

1971

Henri Temianka (Concert Programs)

University of California, Los Angeles

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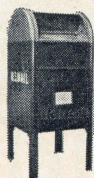
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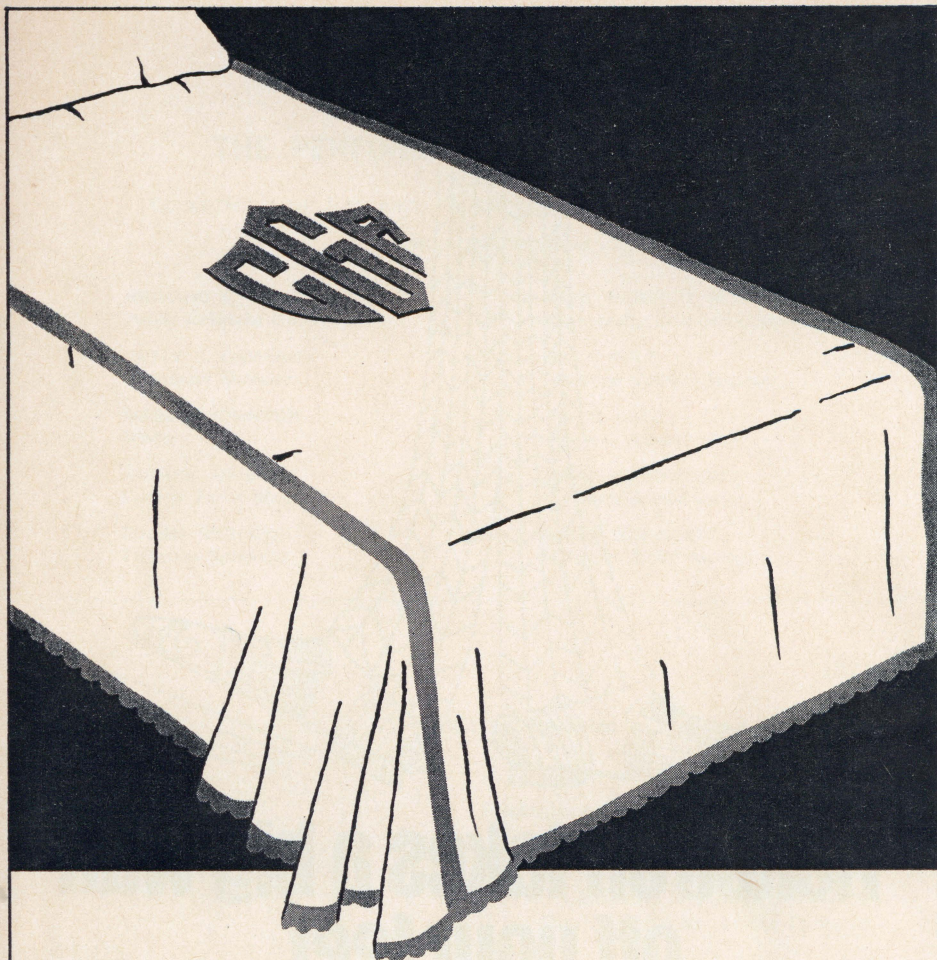
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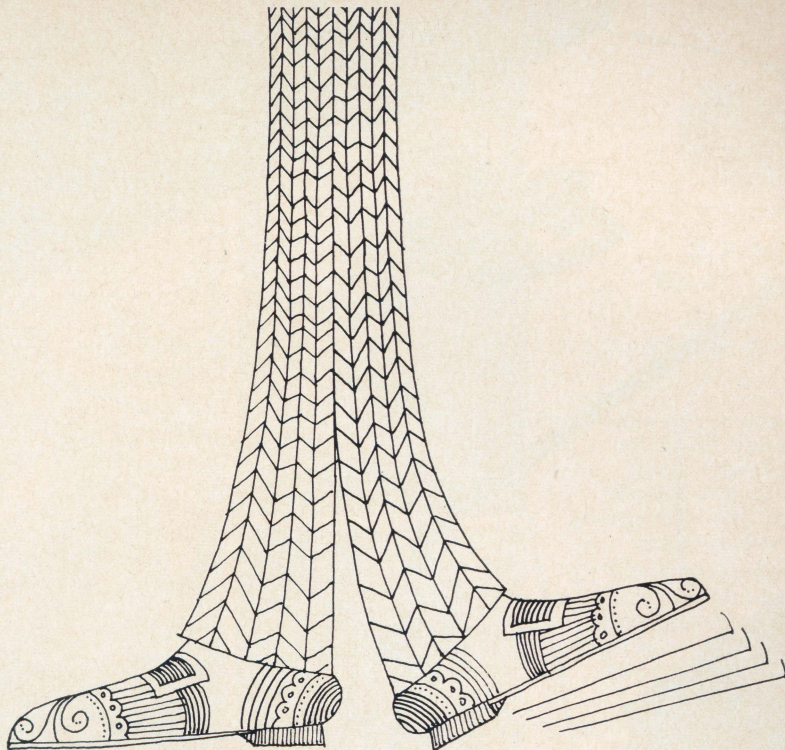
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Cover design by Gary Oliver

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A Publication of The Playgoer Group, John F. Huber, President and Publisher; John W. Baumgartner, Executive Assistant to the President; Jane Marshall, Executive Secretary; Barbara Huber, Editorial Coordinator; Vram Sarafian, Production Coordinator; Rosemary Blundon, Contracts; Herman Eichenthal, Comptroller; Dorothy Bragg, Sales Representative; Pasadena-San Gabriel Office, 380 E. Green St., 648-0707.

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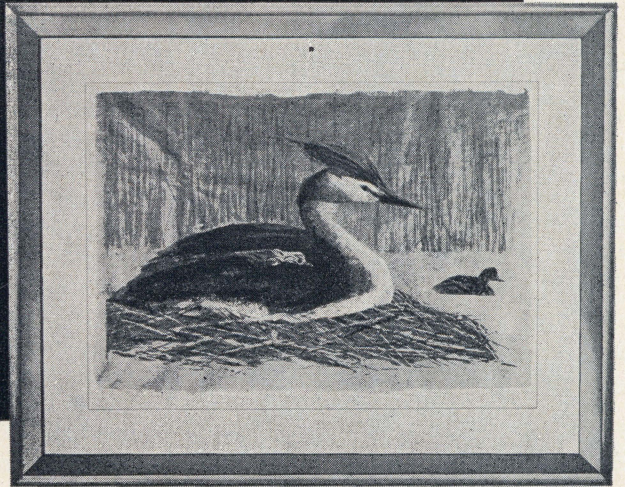
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8:30 and 11:00 p.m.

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About Buckminster Fuller

"Mr. Fuller is described as an architect. He is that, because of his intense concern with living space. But he is something more than an architect because his obsession is with the architecture of the universe.

"We all have heard of Mr. Fuller's invention, the geodesic dome, which is now seen all over the world. It is a brilliant use of space and material. Then there are the world map and other ideas. But what is far more important is that Mr. Fuller has shown how to get the maximum from the minimum material by making the most intelligent use of the resources available on earth.

"He has often spoken of how he was born with the handicap of farsightedness. As a child he could see the far-off things clearly, and as a young man he lighted upon the idea that if Einstein is more right than Newton then the mind ought to live in tune with the speed of light.

"He has known failure and he has shrugged it off. He has known material success and it has not meant much to him. Our ancient sages urged that we should be unruffled by joy or sorrow. Mr. Fuller proves that this is an invitation to more action and not a counsel of passivity.

"Buckminster Fuller's faith in the ability of man's mind to find the answers refuses to be awed by Malthusians, whether old or new, who say that man will eat up all there is in this world and die of hunger. The world must find solutions for problems which are inherited from the past, and at the same time it must anticipate future problems and work out some of their solutions in advance. Mr. Fuller knows that to be modern, to be in tune with the contemporary, one must have an attitude of mind which looks forward and works for the future. That is why my father found his conversations with him so interesting.

"Today Mr. Fuller is speaking of planetary planning. He is one of those

who have spoken of a one-town world — a challenging way of describing the fact that new communications have made all nations neighbors.”

— *Prime Minister Shrimati Indira Gandhi, from her Opening Speech, The Jawaharlal Nehru Memorial Lecture 1969, delivered by R. Buckminster Fuller*

The revolution has come —
set on fire from the top.
Let it burn swiftly.
Neither the branches, trunk, nor
roots will be endangered;
only last year's leaves and
the parasite bearded moss and
orchids
will not be there
when the next Spring brings
fresh growth
and free standing flowers.
Here is God's purpose —
for God, to me it seems,
is a verb —
not a noun,
proper or improper;
is *articulation*,
not the art, objective or
subjective;
is *loving*,
not the abstraction "Love"
commanded or entreated;
is *knowledge dynamic*,
not legislative code,
not proclamation law,
not academic dogma, nor
ecclesiastic canon.
Yes, God is a verb,
the most active,
connoting the vast harmonic
reordering of the universe
from unleashed chaos of energy.

— *R. Buckminster Fuller*
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CALIFORNIA CHAMBER SYMPHONY

HENRI TEMIANKA, *Music Director*

in a program honoring DARIUS MILHAUD

ROYCE HALL, UCLA
Sunday, April 18, 1971
8:00 p.m.

PROGRAM

Adagio and Fugue No. 2, K.404a

Bach-Mozart

Concerto for Violin and Orchestra in A Major, K.219

Wolfgang Amadeus Mozart

Allegro aperto

(1756-1791)

Adagio

Rondo (Tempo di Minuetto)

HENRI TEMIANKA, *Violin*

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Suite "Scaramouche"

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JOY POTTLE AND LAWRENCE SMITH, *Duo-Pianists*

Cantata of the Child and the Mother

MADELEINE MILHAUD, *Narrator*

DARIUS MILHAUD, *Conductor*

Symphoniette for String Orchestra

(American Premiere)

Animé et vigoureux

Vif et léger

Décidé et joyeux

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James Dolan, *Librarian*

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About the Composer

DARIUS MILHAUD (born 1892) is the leading figure in contemporary French music. He is one of the most prolific composers alive. His opus numbers are well past the five-hundred mark, embracing all types and forms of music from symphonies and string quartets to songs, operas and music for the theater. Known for his development of the technique of polytonality, Milhaud, a native of Aix-en-Provence, studied at the Paris Conservatoire and later spent two years (1916-18) at the French legation in Rio de Janeiro, Brazil, where he was secretary to Paul Claudel. On his return to France, he became a member of the group of young composers known as "les Six." He asserted his individuality in a bold, dissonant style that characterizes his music as a whole. It is especially noticeable in the early ballets he wrote in collaboration with Jean Cocteau and Claudel, such as *Creation of the World*, on this evening's program. In 1925 he married his cousin, Madeleine Milhaud, who provided the libretto for his opera *Médec* (1939). In 1940, Milhaud was appointed professor at Mills College, Oakland, California and in 1947, he became professor of Composition at the Paris Conservatoire. He continues to divide his time between the two continents and the two institutions.

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in a new production in French of

L'AMANTE ANGLAISE

by

MARGUERITE DURAS

with

MADELEINE RENAUD CLAUDE DAUPHIN MICHAEL LONSDALE

Directed by CLAUDE REGY

Decor by JACQUES LEMARQUET

ROYCE HALL, UCLA
Thursday, April 29, 1971
8:00 p.m.

February and March

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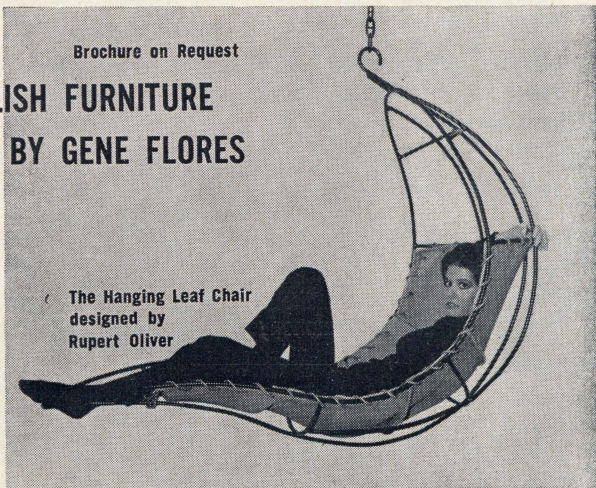
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L'AMANTE ANGLAISE

CAST

Claire Lannes MADELEINE RENAUD
Pierre Lannes CLAUDE DAUPHIN
Interrogator MICHAEL LONSDALE

Statement at the beginning of the play was recorded by Francois Perier

There will be no intermission



Dr. Richard Lert, Music Director

February 17th – 8:30 p.m.

DENIS DE COTEAU, guest conductor
Stravinsky Pulcinella Suite
Brahms Symphony No. 2

Pasadena Civic Auditorium

March 17th – 8:30 p.m.

DANIEL LEWIS, guest conductor
Prokofieff Romeo and Juliet Suite
Haydn Horn Signal Symphony

Pasadena Civic Auditorium

April 4th – 3 and 8 p.m.

PATRICIA GARSIDE and
SUSANN McDONALD
Mozart Flute and Harp Concerto

Beckman Auditorium

May 8th – 8:30 p.m.

RONALD ONDREJKA, guest conductor
Honegger Symphony No. 5
Mozart Symphony Eb

Pasadena Civic Auditorium

Tickets: \$4.00, \$3.00, \$2.00 (Students \$1.00) available from Civic Auditorium Box Office (449-9473), Mutual, Liberty & Ticketron Agencies. All seats reserved.

SYNOPSIS

On April 8th 1966 a piece of a human body was found in a railway truck in France.

In the next few days other pieces were found throughout France and elsewhere. With the exception of the head, which couldn't be traced, the body was reconstructed in Paris. It was a woman.

By analysing the railway intersections, the Paris Flying Squad, which was in charge of the operation, was able to show that whatever their destination all the trains concerned passed through one point: under the Montagne Pavée bridge at Viorne in the district of Corbeil.

Investigated by the police, the commune of Viorne — 2,500 inhabitants, 75 Portuguese — soon yielded up its anatomist: Claire Amelie Lannes, 51 years old, no occupation, resident in Viorne for 20 years, ever since her marriage to Pierre Lannes. Confronted by the police she at once confessed to the murder of her deaf and dumb cousin, Marie-Therèse Bousquet.

To discover the background and the causes for such a brutal and apparently psychopathic killing, Claire Lannes' husband Pierre is interrogated. He describes his strange relationship with his wife whom he calls mad, and says that they

had had very little communication between each other for the past 20 years.

Pierre says that he brought the dead girl into the house 20 years ago to work for him. She was his wife's cousin and although deaf and dumb ran the household for them. His wife only took an interest in looking after her own room.

The strange trio lived out their own lives — Claire consoled herself with memories and the companionship of a woodcutter Alfonso; Pierre sought satisfaction from whores, and the dead girl found amusement with a succession of young Portuguese.

When Claire is interrogated, Pierre's description of their life is verified. When asked to try to explain why she killed her cousin, she replied "I ought to tell you I've dreamed I was killing all the people I've ever lived with including the policeman in Cahors, my first lover. Several times, each of them. So I was bound to do it. Really. Once."

When the interrogation continues Claire is asked time and again to give a more positive motive and to reveal where she had hidden the dead girl's head but the interrogator is never really allowed to enter the closed world of Claire Lannes.



"I'll try a Kahlúa Stinger."

"O.K., but what is it?"

"It's Kahlúa and menthe. I'll have one."

"A Black Russian please."

"Me too."

"Separate checks."

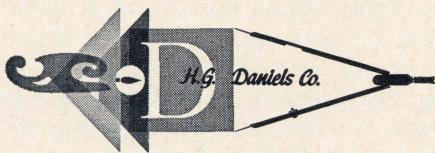
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About the Artists

MADELEINE RENAUD (*Claire Lannes*) became a member of the world-renowned Comédie Française soon after winning the first prize for comedy at the Paris Conservatory, and made her official debut as Cécile in Musset's *Il ne faut jurer de rien*. In 1928 she was elected "sociétaire" and played all the ingenue roles of Molière, Marivaux, Musset and of the modern repertory. In 1956, after spending 25 years with the Comédie Française, she and her husband, Jean-Louis Barrault, founded the Renaud-Barrault Company, which won international acclaim, touring the world capitals under the sponsorship of the French Government.

In October, 1959, Jean-Louis Barrault and Madeleine Renaud inaugurated the Odéon-Théâtre de France, in the old Odéon Theater. Le Théâtre de France presented Madeleine Renaud as the heroine of: *La Nuit a sa Clarté* by Christopher Fry; *Oh! les beaux jours* by Samuel Beckett; *Il faut passer par les nuages* by François Billetdoux; *Des journées entières dans les arbres* by Marguerite Duras; and *A Delicate Balance* by Edward Albee.

In 1968 Jean-Louis Barrault and Madeleine Renaud formed still another independent company, which soon gained wide acclaim. In October of that year, Madeleine Renaud created *L'Amante Anglaise* by Marguerite Duras at the Salle Firmin Gémier of the Théâtre National Populaire, and has most currently been starring in the Paris revival of this play to great critical acclaim.

CLAUDE DAUPHIN (*Pierre Lannes*) wished to be an actor, but his father turned him toward a career as a set designer, and it was in this capacity that Claude Dauphin began his work in the theater.

He made his acting debut in 1930 and his film debut the following year. From 1933 to 1938, he appeared almost exclusively in plays by Henry Bernstein: *Le Messager*, *Espoir*, *Le Coeur* and *Le*

Voyage. He also starred in plays by Armand Salacrou (*Une Femme libre*) and by Marcel Achard (*Adam*).

During the war Claude Dauphin took refuge in the South of France. Here he founded the company that gave Danièle Delorme and Gérard Philippe their first roles. In 1942 he created *Une grande fille toute simple*, the first play by the French dramatist André Roussin. Eventually he escaped to England, becoming liaison officer to General Leclerc. There he met American actors and directors, among them John Huston, who in 1945 invited him to star in the Broadway production of Sartre's *No Exit*. Since then he has divided his time between France and the United States, playing leading roles in such plays as *The Happy Time* by Samuel Taylor, *Janus* by Carolyn Green and *Clérambard* by Marcel Aymé. TV viewers will recall Claude Dauphin as one of the two inspectors in the popular series *Paris Precinct*.

In 1962 he starred with Ingrid Bergman in Ibsen's *Hedda Gabler* at the Théâtre Montparnasse in Paris. He has also starred in the French version of Arthur Miller's *Death of a Salesman* in 1965, and in Miller's *The Prize* at the Théâtre du Nouveau Monde in Montreal.

MICHAEL LONSDALE (*Interrogator*), although English by birth, studied dramatic arts in Paris under Tania Balachova from 1952 to 1955, and made his acting debut in 1956 at the Théâtre des

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Mathurins. After appearing almost exclusively in films for eight years, he returned to the legitimate stage in 1964 to appear in *Des Clowns par milliers (A Thousand Clowns)* by Herbert Gardner.

Under the direction of Claude Régy, he played in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and in 1968 created the part of the Interrogator in Marguerite Duras' *L'Amante Anglaise* at the Théâtre National Populaire, Salle Firmin Gémier. In both this play and in *La Mère* by Witkiewicz at the Théâtre Récamier in 1970, he co-starred with Madeleine Renaud.

He has continued his career in films, and appeared most recently in *Détruire, dit-elle (Destroy, she said)* the first feature film made by Marguerite Duras from one of her novels.

CLAUDE REGY, Director of the play, was born in Nîmes and studied Law and Political Science before receiving training as an actor at the Cours Charles Dullin. He became André Baracq's collaborator as a director at the Théâtre de l'Atelier and worked with him from 1955 to 1962. Claude Régy is now one of Paris' most successful directors and most enthusiastic exponents of contemporary British theater.

Among the many plays he has directed are: Harold Pinter's *La Collection* and *L'Amant (The Collection and The Lover)*; James Saunders' *La prochaine fois, je vous le chanterai (Next Time I'll Sing It)*; John Osborne's *Témoignage irrecevable (Inadmissible Evidence)*; Pinter's *Le Retour (The Homecoming)*; Arrabal's *Le Jardin des delices*; and Witkiewicz' *La Mère*, with Madeleine Renaud and Michael Lonsdale.

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CALIFORNIA CHAMBER SYMPHONY

HENRI TEMIANKA, *Music Director*

ROYCE HALL, UCLA
Sunday, May 2, 1971
8:00 p.m.

PROGRAM

Adagio and Fugue No. 3, K.404a

Bach-Mozart

8 Emily Dickinson Songs for Mezzo-Soprano
and Chamber Orchestra (West Coast Premiere)

Aaron Copland
(b. 1900)

MARGERIE MACKAY, *Mezzo-Soprano*

Immobile for Orchestra and Tape
(First performance anywhere)

Mel Powell
(b. 1923)

With introductory comments by the composer

INTERMISSION

Haffner Serenade, K.250

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso — Allegro molto

Andante

Menuetto

Rondo

Adagio — Allegro assai

James Dolan, *Librarian*

The Baldwin is the official piano of the California Chamber Symphony.

The musical presentations on this program are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission.

About the Composer

AARON COPLAND, the composer whose works most exemplify distinctive American themes, was born in Brooklyn, New York, November 4, 1900. He studied harmony and counterpoint with Rubin Goldmark in New York, and composition and orchestration with Nadia Boulanger in Paris. His first composition, *The Cat and the Mouse* (1919 — for piano), was in the impressionistic style and upon his return to the United States in 1924, he soon became the active propagandist for the new American music. He organized concerts, festivals and composers' organizations. He lectured and wrote magazine articles and several books. In his compositions, he has mirrored the dominant trends of his times. Following his return from another sojourn in Paris, he turned to the jazz idiom, a phase that culminated in his

Piano Concerto. He soon realized that a new music public had been created by radio, phonograph and film scores and, in his own words, "It made no sense to ignore them. I felt it was worth the effort to see if I couldn't say what I had to say in the simplest possible terms." Thus he led what became a significant development of the thirties — the attempt to simplify the new music so that it would communicate to a large public. The ballets *Billy the Kid*, *Rodeo* and *Appalachian Spring* followed, as did the distinctly American-themed *Lincoln Portrait*.

He has traveled widely as a conductor and lecturer, and the gift of music he has given to the world has been widely acknowledged in this, his seventieth anniversary year.

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UCLA COMMITTEE ON FINE ARTS PRODUCTIONS
CALENDAR OF COMING EVENTS

Thurs., Sun.,
Apr. 22-25
Wed.-Sat.,
Apr. 28-May 1
8:30 p.m.
Sun., 7:30 p.m.
Macgowan

DOES A TIGER WEAR A NECKTIE? by Don Petersen. An absorbing look into life in a drug rehabilitation center. Directed by Edward Kaye-Martin. Fifth in the UCLA Department of Theatre Arts *Patron's Series*.
\$2.50, 1.00*

Thurs., Apr. 29
Schoenberg
8:30 p.m.

UCLA CHAMBER ORCHESTRA, MEHLI MEHTA, Music Director and Conductor, in a program consisting of Dittersdorf's Sinfonia Concertante for Viola, Bass and Orchestra, featuring Sven Reher, Viola and Peter Mercurio, String Bass, Villa Lobos' Bachianas Brasileiras No. 2 for Chamber Orchestra, and Mozart's Symphony No. 40 in G minor, K. 550.
\$2.50, 1.25*

Sat., May 1
Royce
2:00 p.m.

CONCERTS FOR YOUTH, CALIFORNIA CHAMBER SYMPHONY, HENRI TEMIANKA, Founder and Director, in a concert featuring 9-year-old violinist Dylana Jenson; 14-year-old pianist Norman Krieger, and 19-year-old French Horn concert artist, Sidney Muldrow. Works by Purcell, Mozart, Mendelssohn and Grieg will be performed.
\$1.50 (all seats)

Fri., Sat., Sun.,
Apr. 30, May 1, 2
Schoenberg
8:30 p.m.

ETHNOMUSICOLOGY FESTIVAL, David Morton, Acting Director. On April 30, Music and Dance of Indonesia will be presented, featuring Javanese and Balinese Gamelan plus two ensembles from Sunda (West Java) and representative dances from these areas. May 1, Music and Dance of Africa will be presented, and on May 2, Music and Dance of Mexico featuring Mariachi and the Vera Cruz ensemble, will be performed. Presented by the Institute of Ethnomusicology, the Department of Dance and the Department of Music.
\$2.00, 1.00*

Sun., May 16
Schoenberg
3:00 p.m.

LEAH EFFENBACH, pianist, performing a program consisting of Schumann's Kreisleriana, Chopin's B minor Sonata, Bach's Chromatic Fantasy and Fugue, and Mendelssohn's Songs Without Words.
\$2.50, 1.00*

*Students

Fri. and Sat.,
May 21, 22
Royce
8:00 p.m.

UCLA OPERA WORKSHOP, under the direction of JAN POPPER, presents, in English, the full production of Verdi's glittering comic opera, based on Shakespeare's loveable scapegrace, *Falstaff*. Presented in conjunction with the University Symphony Orchestra, the production features the most advanced voices of the UCLA Opera Workshop cast. The modernistic set design is by Archie Sharp. Staged by Roy Morton. Translated by Walter Ducloux. Costumes by Joe Markham. Natalie Limonick, Associate Musical Director.
\$4.00 (Reserved), 3.00 (General), 2.00*

Fri. and Sat.,
May 21, 22
Schoenberg
8:30 p.m.
Sun., May 23
Royce
3:00 p.m.

GRUPO ONCE AL SUR, Spanish-language theater from Argentina: on Friday, a three-act play by an Argentinian author entitled *Esa Canción es In Pájaro Lastimado*; on Saturday, an evening entitled *Mira lo que te esta pasando* including excerpts from the works of De Nevi, Caloy, Dragun, Mauricio, Pavlovsky and Adellach; on Sunday, a mixed-media performance entitled *Solo un Suño de Pasion* integrating song, short dramatic works and film.
\$3.50, 2.50, 1.50*

Sun., May 23
Royce
8:00 p.m.

EXPLORING IN THE LAND OF THE SONJO, a film-lecture featuring DR. LOUIS S. B. LEAKEY, renowned British anthropologist, paleontologist and archaeologist. *In cooperation with the L.S.B. Leakey Foundation for Research Related to Man's Origin.*

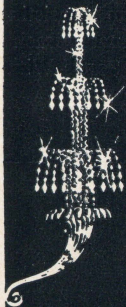
\$3.00, 2.50, 1.50*

Note: this is a rescheduling of the postponed February 11 presentation. Tickets issued for February 11 will be honored May 23.

Thurs.,-Sun.,
May 27-30;
Wed.,-Sat.,
June 2-5
Macgowan, 8:30 p.m.
Sun., 7:30 p.m.

THE APPLE TREE, a delightfully humorous and artfully satiric trio of musicals based on stories by Mark Twain, Frank R. Stockton and Jules Feiffer, with music by Jerry Bock and lyrics by Sheldon Harnick. Directed by John Cauble. Final program in UCLA Theater Arts Department's *Patron's Series*.

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June 4, 5, 6
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STUDENT FILMS. Produced by the Motion Picture Division of the Department of Theater Arts. UCLA's presentation of selected new films by its student filmmakers.
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Thurs., June 3
Royce
8:30 p.m.

UCLA A CAPELLA CHOIR, under the direction of ROGER WAGNER.
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Thurs., Fri.,
July 22, 23
Royce
8:30 p.m.

PRESERVATION HALL JAZZ BAND, direct from New Orleans, returns to UCLA to recreate the finger-snapping, foot-stomping sounds of traditional jazz as it was played at the turn of the century. Featured are Billie Pierce, considered the last of the great traditional blues singers, and her husband, DeDe Pierce, known since the 'twenties as one of New Orleans' finest jazz cornetists.
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Since the '60s, the original members of the Preservation Hall Jazz Band have taken their authentic sound to colleges and concert halls across the country. When not on tour, they are regularly featured at New Orleans' Preservation Hall, one of the outstanding jazz centers of the world.

Tickets are now on sale at the UCLA Concert Ticket Office, 10851 LeConte Avenue, Westwood Village (opposite Bullock's), Los Angeles, 90024 (825-2953 or 478-7578) and all Mutual Ticket Agencies (627-1248) and Ticketron (878-2211).

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TICKET INFORMATION

Tickets are on sale now on campus and by mail at: UCLA Concert Ticket Office, 10851 LeConte Avenue, Westwood Village (opposite Bullock's), Los Angeles, California 90024. Mondays through Fridays, 9 a.m. - 5 p.m., Saturdays 9 a.m. - 12 noon, 825-2953, or the Box Office (open one hour before performance time), 478-7578. We regret we cannot accept telephone reservations.

Reserved tickets are also available at all Mutual (627-1248) and Wallichs Music City-Liberty Ticket Agencies (466-3553), and through all Ticketron outlets (878-2211) with the exception of the Great Artists' Series, Armchair Adventures, and events presented by the Departments of Dance, Music and Theater Arts.

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