoted as saying: "If I had Apollinaire's talent, I would address Stalin with a poem like that....Stalin is gone, but there are more than enough tyrants around..." The musical style is close to that of the ferocious "Stalin" scherzo from the Tenth Symphony. At the end of the movement all ten violins have their individual parts: they play the same motifs a half-step apart, resulting in a tone cluster that is exceptional in Shostakovich's output.

Another stylistic switch of 180 degrees brings us to "O Delvig" (No. 9), the only poem in the cycle originally written in Russian, and the only one from the 19th century. Wilhelm Küchelbecker and the poet Anton Delvig (1798-1831) were close friends, and both were close friends of Alexandr Pushkin (1799-1837). The musical style, with its pure triads, is alluding to Classicism and 19th-century Russian romances. The optimism of the text, which finds solace in immortality and eternal friendship, is contradicted by the dark orchestral colors (the violins are silent throughout the movement!) and the melancholy postlude for three cellos.

"The Death of the Poet" (No. 10) begins with the same violin melody that opened No.1 – the same frozenness, the same disconsolation. Nor does the brief "Conclusion" (No. 11) bring any relief. For the first time, the two singers join their voices in a duet, but it is not about two tormented individuals finding each other, but rather about two souls admitting their powerlessness in the face of death. The last musical gesture is dissonant string chord, gradually intensifying in rhythm and volume and abruptly cut off in the middle, like any of the lives previously portrayed that ended violently and senselessly.

Shostakovich was widely criticized for his pessimism and his rejection of any hope at the end of his symphony. But he could not help but feel this way. As he said in his remarks at the first (non-public) performance of the work: "[Death] awaits all of us. I don't see anything good about such an end and this is what I am trying to convey in this work." He knew he did not have much longer to live; looking back on his life, he saw too much horror and suffering and too little happiness. The option of religous faith was something that history — living under the Soviet regime — had denied him: once, when asked whether he believed in God, he replied: "No, and I am very sorry about it." Yet as a great composer, he was able to transform despair — which would make most of us mute with pain — into a powerful artistic statement. As one Russian critic put it: "Even in the face of extreme horror, what one hears is not the victory of darkness and death, but the victory of creativity."

Olga Sergeyeva made her professional debut at Moscow's Bolshoi Theatre in March 2000 as Aida (*Aida*), and has since performed as a Mariinsky Theatre soloist.

Ms. Sergeyeva is a prizewinner of the First International Elena Obraztsova Young Opera Singers' Competition (1999) in Saint Petersburg. In 2001 she was awarded the *Golden Sofit*, St Petersburg's most prestigious theatre prize, for "Best opera role" as Fevronia in *The Legend of the Invisible City of Kitezh and the Maiden Fevronia*.

Ms. Sergeyeva frequently gives concerts in St Petersburg, Moscow and throughout Europe. In July 2001, during the Mariinsky Theatre's tour to the Royal Opera House, Covent Garden, she performed a Verdi repertoire. In the same year, she made her debut as Brünnhilde (*Die Walküre*) at the Baden-Baden Festival.

Ms. Sergeyeva has made her Metropolitan Opera debut in October 2004, performing as Brünnhilde in *Die Walküre* alongside Plácido Domingo as Siegmund with Valery Gergiev conducting. She performed the same role at the Théâtre du Châtelet

(Paris) in November 2005 under Christoph Eschenbach.

Ms. Sergeyeva's recent engagements include performances at the Ravello Music Festival in Italy in a concert program with Valery Gergiev, as well as appearances at London's Albert Hall and in Madrid as Brünnhilde (*Siegfried)* in concert performances with the Paris Symphony Orchestra and Christoph Eschenbach. In April 2006, she performed Shostakovich's Fourteenth Symphony with the London Symphony Orchestra conducted by Maestro Gergiev.

Olga Sergeyeva was born in Bashkiria and studied at the Gnesin Academy of Music with Zara Dolukhanova.

Tonight's concert marks the UMS debut of Ms. Sergeyeva.

Gennady Bezzubenkov was born in Staraya Vitelevka, Ulyanovsk Region and studied with B. Lushin and N. Velter at the Leningrad State Rimsky-Korsakov Conservatory. Mr. Bezzubenkov has performed as a Mariinsky Theatre soloist since 1989. His extensive repertoire includes over fifty roles, among them Ivan Susanin (*A Life for the Tsar*), Varlaam, Pimen (*Boris Godunov*), Ivan Khovansky (*Khovanshchina*), Konchak (*Prince Igor*), Prince Gudal (*The Demon*), Prince Gremin (*Eugene Onegin*), the Sea King (*Sadko*), Prince Yuri Vsevolodovich (*The Legend of the Invisible City of Kitezh and the Maiden Fevronia*), Vasily Sobakin (*The Tsar's Bride*), the bass role in *Les Noces*, Kutuzov (*War and Peace*), the Doctor (*The Nose*), Banco (*Macbeth*), Padre Guardiano, Alcalde (*La forza del destino*), Ramfis (*Aida*), Timur (*Turandot*), Commendatore (*Don Giovanni*), Don Alfonso (*Cosí fan tutte*), King Marke (*Tristan und Isolde*), Donner (*Das Rheingold*), Hunding (*Die Walküre*), Gurnemanz (*Parsifal*), Verdi's Requiem, Mozart's Requiem and Sofia Gubaidulina's *St John's Passion*.

Mr. Bezzubenkov has toured with the Kirov Opera to Germany, France, Scotland (the Edinburgh Festival), Israel, the USA (Metropolitan Opera), Finland, Italy, Spain, Austria, the Netherlands, Belgium, Japan, Portugal, Luxembourg and Turkey.

He has also appeared in several Mariinsky Theatre audio and video recordings including *War and Peace*, *Ruslan and Lyudmila*, *Iolanta*, *Sadko*, *The Fiery Angel* and *The Tsar's Bride*.

Mr. Bezzubenkov was awarded the *Golden Sofit* in 1997 for his portrayal of Gurnemanz in *Parsifal* and the *Golden Mask* in 1998, Russia's highest theatre prize, for best male role in Wagner's opera *Parsifal*. In 2002 he was a recipient of the *Baltika* prize. Mr. Bezzubenkov was also a recipient of the State Prize of Russia, named People's Artist of Russia, and an honoured Artist of the RSFSR.

Tonight's concert marks the UMS debut of Mr. Bezzubenkov.

For biographies of Maestro Gergiev and the Kirov Orchestra, please see page 42 in this program book.

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The Kirov Orchestra of the Mariinsky Theater

Valery Gergiev, *Music Director and Conductor*

Nikolai Putilin, *Bass*

Men of the UMS Choral Union
Jerry Blackstone, *Music Director*

University of Michigan Men's Glee Club
Paul Rardin, *Director*

Program

Sunday Afternoon, October 22, 2006 at 4:00
Hill Auditorium • Ann Arbor

Dmitri Shostakovich

Symphony No. 8 in c minor, Op. 65
Adagio
Allegretto
Allegro non troppo
Largo
Allegretto

INTERMISSION

Shostakovich

Symphony No. 13 in b-flat minor, Op. 113, "Babi Yar"

Babi Yar: Adagio
Humor: Allegretto
In the Store: Adagio
Fears: Largo
A Career: Allegretto

MR. PUTILIN

11th Performance of the 128th Annual Season

128th Annual Choral Union Series

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

Large print programs are available upon request.

Symphony No. 8 in c minor, Op. 65 (1943)

Shostakovich's Eighth Symphony takes its place among the greatest works of art dealing with the horrors of World War II. You hardly need a program note to tell you that it is a deeply tragic piece. Ignoring the long-standing aesthetic dispute over whether or not music could express any emotions, Shostakovich found ways to make his message so clear that it is impossible to misunderstand his intentions even at first hearing.

In fact, the message was not lost on anyone present at the Moscow premiere on November 4, 1943. People suffering the hardships of war and mourning for their loved ones heard a reflection of their own feelings in the music. At the same time, officials who expected Shostakovich to continue along the lines of his Seventh and celebrate the heroism of the Soviets in a jubilant, optimistic style, were disappointed at the undisguised despair in the music.

The tragic character of this five-movement symphony becomes evident at the very beginning. The first movement is a lament of gigantic proportions, essentially slow but interrupted by a violent middle section. It is, in other words, a sort of ABA form, and the thematic materials of the two sections are closely related.

The opening *fortissimo* theme, played by the strings in two-part imitation, projects a feeling of gravity that is further accentuated by the sharp dotted rhythms. This beginning, which is strongly reminiscent of the opening of Shostakovich's Fifth Symphony, is expanded into a lengthy slow section, the "A" of the "ABA" formula, which itself has a tripartite structure that might be labeled "aba" (in small letters). The "a" part consists of the above-mentioned *fortissimo* material and a softer violin theme, which shares the dotted rhythm of the first theme. The "b" section features a doleful melody in 5/4 time (first on violins, then on english horn). The melodic material of the "a" section then returns in a new orchestration in which the woodwinds predominate. The second theme, lyrical and subdued the first time, now sounds agitated almost to the point of hysteria, and culminates in some harsh dissonances where the strings have to play their *pizzicatos* (plucked notes) "with such force that the string should hit the fingerboard after the attack" (Shostakovich's written instruction in the score). It is only now, some fifteen minutes into the symphony, that we reach the faster section (the capital "B"), where the tempo changes to "Allegro non troppo" as the earlier themes return in new rhythmic guises. The persistence of these rhythmic patterns and the incessant increase in volume produce a stirring effect, culminating in what seems a bloodcurdling scream on the entire orchestra — an almost graphic musical depiction of sheer horror. After this, the music unwinds with a rather long and quiet english horn solo, derived from the material of the first few measures of the symphony. The english horn, accompanied by strings only, takes up its solo again, before the brass and the strings return once more to the beginning of the symphony to fade out in a mysterious *pianissimo*.

The second movement is a scherzo with repeated trio, followed by a coda. The lapidary simplicity of the themes, characteristic of scherzos, is preserved, but the unexpected sharp accents have nothing playful or humorous in them. On the contrary, they seize the listener by the throat with the elementary force of a powerful dramatic gesture.

This tension-filled music alternates with passages in a faster tempo. in which the lighter tones of the piccolo flute and the piccolo clarinet (clarinet in E-flat) predominate. Still, the relentless chromaticism and unpredictable rhythmic patterns of these solos are rather unsettling, and before long they are turned into something positively menacing as the entire orchestra takes them over. The contrast between the two sections of the movement completely disappears as the trio gradually merges into the recapitulation of the frantic scherzo. The second statement of the trio, coming next, is violent from the start. The piccolo theme is now given to the strings playing in a triple *forte* and *marcatissimo*, accompanied by harsh repeated notes in the brass and a persistent drumbeat. In the coda, the themes of the scher-

zo and the trio are combined, as the dramatic tension rises to a final peak.

The third, fourth, and fifth movements of the symphony are played without interruption. The third movement continues the macabre scherzo tone of the second, but sounds even more ferocious. The gestures are even simpler and more brutal than in the previous movement, with rhythm reduced to an uninterrupted stream of quarter-notes and an octave leap stretched into a minor ninth at the repeat. By his obsession with these simple devices, Shostakovich created a movement that seems to depict cruelty and inhumanity. The middle section with its frivolous trumpet solo brings no relief, and the quote of the "Sabre Dance" theme from Khachaturian's then-recent ballet *Gayane* — apparently a bitter parody — only reinforces our eerie feelings. The return of the main section culminates in another scream, similar to the one in the first movement.

The music now calms down gradually, and the fourth-movement Largo begins. It is a *passacaglia* (variations on an unchanged ground bass) on a rather traditional theme, starting and ending on the same note and thus describing a circle, which makes it similar to a Baroque passacaglia. But the presence of foreign notes such as G natural and F natural allowed Shostakovich to write a set of variations that was not confined by traditional tonality while still adhering to classical principles. Some of the variations introduce languid ornamental figures on the piccolo and the clarinet; these eventually fade away in the transition to the last movement, which is the first in the symphony to strike a more peaceful tone.

It is not the kind of jubilant (or pseudo-jubilant) finale found in the Fifth and Seventh symphonies; rather, it is a sort of meditation on the past crises. The form of the movement is based on the classical rondo in which a main theme keeps returning after various episodes.* The lyrical character of this theme never changes in the course of the movement (with one notable exception), and this creates a sense of stability that has been missing from the symphony so far. Only once, around the middle of the movement, does the music get more agitated as the main theme is taken over by the brass, and a dramatic climax, similar to those of the first and third movements, develops. But ultimately, peace and harmony prevail, and the symphony fades away in a dream-like *pianissimo*. After so much turmoil, the music finds its long-awaited rest, putting an end to all the torments and affirming, perhaps, that the suffering has not been in vain.

*To be precise, we should call it a "sonata-rondo" because one of the episodes also returns, behaving like the secondary theme in sonata form.

Symphony No. 13 in b-flat minor, Op. 113 (1962), "Babi Yar"

Shostakovich followed his Twelfth Symphony, a paean to the Soviet regime, with the Thirteenth that provoked the ire of the same regime—a fact that speaks volumes about both the man and his times. If one were to try to explain these contradictions, one might consider the Twelfth as a kind of "utopia," as the composer's widow Irina put it – while the Thirteenth is reality, of the harshest and most brutal kind imaginable.

The story of its genesis has often been recounted. Yevgeni Yevtushenko had published his poem *Babi Yar* in the highly respected journal *Literaturnaya Gazeta*, about the many thousands of Jews murdered by the Nazis at that site in Ukraine during World War II. A few months later he received a phone call from Shostakovich, asking his permission to set the poem to music. The young poet expressed his delighted consent, only to be told that the music was had, in fact, already been written. Originally intended to be a one-movement cantata for bass solo, a chorus of basses and orchestra, the work eventually expanded to a five-movement vocal symphony.

The years following Stalin's death in 1953, and especially the period marked by the reign of Communist Party leader Nikita Khrushchev, has gone down in history as the "thaw," a metaphor first introduced by the writer Ilya Ehrenburg. Yet the *Babi Yar* affair came very close to bringing about a "refreeze." Yevtushenko was taken to

task for claiming that the victims of Babi Yar had all been Jewish (which, by the way, was true) – according to the officials, Russians and Ukrainians had also been killed there. The *real* problem with *Babi Yar*, of course, was that Yevtushenko implied the presence of anti-Semitism in Soviet society (which, of course, was also true). The poet was prevailed upon to revise his poem, but Shostakovich had already set the original version. As he refused to rewrite the symphony, only a few of the changes could be incorporated into the music, and even those were soon abandoned in favor of the original. (Understandably, the "thaw" had to progress much further before the symphony was allowed to enter the repertoire.)

When Shostakovich decided to expand *Babi Yar* to a full-length symphony, he used three more Yevtushenko poems that, together, painted an overall picture (and a rather grim one at that) of life in the Soviet Union. At the composer's request, the poet wrote an additional poem, "Fears," which became the fourth movement of the symphony.

The authorities did not dare prohibit the first performance of this inflammatory work; instead, they resorted to various intimidation tactics to discourage the performers. Thus, the conductor Yevgeni Mravinsky, an old friend of Shostakovich's who had led the first performances of most of his symphonies for decades, bowed out with a rather implausible excuse, as did two different bass singers. The conductor Kirill Kondrashin, who had accepted to lead the premiere, received a phone call just hours before the concert from a concerned Party official who pointedly asked him about his *health* and then about his willingness to cut the first movement. But Kondrashin stood firm, and the Party, not wanting to risk an international scandal, had to allow the premiere to go ahead.

If *Babi Yar* was a bombshell as a poem, it possibly produced an even stronger effect when sung to Shostakovich's music. The instrumental introduction, with its eerie-sounding chromatic theme for muted trumpets and horns which will serve as a motto, sets a chilly tone for the whole movement, which encompasses the intense drama of the persecution, the silence of death and the shockingly courageous denunciation of Russian anti-Semitism at the end.

This incredible first movement has tended to overshadow the rest of the symphony, even to the point where the whole work was dubbed the *Babi Yar* symphony. That does less than justice to the other four movements, which are no less bold in the way they expose the ills of Soviet society. The second-movement scherzo, "Humor," is a tribute to the long-standing satirical tradition in Russia which had always been a powerful weapon in the hands of social critics. Comedians, humorists, and *yurodivye* (the famous "holy fools") had always been able to utter the truth, and their voices could not be silenced. The juxtapositions of seemingly "incongruous" registers and tonalities, which is largely responsible for the humorous effect in the music, reinforces the mock-official tone where the crowd repeats the acclamations of the leader, as though they were praising a Hero of Socialist Labor. Also, Shostakovich gave special emphasis to the ironic reference to the Winter Palace, the edifice that had appeared in such a different light in Symphony No.12.

Movements 3-5 are played without a pause, uniting three slices of reality in a single continuous flow of music. In each, a negative situation is overcome by acts of courage and defiance. In "At the store," the central Adagio of the symphony, Yevtushenko and Shostakovich tackled the status of women, another burning social issue. The tortuous melodic writing reflects the hardship and suffering Soviet women were enduring every day; the voice of the poet snaps near the end, at the words "It is shameful to short-change them," where the lament suddenly turns into an open revolt, only to revert immediately to the previous state of frozen calm.

In a way, the poem "Fears" must have been more inflammatory than even "Babi Yar," since it addresses the more recent atrocities that Stalin had committed against his own people. The times where people had to fear denunciations to the point where they were afraid to talk to their own spouses, the times when a nocturnal "knock

at the door" could lead to years in the Gulag from where many never returned, were still largely taboo in the Soviet Union. (Alexander Solzhenitsyn's book *One Day in the Life of Ivan Denisovich*, which deals with life in a labor camp, was published in 1962, the year of the premiere of Shostakovich's Thirteenth.) An ominous, *pianissimo* timpani roll is heard through much of the movement, expressing the fear pervading daily life. The main melody, played by the solo tuba, sounds as if it wanted to hide in the basement. Ominous brass motifs signal the "knock at the door," and mysterious chromatic trills in the lower strings do the talking when words are too dangerous. A distorted worker's song appears to depict the awakening social consciousness of the people, which leads to the final climax where the soloist intones the Russian equivalent of "the only thing we have to fear is fear itself."

The last movement, "Career," is a uniquely Shostakovichian combination of scherzo and idyll. The gentle flute duet with which it opens sets a peaceful stage. The singers then come in with the kind of "popular song" that Humor sang in the second movement. (It doesn't strictly follow the meter of the *chastushka* but it is reminiscent of it.) The satire reaches its culmination point at the mention of Tolstoy's name, where the singers specify that it's Lev they mean (the author of *War and Peace*); the implication being that they *don't* mean Aleksey Tolstoy, the "Red Count," who had won three Stalin Prizes for his novels supporting the Soviet regime. What could be more fun, after such goings-on, than a lively fugue? Finally, the solemn epilogue and a return of the idyllic music from the beginning leave us all in a quiet and serene state to ponder everything we have heard during the last hour.

Baritone **Nikolai Putilin** was born in the Saratov Region of Russia and studied with Professor Ioffel at the Krasnoyarsk Institute of Arts. Mr. Putilin has performed at renowned opera houses such as the Metropolitan Opera, the Royal Opera House, Covent Garden, La Scala, the Chicago Lyric Opera and the Academy Santa Cecilia and has taken part in the Salzburg Festival.

Nikolai Putilin has performed as Mariinsky Theatre soloist since 1992. His extensive repertoire at the Mariinsky Theatre includes Shchelkalov, Rangoni (*Boris Godunov*), Shaklovity (*Khovanshchina*), Igor Svyatoslavovich (*Prince Igor*), Demon (*The Demon*), Onegin (*Eugene Onegin*), Mazepa (*Mazepa*), Robert, Ebn-Hakia (*Iolanta*), Tomsky (*The Queen of Spades*), Mizgir (*The Snow Maiden*), Venetian Merchant (*Sadko*), Gryaznoi (*The Tsar's Bride*), Fyodor Poyarok (*The Legend of the Invisible City of Kitezh and the Maiden Fevronia*), the Emperor of China (*Le rossignol*), Ruprecht (*The Fiery Angel*), Nabucco (*Nabucco*), Rigoletto (*Rigoletto*), Giorgio Germont (*La traviata*), Don Carlo (*La forza del destino*), Marquis di Posa (*Don Carlo*), Amonasro (*Aida*), Iago (*Otello*), Scarpia (*Tosca*), Valentin (*Faust*), Escamillo (*Carmen*), Figaro (*Le nozze di Figaro*), the Dutchman (*Der Fliegende Holländer*), Klingsor (*Parsifal*) and Jokannan (*Salome*).

Mr Putilin has toured with the Kirov Opera and independently to Germany, France, Spain, Italy, the Netherlands, Belgium, the UK, Japan, the USA, Hungary, the Czech Republic, Bulgaria, Korea, Israel and Luxemburg. He has also appeared in several Mariinsky Theatre audio and video recordings including *The Queen of Spades*, *Sadko*, *Iolanta*, *La forza del destino*, *Mazepa*, *Prince Igor* and *Boris Godunov* (Philips Classics, NHK).

Mr. Putilin is a prizewinner of the First International Chaliapin Competition (2nd prize, Kazan, 1989) and the International Competition (Sofia, 1988). In 1987 he was named People's Artist of Tatarstan. Mr. Putilin was a recipient of the State Prize of Russia in 1999 and named People's Artist of Russia in 2003.

Mr. Putilin was a soloist with the Syktyvkar Musical Theatre (Komi Republic) from 1980-1984 and with the Musa Dzhalil Academic Theatre of Opera and Ballet (Kazan) from 1984-1991.

This afternoon's concert marks the UMS debut performance of Mr. Putilin.

For biographies of Maestro Gergiev and the Kirov Orchestra, please see page 42 in this program book.

Throughout its 127-year history, the **UMS Choral Union** has performed with many of the world's distinguished orchestras and conductors.

Based in Ann Arbor under the aegis of the University Musical Society, the 175-voice Choral Union is known for its definitive performances of large-scale works for chorus and orchestra. Thirteen years ago, the Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra (DSO). The chorus has recorded Tchaikovsky's *The Snow Maiden* with the orchestra for Chandos, Ltd.

Led by Grammy Award-winning Conductor and Music Director Jerry Blackstone, the UMS Choral Union was a participant chorus in a rare performance and recording of William Bolcom's *Songs of Innocence and of Experience* in Hill Auditorium in April 2004 under the baton of Leonard Slatkin. Naxos released a three-disc set of this recording in October 2004, featuring the Choral Union and U-M School of Music ensembles. The recording won four Grammy Awards in 2006, including "Best Choral Performance" and "Best Classical Album." The recording was also selected as one of the *New York Times* "Best Classical Music CDs of 2004."

The current 06/07 season includes collaborations with the DSO, including Mahler's *Symphony No. 2* (Rafael Frübeck de Burgos, conductor) and John Adams's *On the Transmigration of Souls* (John Adams, conductor). Further performances include Shostakovich's *Symphony No. 13* ("Babi Yar") with the Kirov Orchestra of St. Petersburg (Valery Gergiev, conductor), the Verdi *Requiem* with the Ann Arbor Symphony (Arie Lipsky, conductor), and the 128th annual performances of Handel's *Messiah* in Hill Auditorium in December (Jerry Blackstone, conducting).

Participation in the UMS Choral Union remains open to all students and adults by audition. For more information about the UMS Choral Union, please e-mail choralunion@umich.edu or call 734.763.8997.

This afternoon's concert marks the 404th appearance by the UMS Choral Union on a UMS presentation.

Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance where he conducts the Chamber Choir, teaches conducting at the graduate and undergraduate levels, and administers a choral program of eleven choirs. In February 2006, he won two Grammy Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the critically acclaimed Naxos recording of William Bolcom's monumental *Songs of Innocence and of Experience*. In November 2006, the Chamber Choir will present a special invited performance at the inaugural national convention of the National Collegiate Choral Organization in San Antonio. Professor Blackstone is considered one of the country's leading conducting teachers, and his students have received first place awards and been finalists in both the graduate and undergraduate divisions of the ACDA biennial National Choral Conducting Awards competition. *US News and World Report* ranks the graduate conducting programs at the University of Michigan first in the nation.

Founded in 1859, The **University of Michigan Men's Glee Club** is one of the oldest collegiate chorus in the United States and the oldest continually-run student organization on the Michigan campus. Long acclaimed as one of the finest male choruses in the world, the Glee Club has achieved this stature by sustaining and respecting the traditions which established during its 147 year history. The graduate and undergraduate members of the Glee Club, chosen by audition at the beginning of both the Fall and Winter terms, represent a wide spectrum of

majors in a majority of the University's 19 schools and colleges and its student officers are responsible for the management of all non-musical Glee Club operations. The Glee Club has become renowned for its wide repertoire of music that incorporates selections from different musical styles and periods including Renaissance motets, Romantic anthems, opera choruses, folksongs, spirituals, contemporary works, and, of course, Michigan songs. The Friars, an eight-member subset of the Glee Club, are in their 51th year and serve as an extension of Club as they maintain an ambitious performing schedule.

The Glee Club was honored in 1959 to be the first American male chorus to win first place at the International Musical Eisteddfod in Llangollen, Wales, (and has since won three more first prizes at the same competition), and in 1967, circled the globe in celebration of the University's sesquicentennial year. Recent international tours have included Southeast Asia (1989), Eastern and Central Europe (1992), South America (1996), Australia (2000), and the British Isles (2004). The Club has also made appearances at Avery Fisher and Alice Tully Halls at the Lincoln Center in New York, the Kennedy Center in Washington DC, the pre-game festivities for the 1984 World Series, the Intercollegiate Men's Choruses (IMC) National Seminars at Harvard University in 1986 and 2004, and Carnegie Hall in New York City (2005). The Club has also had the esteemed privilege of performing at the American Choral Directors Association Central Division Conventions in 1992 and 2000 and the ACDA National Convention in San Diego in 1997. In addition to the numerous recordings to its name, the Club was honored to be featured on Manheim Steamroller's 2001 double platinum CD Christmas Extraordinaire.

This afternoon's concert marks the 17th appearance by the U-M Men's Glee Club on a UMS presentation.

Paul Rardin is associate director of choirs at the University of Michigan, where he teaches undergraduate conducting and conducts the Men's Glee Club and University Choir. He previously taught at Towson University in Towson, Maryland, where for twelve years he served as director of choirs. Rardin's choruses have earned regional and national acclaim, and have performed in such venues as Boston Symphony Hall, Meyerhoff Symphony Hall, Washington National Cathedral, Duke University Chapel, The Cathedral of St. Philip (Atlanta, GA), Riverside Church (New York, NY), and Immaculate Conception (San Diego, CA). The Towson University Chorale performed with the Baltimore Symphony Orchestra in 2002 and 2004.

Rardin is a graduate of Williams College and the University of Michigan, where he received the M.M. in composition and the D.M.A. in conducting.

Kirov Orchestra of the Mariinsky Theater

Valery Gergiev, *Music Director and Conductor*

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Kirill Terentyev
Principal
Leonid Veksler
Principal
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Tatiana Frenkel
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Nina Pirogova
Anna Glukhova
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Mikhail Tatarnikov
Marina Serebro
Viktoria Kakicheva

SECOND VIOLIN
Zumrad Ilyeva
Principal
Maria Safarova
Viktoria Schukina
Tatiana Moroz
Elena Khaytova
Svetlana Zhuravkova
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Alexander Sharykin

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Dmitri Vorontsov
Stanislav Tses
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Yuri Akimkin
Valery Papyrin

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Vasily Kan
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Gennady Nikonov
Sergei Kryuchkov
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Alexander Ponomarev

TUBA
Nikolay Slepnev

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Andrey Khotin
Yuri Alexeev
Yuri Mischenko
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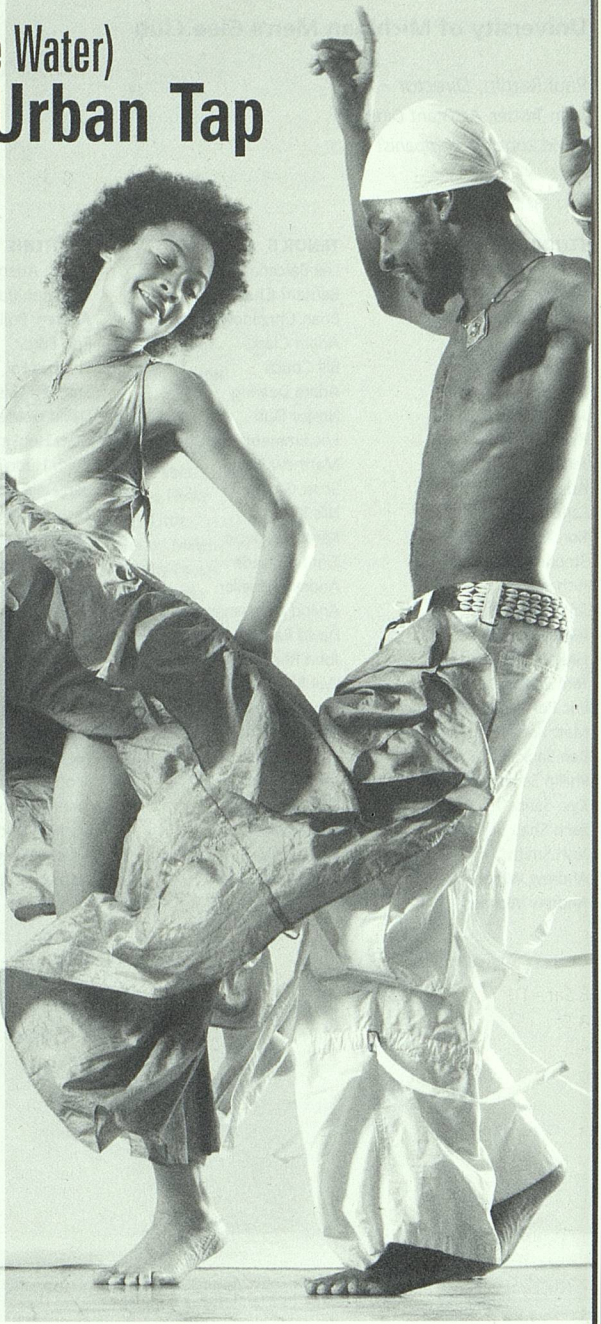

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