

MILHAUD

L'Orestie d'Eschyle

(The Oresteia of Aeschylus)

**Soloists • University of Michigan Symphony Orchestra
Percussion Ensemble • University Choirs • UMS Choral Union
Kenneth Kiesler**



**Darius
MILHAUD**
(1892-1974)

L'Orestie d'Eschyle
(The Oresteia of Aeschylus)

Libretto by Paul Claudel

Based on the first English translation of the original Greek by A.W. Verrall

Clytemnestra, Ghost of Clytemnestra Lori Phillips, Soprano
Wife of Agamemnon;
Mother of Orestes, Iphigenia, (sacrificed by her father before the Trojan War) and Electra;
Informally "married" to Aegisthus while Agamemnon is fighting the Trojan War

Orestes Dan Kempson, Baritone
Son of Agamemnon and Clytemnestra, who has been exiled by his mother;
Younger brother of Electra

Apollo Sidney Outlaw, Baritone
Oracular god of Delphi; God of light, truth and prophecy, healing, plague, music, and poetry

Leader of the Slave Women Sophie Delphis, Speaker

Athena, A Slave Woman Brenda Rae, Soprano

Athena Tamara Mumford, Mezzo-soprano

Athena Jennifer Lane, Contralto
Patron Goddess and protector of Athens, companion of heroes; Goddess of wisdom,
courage, civilization, just warfare, strength, strategy, the arts, crafts, and skill

Pythia, Oracle of Apollo's Temple at Delphi Julianna Di Giacomo, Soprano
Oracular priestess of Delphi who predicts the future; the most prestigious and authoritative
oracle among the Greeks

Electra Kristin Eder, Mezzo-soprano
Daughter of Agamemnon and Clytemnestra, older sister of Orestes;
Loyal to Agamemnon during Clytemnestra's rule and affair with Aegisthus

Elders Men of the Chorus
Older men of Argos who served as advisors to King Agamemnon

Slave women of The Choéphori (Les Choéphores) Women of the Chorus
Slaves of the royal family of Argos

The Assembled People of Athens Choruses
Assembly of Athenian citizens

Furies Women of the Chorus
Female spirits/deities of vengeance, spirits of the underworld,
avengers of perjurers and murderers of their own kind

UMS Choral Union

Jerry Blackstone, Conductor

University of Michigan Chamber Choir

Jerry Blackstone, Conductor

University of Michigan University Choir

Eugene Rogers, Conductor

University of Michigan Orpheus Singers

Graduate Student Conductors

University of Michigan Percussion Ensemble

Joseph Gramley and Jonathan Ovalle, Directors

University of Michigan Symphony Orchestra

Kenneth Kiesler, Music Director and Conductor

Concert produced by The University of Michigan School of Music, Theatre & Dance, Christopher Kendall, Dean,
and UMS, Kenneth Fischer, President, on 4th April, 2013 at Hill Auditorium, Ann Arbor, Michigan, USA.

Executive Producers: Christopher Kendall and Kenneth Fischer

Producer, Artistic Director: Kenneth Kiesler

Producer, Casting Director: Michael Kondziolka

Associate Producers: Emily Avers and Liz Stover

Production support: David Aderente, Roger Arnett, Jeffrey Beyersdorf, Brianne Dolce, Paul Feeny,

Nadège Foofat, Robert Grijalva, Anne Grove, Michael Michelon, Yaniv Segal, Ronald Torrella

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The libretto was translated into English by Ruth Scodel, with assistance from Evelyn Adkins, Amy Pistone, and John Posch.

Assistance with translations generously provided by Sophie Delphis, Brianne Dolce and Nadège Foofat.

Saxhorns provided by Alexander Pollack and the Peace Jubilee Brass Band.

Choral French diction coaching provided by Sophie Delphis,

with additional information provided by Timothy Cheek, Richard Janko and Michele Hannoosh.

**Immense gratitude to William Bolcom for his advocacy and support of the performance
and recording of Milhaud's L'Orestie d'Eschyle**

CD 1	45:54	CD 2	48:11
1 L'Agamemnon	11:12	Les Euménides	
(<i>Chorus, Clytemnestre</i>)		Act 1	
Les Choéphores		1 I. Premièrement la prière (<i>Pythia</i>)	2:40
2 I. Vocifération funèbre: On m'envoie et je viens de la maison (<i>Chorus</i>)	5:49	2 II. Une chose affreuse à dire (<i>Pythia</i>)	4:35
3 II. Libation: Allez, mes larmes, goutte à goutte (<i>Chorus</i>)	2:56	3 III. Je ne te trahirai pas (<i>Apollo</i>)	2:28
4 III. Incantation: O vous, grandes Parques de par Zeus! (<i>Chorus, Orestes, Electra</i>)	14:20	4 IV. Seigneur Apollon (<i>Orestes</i>)	0:59
5 IV. Présages: Que de fois la terre a enfanté la terreur (<i>A Choéphore</i>)	3:29	5 V. Rappelle-toi (<i>Orestes</i>)	1:13
6 V. Exhortation: Je te supplie, ô toi, le Père Zeus (<i>A Choéphore</i>)	2:49	6 VI. Vous dormez là-dedans (<i>Ghost of Clytemnestra, Chorus, Clytemnestra</i>)	4:14
7 VI. La Justice et La Lumière: Elle est venue aux Priamides en son temps (<i>The Choéphores</i>)	4:31	7 VII. Eveille, éveille-toi (<i>Chorus, Apollo</i>)	2:11
8 VII. Conclusion: Ainsi sur le palais de nos Rois (<i>A Choéphore</i>)	0:49	8 VIII. Sortez de ces demeures (<i>Apollo, Chorus</i>)	3:09
		Act 2	
		9 I. Dame Athéna (<i>Orestes</i>)	2:10
		10 II. Ça va (<i>Chorus</i>)	1:00
		11 III. Le voici donc derechef qui a trouvé recours (<i>Chorus</i>)	1:39
		12 IV. Mes malheurs m'ont instruit (<i>Orestes</i>)	2:26
		13 V. Ni Apollon ni la Dame d'Athènes (<i>Chorus</i>)	1:20
		14 VI. Formons, lions, un chœur (<i>Hymn</i>)	2:19
		15 VII. Autour, tout autour de ce veau pour notre table (<i>Hymn</i>)	5:43
		16 VIII. De là-bas où j'étais (<i>Athena, Chorus</i>)	4:02
		17 IX. Dame Athéna (<i>Orestes</i>)	2:02
		18 X. Si l'on estime que cette cause (<i>Athena</i>)	2:13
		19 XI. Voici la loi nouvelle (<i>Chorus, Sopranos, Contraltos</i>)	1:46

CD 3	47:20
Les Euménides (contd.)	
Act 3	
1 I. Ouverture	6:39
2 II. Crie, crieur, à gorge déployée (<i>Athena</i>)	1:27
3 III. Seigneur Apollon (<i>Chorus, Apollo</i>)	1:31
4 IV. A vous autres la parole (<i>Athena, Chorus, Orestes</i>)	1:45
5 V. Juges de la grande Cour d'Athénaïa (<i>Apollo, Chorus</i>)	4:44
6 VI. Ordonnerai-je à ceux-ci (<i>Athena, Chorus</i>)	0:44
7 VII. Juges, vous nous avez entendus (<i>Apollo</i>)	0:27
8 VIII. Écoutez cependant mon ordonnance (<i>Athena</i>)	2:58
9 IX. Voici pour votre terre (<i>Chorus, Apollo, Athena, Orestes</i>)	4:34
10 X. Cet homme est acquitté du crime de sang (<i>Athena</i>)	0:28
11 XI. O Pallas! ô Salvatrice de ma maison! (<i>Orestes</i>)	1:41
12 XII. Iô, jeunes dieux (<i>Chorus</i>)	1:56
13 XIII. Écoutez-moi, Furies (<i>Athena</i>)	1:26
14 XIV. Iô, jeunes dieux, quoi, les vieilles lois (<i>Chorus</i>)	1:43
15 XV. Nullement deshonorées! (<i>Athena</i>)	1:26
16 XVI. Cela, moi, le supporter, pheu (<i>Chorus</i>)	0:41
17 XVII. Je ne me laisserai point de plaider (<i>Athena</i>)	1:34
18 XVIII. Reine Athéna (<i>Athena, Chorus</i>)	1:28
19 XIX. Toutes celles qui accompagnent (<i>Athena, Chorus</i>)	8:00
20 XX. A cause du bien qui suit (<i>Processiona</i>)	2:09

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Darius Milhaud (1892-1974): The Oresteia of Aeschylus

L'Agamemnon (1913) • Les Choéphores (1915-16) • Les Euménides (1917-23)

Darius Milhaud was an important member of the musical avant-garde in early 20th-century Paris. Provençal and Jewish by birth, he maintained these and numerous other identities in his music and his life. A lifelong interest in classical mythology and drama, a wide knowledge of French music history, and his utilization of modern theoretical trends all played a role in the composition of his early trilogy, *L'Orestie*. These complex works draw from Milhaud's numerous identities and interests in a dramatic, rhythmic expression of Aeschylus's classic story.

Milhaud's lifelong collaboration with the Catholic poet Paul Claudel played a critical role in the composer's operatic style. The collaboration resulted in many of Milhaud's best-known works, including the *Orestie* trilogy and *Christophe Colomb* (1930). The style developed by Milhaud and Claudel was influenced prominently by Claudel's belief that every element of a dramatic work, including music, should exist to serve the poetry. The *Orestie* trilogy displays this attention to the text through the expressive, syncopated rhythm of the vocal parts.

Musically, Milhaud saw himself as part of a great French tradition which extended back from Satie and Debussy to Bizet and even to Couperin. Among his contemporaries, Milhaud associated most strongly with the fellow members of Les Six (Georges Auric, Louis Durey, Arthur Honegger, Milhaud, Francis Poulenc, and Germaine Tailleferre), a group of composers loosely associated with Jean Cocteau in the 1920s in an effort to forge a new French modernist musical aesthetic during the interwar period.

Despite his integration into the French tradition, Milhaud prominently incorporated other national styles into his own. In a life-changing experience in 1917, Milhaud and Claudel traveled to Brazil on a diplomatic mission. After his diplomatic service, Milhaud began to

incorporate Brazilian folk music into his compositions, most famously in the 1919 ballet *Le boeuf sur le toit* (The Ox on the Roof), but also seen here in *Les Euménides*. As a composer already drawn to rhythmic expression, Milhaud was particularly interested in the rhythmic complexity of Brazilian music.

In addition to innovative rhythmic elements, the *Orestie* trilogy exhibits complex harmonic techniques, particularly polytonality, in which Milhaud layered two or more harmonic areas simultaneously. Milhaud's use of polytonality is particularly clear in the finale of *Les Euménides*, which is structured around repeated polytonal patterns. Although this polytonality may sound dissonant, Milhaud believed that it gave him more varied ways of expressing sweetness in addition to violence.

Because the three parts of the *Orestie* trilogy were written over a 10-year period, each work has a distinct style. In *L'Agamemnon*, written when Milhaud was only 21, the rhythm of the vocal parts is used to express the drama of the poetry, while in *Les Choéphores* and especially in *Les Euménides*, the drama is furthered by spoken sections and an increasingly complex harmonic language. The trilogy, taken as a whole, provides a glimpse into the interaction between modern and traditional, as well as between the French and the foreign, which characterized the music of early 20th-century Paris.

It should be emphasized that the trilogy is not a series of operas. In *L'Agamemnon* Cocteau requested music only for the scene following Agamemnon's murder in a staged version of the play, and only certain parts of *Les Choéphores* were set to music for a similar use. Only *Les Euménides* was fully composed and staged later, as an opera directed by Milhaud's wife Madeleine.

Ethan Allred

Conductor's Note

In 2004, a package with three impressively oversized scores arrived in my studio with this note from the publisher: "Sent at the request of William Bolcom." They revealed Milhaud's setting of Claudel's French translation of Aeschylus' Oresteian tragedy, packed with powerful music and words, several roles for principal singers, and multiple choruses. There were also the somewhat unusual occurrences of rhythmically notated dramatic speaking, and the distribution of one role, the goddess Athena, to a trio of singers. As the three hand-delivered scores constituted the three acts of just the final component in the trilogy, *Les Euménides*, I could only guess the magnitude of the entire piece.

L'Agamemnon's fairly customary turn-of-the-century orchestra is expanded in *Les Choéphores* with the quite uncustomary supplement of 15 percussionists. *Les Choéphores* requires substantial speaking parts for the chorus and the leader of the slave women. In *Les Euménides*, Milhaud enriches the palette still further by adding two quartets: one of saxophones and one of saxhorns – 19th-century valved brass instruments once common in military bands but that almost never join an orchestra or accompany a choir.

The music is often as tightly woven and magnificently shaded as a tapestry. Musical threads of 3, 7, and 11 beats (or 4, 5, 3, and 9 beats) intertwine. The texture of this audible fabric is made expressive and variegated by weaving differently colored or "pitched" threads into mini or sub-tapestries that occur simultaneously in different keys. What at first sounds dissonant, self-competing, and dense, over time becomes familiar language, much as a new dialect of jazz or "world music." (Milhaud and Claudel had the transformative experience of a two-year visit to Brazil, where they researched and transcribed folk music).

Milhaud's trilogy after Aeschylus has, for me, reopened and broadened the rich realm of Greek mythology. The themes of passion and jealousy, violence and revenge, prudence and propriety still resound within us and in our world. Topics of sexual and gender parity,

family relationships, balance of power, and influence in a world of haves and have-nots, not to mention loyalty, steadfastness, allegiance, obedience to those in power, and the economic and social stratification of society – all continue to vex us and show how deeply our human nature connects us to our predecessors. They remind us how far – for all our progress – we still have to go.

The musical preparation of the concert and the recording required many long hours of correcting engraving and printing errors in the scores and orchestra parts, filling in passages missing from the vocal scores, finding unusual instruments, and determining which percussion sounds Milhaud might have known or used at the time.

We know and understand many Milhaud matters, yet there are still some enigmas and peculiarities. While the first part was written in 1913, and all the separate works were premiered shortly after they were completed, the vocal scores used by soloists and choral singers each have a statement about the first performance of the complete trilogy in 1927. However, they also state that the three pieces were performed in different venues on different dates: *Les Choéphores* on 8th March, *L'Agamemnon* on 14th April, and *Les Euménides* on 27th November.

This performance of *L'Orestie* was imbued with significance, as it celebrated the centennial of Hill Auditorium, the great hall that has been home to thousands, of performances given by the extraordinary students who have been mentored and taught by the dedicated faculty of the University of Michigan School of Music, Theatre & Dance, and led by my current conducting colleagues and our predecessors. This recording also celebrates the benevolence, spirit, and genius of William Bolcom, the distinguished and brilliant composer and Professor Emeritus who studied with Darius Milhaud, and invited me and others to bring his vision of a performance at the University of Michigan, and this recording, into reality.

Kenneth Kiesler

On Milhaud

I studied with Darius Milhaud at Aspen, California, and Paris between 1957 and 1960. In the midst of my Conservatoire years, he played a recording of the trilogy, *L'Orestie*, using the great poet and playwright Paul Claudel's translation of the *Orestia* of Aeschylus, at a group lesson at his house. It blew me out of the ballpark. Its power and savagery and profundity would have a deep effect on me.

L'Orestie inspired me to finish my *Songs of Innocence and of Experience*, which I'd been sketching since 1956; buying time to do this was a primary reason for our moving to Ann Arbor, where the work's first American performance would be realized in 1984 – shortly after the Stuttgart Opera premiere earlier that year – by the University of Michigan School of Music. I am proud that our School of Music, Theatre & Dance has seen fit to repeat my magnum opus in 2004, and doubly proud that – nine years to the day of that 4th April performance! – it has faced the enormous challenge of presenting and recording my mentor and friend Darius Milhaud's magnum opus *L'Orestie*. It is a magnificent tribute to the great work it is.

William Bolcom

Before L'Orestie Begins

Agamemnon and his brother Menelaus wage war on Troy after Paris of Troy has eloped with Menelaus' wife Helen. To rule in his stead, Agamemnon leaves behind Clytemnestra. Before sailing to Troy, Agamemnon, whose fleet is wind-bound because the goddess Artemis is angry, offers his daughter Iphigenia as a sacrifice to Artemis.

There is a sentiment of unease; the people of Argos are angry over the 10-year Trojan War and the lives lost in battle for the sake of exacting revenge on Troy for the abduction of Helen. In Agamemnon's absence, Clytemnestra took his cousin Aegisthus as her "husband"

and co-ruler, to the dismay of the people. King Agamemnon returns at the conclusion of the war with his war-prize Cassandra, daughter of Troy, who predicts her own death and the impending tragedies that will befall the House of Argos. At Agamemnon's return, Clytemnestra, furious for the betrayals, dupes him into taking a bath. She traps him, using his robe as a net, and stabs him to death.

Synopsis

L'Agamemnon

Scene: The palace-front at Argos

Clytemnestra has just killed Agamemnon. The Elders (Agamemnon's counselors) mourn his death and confront Clytemnestra. She justifies her actions by recounting Agamemnon's murder of her first husband, and the sacrificial slaughter of their own daughter, Iphigenia. Clytemnestra hopes that by killing Agamemnon, she has stopped "the curse of blood revenge" of the House of Tantalus.

Les Choéphores

Scene: The funeral tomb of Agamemnon, later moves back to the palace-front of Argos

Orestes returns from exile to avenge the death of his father (Agamemnon). He is greeted and supported by Electra, his youngest sister, and the slave women who support him in his efforts to take revenge on Clytemnestra and Aegisthus.

Les Euménides

Act I

Scene: the front of the temple of Apollo at Delphi

The Prophetess finds Orestes, covered in blood and surrounded by sleeping Furies, at the temple of Delphi. Clytemnestra incites the Furies to wake and take revenge

for her murder. Apollo tells Orestes to escape to Athena's temple in Athens. The Furies wake and follow in pursuit.

Act II

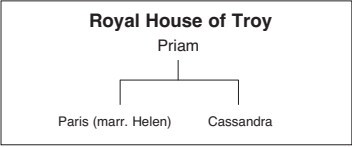
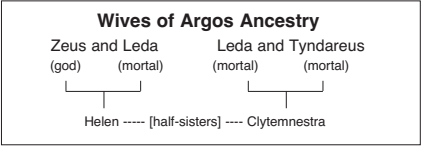
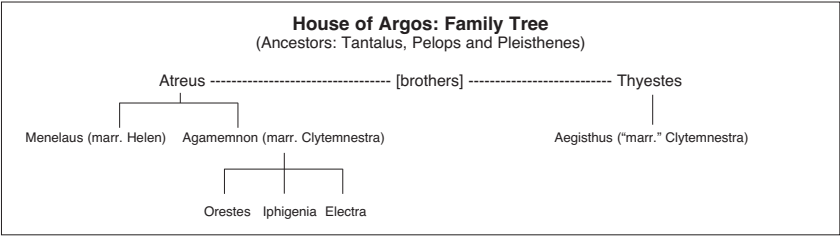
Scene: Athens, before a shrine and ancient image of Pallas Athena

Athena is called upon to decide the fate of Orestes and whether he will suffer the wrath of the Furies or be forgiven for his deed.

Act III

Scene: a place of judgment at Athens, the Hill of Ares or Aereopagus

Athena holds a grand trial (the first of its kind) where Orestes is called to testify and Apollo is a witness for the defense. The Furies want Orestes' death as vengeance for his murder of Clytemnestra. The jury is made up of chosen men of Athens. Athena's ballot acquits Orestes and spares him from death on the grounds that he was justified because the mother is not a true parent, only a vessel for the seed of the father. Athena then persuades the ancient Furies to give up their anger at Athens and be worshipped as benevolent and constructive forces for good.



Darius Milhaud (1892-1974): L'Orestie d'Eschyle

L'Agamemnon (1913) • Les Choéphores (1915-16) • Les Euménides (1917-23)

Darius Milhaud était un membre éminent de l'avant-garde musicale du début du XXème siècle à Paris. Provençal et juif de naissance, il a préservé ces deux identités ainsi que de nombreuses autres. Toute sa vie il s'est intéressé à la mythologie gréco-romaine et au théâtre, il avait une connaissance étendue de l'histoire de la musique française, et son utilisation des tendances théoriques contemporaines a joué un rôle dans la composition de sa trilogie lyrique de jeunesse, *L'Orestie*. Ces œuvres complexes laissent apparaître les nombreux intérêts et identités de Milhaud dans une version dramatique et rythmée de ce grand classique d'Eschyle.

La collaboration que Milhaud a entretenue toute sa vie avec le poète catholique Paul Claudel a joué un rôle crucial dans son style opératique. Cette collaboration a abouti à de nombreux chefs d'œuvres réputés de Milhaud dont entre autres, la trilogie de *L'Orestie* et *Christophe Colomb* (1930). Le style développé par Milhaud et Claudel fut fortement influencé par la croyance de Claudel que chaque élément d'une œuvre dramatique, entre autres la musique, est présent pour servir la poésie. La trilogie de *L'Orestie* expose cette attention particulière au texte à travers l'expressivité et les syncopes rythmiques des parties vocales.

Musicalement, Milhaud se considérait comme appartenant à une tradition française allant de Satie et Debussy jusqu'à Bizet et même Couperin. Milhaud faisait partie du Groupe des Six (Georges Auric, Louis Durey, Arthur Honegger, Milhaud, Francis Poulenc, et Germaine Tailleferre), un groupe de compositeurs fréquentant aussi Jean Cocteau dans les années 1920 dans le but de créer une nouvelle esthétique musicale moderniste française pendant l'entre-deux-guerres. Malgré son assimilation à la tradition française, Milhaud a aussi indéniablement incorporé d'autres styles musicaux aux siens. 1917 fut un tournant dans l'existence de Milhaud de par son voyage au Brésil avec Claudel dans le cadre d'une mission diplomatique. Au retour de cette mission, Milhaud

commença à incorporer des éléments du folklore musical brésilien dans ses compositions, notamment dans *Les Euménides* mais aussi dans le très célèbre ballet *Le Bœuf sur le Toit*, composé en 1919. En tant que compositeur déjà attiré par le pouvoir expressif du rythme, Milhaud s'est naturellement intéressé à la complexité rythmique de la musique brésilienne.

En plus d'éléments rythmiques innovateurs, la trilogie de *L'Orestie* révèle des techniques harmoniques complexes, particulièrement l'utilisation de la polytonalité, lorsque Milhaud superpose deux ou plusieurs tonalités simultanément. L'emploi que Milhaud fait de la polytonalité est notamment évident dans le finale de *Les Euménides*, qui est constitué de motifs polytonaux répétés. Bien que la polytonalité puisse sembler dissonante, Milhaud estimait que cela lui ouvrait d'autres horizons pour exprimer de la douceur simultanément à de la violence.

Les trois parties de la trilogie *L'Orestie* furent écrites sur une période de dix ans et chaque œuvre possède un style très singulier. Dans *L'Agamemnon*, composé à 21 ans par Milhaud, le rythme des parties vocales est utilisé pour exprimer le drame de la poésie, alors que dans *Les Choéphores* et spécialement dans *Les Euménides*, le drame est mis en exergue par l'utilisation de parties parlées ainsi que par un langage harmonique de plus en plus complexe.

Il faut souligner que cette trilogie n'est pas une série d'opéras. Dans *L'Agamemnon*, Cocteau sollicita de la musique uniquement pour la scène suivant le meurtre d'Agamemnon dans une version scénique de la pièce de théâtre, et exclusivement certaines parties de *Les Choéphores* furent de même mises en musique. Seulement *Les Euménides* fut composé et mis en scène plus tard en tant qu'opéra par Madeleine, la femme de Milhaud.

Ethan Allred

Une note du chef d'orchestre

En 2004, un énorme colis contenant trois partitions aux dimensions démesurées est arrivé dans mon atelier avec cette note de l'éditeur, «Envoyé à la demande de William Bolcom». Ces partitions emplies d'une musique et de mots puissants, comprenant de nombreux rôles solistes et de multiples chœurs, contenaient la mise en musique par Milhaud de la tragédie *L'Orestie* d'Eschyle dans la traduction française de Claudel. S'y trouvaient aussi les inhabituels passages dramatiques parlés et notés rythmiquement, ainsi que la répartition du seul rôle de la déesse Athéna à un trio de chanteuses. Comme les trois partitions qui m'avaient été envoyées ne formaient que les trois actes finaux constituant la dernière partie de la trilogie, *Les Euménides*, je ne pouvais qu'imaginer l'ampleur de l'œuvre complète.

L'orchestre typique « tournant du siècle » utilisé dans *L'Agamemnon* est encore plus étendu dans *Les Choéphores* avec l'exceptionnel ajout de quinze percussionnistes. *Les Choéphores* requiert de considérables parties parlées pour le chœur et le chef des femmes esclaves. Dans *Les Euménides*, Milhaud enrichit la palette sonore encore plus en ajoutant un quatuor de saxophones et un quatuor de saxhorns, un instrument à cuivre et à pistons du XIXème siècle, autrefois ordinaire dans les fanfares militaires, mais qui n'a presque jamais été utilisé ni en orchestre, ni pour accompagner un chœur.

La musique est souvent finement et fermement tissée, magnifiquement nuancée comme une tapisserie. Des fils musicaux de 3, 7 et 11 temps (ou 4, 5, 3, et 9 temps) s'entrelacent.

La texture de ce tissu sonore est rendue expressive et bigarrée de par le tissage de fils colorés et sonores, créant des micro-tapisseries de manière simultanée dans plusieurs tonalités. Ce qui de prime abord semble dissonant, et dense, devient vite un langage familier, de la même manière que le serait un nouveau langage musical ou style de jazz ou de musique du monde (Milhaud et Claudel avaient été métamorphosés après leur voyage de deux ans au Brésil où ils recherchèrent et transcrivirent des musiques folkloriques brésiliennes).

La trilogie de Milhaud d'après Eschyle m'a permis de rouvrir et d'élargir cet abondant royaume de la Mythologie grecque. Les thèmes de la passion et de la jalousie, de la violence et de la revanche, de la prudence et de la bienséance sont toujours en résonance avec notre monde. Les sujets de la sexualité et de la parité, des liens familiaux, de l'équilibre du pouvoir, et de l'influence dans un monde matérialiste, sans oublier la loyauté, la constance, l'allégeance, l'obéissance aux gens de pouvoir, et les différentes strates économiques et sociales de la société – tout cela est troublant et nous prouve à quel point notre nature humaine nous connecte à nos ancêtres. Ils nous rappellent que le chemin – malgré tout les progrès – est encore long.

Pour la préparation du concert et de l'enregistrement qui ont demandé beaucoup de temps, il a fallu corriger des erreurs d'édition dans les conducteurs et les parties instrumentales, recréer des parties vocales manquantes, rechercher des instruments inhabituels et déterminer quels types de sons de percussion Milhaud connaissait et utilisait à l'époque.

Milhaud a été très étudié et analysé, nous permettant une connaissance plus approfondie de certains sujets. Cependant, des énigmes demeurent et des circonstances et détails nous échappent toujours. Alors que la première partie fut écrite en 1913 et que toutes les œuvres furent créées séparément peu après avoir été achevées, toutes les partitions des solistes et du chœur portent la mention que la création de la Trilogie eut lieu en 1927. Néanmoins, elles mentionnent aussi que les trois pièces furent jouées à différents endroits et dates: *Les Choéphores* le 8 mars, *L'Agamemnon* le 14 avril, et *Les Euménides* le 27 novembre.

Cette représentation de *L'Orestie* avait une signification toute particulière puisqu'elle a célébré le centenaire du Hill Auditorium (à Ann Arbor). Ce hall splendide a abrité des centaines sinon des milliers de représentations données par les talentueux étudiants guidés et éduqués par leurs professeurs extrêmement dévoués de l'Ecole de Musique, Théâtre et Danse de l'Université du Michigan, et dirigés par mes collègues ainsi que nos prédécesseurs. Avec cet enregistrement

nous célébrons la bienveillance, l'esprit et le génie de William Bolcom, le brillant et distingué compositeur et professeur émérite qui étudia avec Darius Milhaud. Il a permis à moi et à d'autres de transformer en réalité sa vision du concert et de cet enregistrement à l'Université du Michigan.

Kenneth Kiesler

À propos de Milhaud

J'ai étudié avec Darius Milhaud à Aspen en Californie, et à Paris entre 1957 et 1960. Au milieu de mes études au Conservatoire de Paris, Milhaud nous fit écouter lors d'un cours collectif dans sa demeure, un enregistrement de sa Trilogie, utilisant la traduction d'Eschyle par le grand poète et dramaturge Paul Claudel. J'étais sidéré. Sa puissance, sa brutalité et sa profondeur m'ont vivement marqué.

L'Orestie m'a inspiré pour finir mes propres Songs of Innocence and of Experience que j'avais sous forme d'esquisses depuis 1956; trouver du temps pour faire cela fut une de mes premières raisons pour déménager à Ann Arbor, où la création américaine de l'œuvre eu lieu en 1984 par l'Ecole de Musique de l'Université du Michigan, peu de temps après la création à l'Opéra de Stuttgart cette même année.

Je suis fier que notre École de Musique, Théâtre et Danse ait de nouveau joué mon œuvre maîtresse en 2004, et doublement heureux du fait que, neuf ans après la première du 4 avril, ils aient affronté les énormes challenges de la production et de l'enregistrement de L'Orestie, l'œuvre maîtresse de mon mentor et ami Darius Milhaud. C'est un hommage magnifique à cette œuvre exceptionnelle.

William Bolcom

Argument

L’Agamemnon

Scène: Le palais devant Argos

Clytemnestre vient d'assassiner Agamemnon. Les aînés (conseillers d'Agamemnon) sont en deuil et ils confrontent Clytemnestre. Elle justifie ses actions en racontant comment Agamemnon avait tué son premier mari ainsi que le meurtre sacrificiel de leur propre fille, Iphigénie. Clytemnestre espère qu'avec le meurtre d'Agamemnon, elle a mis fin au « sort de revanche dans le sang » de la dynastie de Tantale.

Les Choéphores

Scène: Tombeau funéraire d'Agamemnon, plus tard de nouveau dans le palais devant Argos

Oreste revient d'exil pour venger la mort de son père (Agamemnon). Il est accueilli et supporté par Électre, sa plus jeune sœur, et les femmes esclaves qui le soutiennent dans ses efforts de vengeance contre Clytemnestre et Égisthe.

Les Euménides

Acte I

Scène: devant le temple d'Apollon à Delphes
Au temple de Delphes, la prophétesse trouve Oreste recouvert de sang et entouré par les Furies endormies. Clytemnestre incite les Furies à se réveiller et se venger de son propre meurtre. Apollon dit à Oreste de se réfugier dans le temple d'Athéna à Athènes. Les Furies se réveillent et le poursuivent.

Acte II

Scène: Athènes, devant un sanctuaire
et une représentation antique de Pallas Athéna.

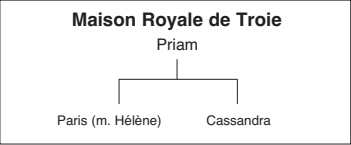
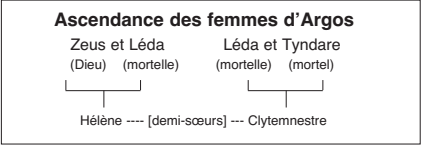
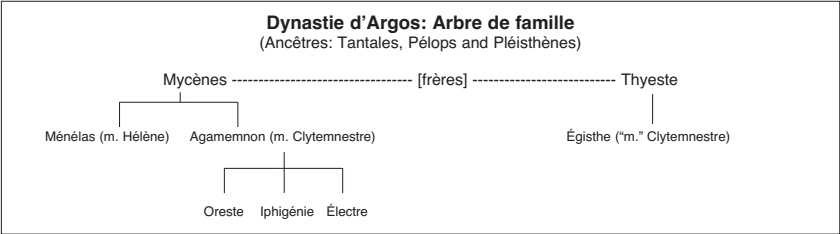
Athéna est appelée pour décider du sort d'Oreste afin de déterminer s'il doit essuyer la colère des Dieux ou s'il doit être pardonné pour ses actions.

Acte III

Scène: Un lieu de jugement à Athènes, la colline d'Arès ou Aréopage

Athéna tient un grand jugement (le premier de la sorte) où Oreste est appelé à témoigner et où Apollon est un témoin de la défense. Les Furies veulent la mort d'Oreste afin de se venger du meurtre de Clytemnestre. Le jury est composé d'hommes élus d'Athènes. Le scrutin d'Athéna acquitte Oreste et l'épargne de la mort car la mère n'est pas un vrai parent, juste un réceptacle pour la semence du père. Puis Athéna persuade les Furies d'abandonner leur colère contre Athènes et d'être adorées comme des forces bienveillantes et constructives.

Traductions françaises de Mélisse Brunet



Lori Phillips



Dramatic soprano Lori Phillips has sung Brünnhilde (*Die Walküre*) with Hawaii Opera, *Siegfried* and *Götterdämmerung* with Seattle Opera, and Senta (*Der fliegende Holländer*) with the Metropolitan Opera and Washington National Opera. She returned to the MET for *Wozzeck*, *Il tabarro*, *Turandot*, and the *Ring Cycle*, and has performed her signature rôle, *Turandot*, with Seattle Opera, Atlanta Opera, New York City Opera, Opera Lyra Ottawa, and Portland Opera. Her Verdi rôles have included Aida, Lady Macbeth, and Amelia in *Un ballo in maschera*. Her recordings include Ariane in Dukas' *Ariane et Barbe-bleue* with the BBC Symphony.

Dan Kempson



Photo: Chris Mackie

Baritone Dan Kempson joined the Metropolitan Opera for the United States première of Nico Muhly's *Two Boys*. He has performed with Santa Fe Opera, Spoleto Festival USA, Pittsburgh Opera, Fort Worth Opera, Syracuse Opera, Shreveport Opera, Opera Saratoga, and St Petersburg Opera. His rôles include Figaro (*Il barbiere di Siviglia*), Count Almaviva (*Le nozze di Figaro*), Marcello (*La Bohème*), and Papageno (*Die Zauberflöte*). He has been a soloist with the orchestras of Pittsburgh, Wichita, Erie, Asheville, and Savannah, in *Carmina Burana*, *Messiah*, and the Brahms *Requiem*. Winner of awards from the Sullivan Foundation, Gerda Lissner Foundation, and Opera Index, he is a graduate of the Merola Opera Program, Manhattan School of Music, and Peabody Conservatory.

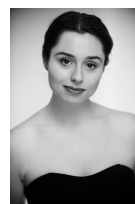
Sidney Outlaw



Photo: Nathaniel Ty

Sidney Outlaw is a graduate of the Merola Opera Program and former member of the Gerdine Young Artist Program at Opera Theatre of Saint Louis. He has performed with Warren Jones at Carnegie Hall, the New York Choral Society, and in Abilene Opera Association's *The Hotel Casablanca*. In Guinea as a United States Arts Envoy, he performed American music in honour of Black History Month and in remembrance of Martin Luther King. He holds a master's degree in vocal performance from The Juilliard School and is a graduate of the University of North Carolina at Greensboro.

Sophie Delphis



Mezzo-soprano Sophie Delphis was born in Paris and raised in California. She received her bachelor's degree with honours from New England Conservatory of Music, and her master's degree in voice performance from the University of Michigan. Her recent operatic roles include Zerlina (*Don Giovanni*), Sœur Mathilde (*Dialogues des Carmélites*), Valetto (*L'incoronazione di Poppea*), and Lazuli (*L'Étoile*). She has performed recital programmes and benefit concerts for the French-American Cultural Society, the Palo Alto Fortnightly Music Club, and the Opera Academy of California. In addition, she collaborates with young composers and improvisers in Boston and Ann Arbor.

Brenda Rae

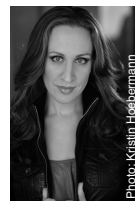


Photo: Kristin Heibermann

Soprano Brenda Rae has performed major rôles with the Wiener Staatsoper, Oper Frankfurt, Bayerische Staatsoper, Opéra National de Paris, Glyndebourne Festival, Opéra National de Bordeaux, Hamburgische Staatsoper, and Santa Fe Opera. In 2013-14, she returned to Oper Frankfurt as Zerbinetta (*Ariadne auf Naxos*), Fiordiligi (*Così fan tutte*), and Donna Anna (*Don Giovanni*). Performances elsewhere have included Giulietta (*Les Contes d'Hoffmann*) and a special gala in Zankel Hall at Carnegie Hall to celebrate Marilyn Horne's 80th birthday. She ended the 2013-14 season at Santa Fe Opera with the rôle of Madame Popescu in Mozart's *The Impresario* and the Cook in Stravinsky's *Le Rossignol*.

Tamara Mumford



Photo: Dave Gross

Tamara Mumford toured with Dudamel and the Los Angeles Philharmonic in John Adams's *The Gospel According to the Other Mary*, and appeared in Lincoln Center's White Light Festival in Mahler's *Das Lied von der Erde*. She recently made débuts with the Boston, San Francisco, Milwaukee, Eugene, and Santa Barbara Symphony Orchestras. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her début there as Laura in *Luisa Miller*, and has appeared in *Anna Bolena*, *Rigoletto*, *Ariadne auf Naxos*, *Il Trittico*, *Parsifal*, *Idomeneo*, *Cavalleria Rusticana*, *Nixon in China*, *The Queen of Spades*, the complete *Ring cycle*, and *The Magic Flute*.

Jennifer Lane



Jennifer Lane has appeared at many distinguished festivals and in concert series worldwide, including San Francisco Opera, Metropolitan Opera, Théâtre du Châtelet, Opéra de Monte Carlo, New York City Opera, Göttingen, and Halle Handel Festspiele, Aix-en-Provence, and Palau de la Música in Barcelona, with conductors Michael Tilson Thomas, Donald Runnicles, Mstislav Rostropovich, William Christie, Nicholas McGegan, Nigel Rogers, Andrew Parrott, Marc Minkowski, Helmut Rilling, Robert Craft, John Nelson, and Robert Shaw. Many of her nearly fifty recordings, have won awards, as have her two films *The Opera Lover* and *Dido and Æneas* with Mark Morris Dance Group and Tafelmusik.

Julianna Di Giacomo



Photo: Dario Abella

Julianna Di Giacomo made her Metropolitan Opera début as Clotilde in *Norma* and returned for Lina (*Stiffelio*) and Leonora (*Il trovatore*). With the Los Angeles Philharmonic and Gustavo Dudamel, she sang in Mahler's *Symphony No. 8* in Los Angeles and Caracas, broadcast in North and South America. She has performed *Don Giovanni* excerpts with the New York Philharmonic, *Il trovatore* and Mathilde (*Guillaume Tell*) at the Caramoor International Music Festival, Mme. Lidoine (*Dialogues des Carmélites*) at the Pittsburgh Opera, Fiordiligi (*Così fan tutte*), and Donna Elvira (*Don Giovanni*) at New York City Opera.

She made her Carnegie Hall début with Eve Queler and Opera Orchestra of New York, and returned for Rossini's *Stabat Mater* and featured recitalist in the *Rising Stars Series*.

Kristin Eder



Kristin Eder has appeared with the Tallahassee Symphony, Toledo Symphony, Illinois Symphony Orchestra, Adrian Symphony, Bozeman Symphony, and the Oakland Choral Society. She has also performed with Arbor Opera Theater, the Metropolitan Baroque Ensemble, and the University of Michigan Opera Theater. In 2011 she completed her doctorate in vocal performance at the University of Michigan, where she also received master's degrees in vocal performance and choral conducting. She resides in Ann Arbor, Michigan, where she teaches in the voice departments at the University of Michigan and Adrian College.

University of Michigan Chamber Choir

Conductor: Jerry Blackstone



The University of Michigan Chamber Choir, conducted by Jerry Blackstone, Director of Choral Activities, performs a broad spectrum of repertoire, and frequently collaborates with instrumental ensembles. Its 45 members are graduate and undergraduate students majoring in vocal performance, music education, or conducting. Recent appearances have included performances at national and division conventions of the American Choral Directors Association, an appearance by special invitation at the inaugural conference of the National Collegiate Choral Organization, and acclaimed performances with the Detroit Symphony Orchestra at Orchestra Hall in Detroit.

University of Michigan University Choir

Conductor: Eugene Rogers



The University of Michigan University Choir, conducted by Eugene Rogers, Associate Director of Choirs, is a 95-voice ensemble comprised of undergraduate and graduate music majors in vocal performance, music education, piano, organ, composition, and theory. The ensemble performs a varied repertoire of musical styles and genres with a special focus on contemporary music. They recently appeared in the University Musical Society's production of *From Cass Corridor to the World: A Tribute to Detroit's Musical Golden Age*.

University of Michigan Orpheus Singers

The University of Michigan Orpheus Singers is a 25-voice ensemble comprised of upper level undergraduate students in vocal performance and music education, and is led by graduate choral conductors. They frequently appear with instrumental ensembles and collaborate with the Chamber and University Choirs in the presentation of major works for chorus and orchestra.

UMS Choral Union

Formed by a group of local university and townspeople who gathered together for the study of Handel's *Messiah*, the UMS Choral Union has performed with many of the world's distinguished orchestras and conductors in its 135-year history. Since its first performance of Handel's *Messiah* in December 1879, the oratorio has been performed by the UMS Choral Union in Ann Arbor annually. Based in Ann Arbor under the aegis of the University Musical Society, the 175-voice Choral Union, led by music director Jerry Blackstone, is known for its definitive performances of large-scale works for chorus and orchestra. Beginning in the 1995-1996 season, the UMS Choral Union further enriched that tradition when it began appearing regularly with the Detroit Symphony Orchestra.

University of Michigan Percussion Ensemble

Directors: Joseph Gramley and Jonathan Ovalle



The University of Michigan Percussion Ensemble has commissioned, performed, and recorded works from a global array of musical cultures. Many of the compositions premiered have gone on to enter the standard percussion canon, and the ensemble has numerous recordings to its credit on a variety of labels. Leading artists in the percussion field have collaborated with the Ensemble, whose versatility and virtuosity is unmatched. Michigan's percussion graduates have gone on to important positions world-wide. The Ensemble is directed by Joseph Gramley and Jonathan Ovalle.

University of Michigan Symphony Orchestra

Photo: UMS/Mark Gjukich Photography



The University of Michigan Symphony Orchestra, one of the world's finest student orchestras, is a training ground for young musicians and for the highly regarded orchestral conducting programme, ranked first in the United States. Kenneth Kiesler has been its music director since 1995. It has toured to Salzburg, Evian and Carnegie Hall, performed dozens of premières, including the American première of James P. Johnson's *The Dreamy Kid*, and the first performance since 1940 of Johnson's *De Organizer*. Its current recordings include music by Leslie Bassett, Michael Daugherty, and William Bolcom, Evan Chambers' *The Old Burying Ground*, the three *Piano Concertos* of Alberto Ginastera and, for Naxos, excerpts from operas by David Amram (8.559420), David Schiff (8.559450), Abraham Ellstein (8.559424), and Paul Schoenfield (8.559418). Its

reputation as one of the leading orchestras of its kind was confirmed in 2005 when it received the GRAMMY® Award for *Best Classical Album* for the first recording of William Bolcom's *Songs of Innocence and of Experience* (8.559216-18). In 2011, the USO was the recipient of the prestigious American Prize in Orchestral Performance.

Kenneth Kiesler



Photo: Jonathan Steiner

Kenneth Kiesler, one of the most prominent conductors of his generation and one of the world's sought-after mentors of conductors, has conducted the National Symphony, Chicago Symphony, Chamber Orchestra of Paris, and the orchestras of Utah, Detroit, Indianapolis, San Diego, New Jersey, Jerusalem, Haifa, Osaka, Pusan, Daejeon, Jalisco, São Paulo (OESP), and the Aspen, Meadowbrook, Skaneateles, Sewanee, and Atlantic festivals among others. He has led dozens of premières and recordings, Bright Sheng's *The Silver River* in Singapore, and *Peter Grimes* and *Il Turco in Italia* at Opera Theatre of St. Louis. Conductor Laureate of the Illinois Symphony Orchestra, he led débuts at Lincoln Center and Carnegie Hall while music director from 1980-2000. Director of Orchestras at the University of Michigan since 1995, he has been Director of the National Arts Centre Conductors Program (Canada) and Vendôme Academy for Young Conductors (France), and is Director of the Conductors Retreat at Medomak (Maine) and conducting programs of International Masterclasses Berlin. He has led masterclasses in New York, Paris, Berlin, Leipzig, Moscow, São Paulo, Mexico City, Oxford, and the Royal Academy of Music, London. Kiesler received the 2011 American Prize in Conducting, the silver medal at the

1986 Stokowski Competition, and the American Symphony Orchestra League's 1988 Thompson award for outstanding American music director under the age of 35. His teachers include Carlo Maria Giulini, Fiora Contino, Julius Herford, Erich Leinsdorf, John Nelson, and James Wimer. He was in the Leonard Bernstein American Conductors Program and Pierre Boulez's Carnegie Hall Centenary conducting class with L'Ensemble InterContemporain.

The University of Michigan Symphony Orchestra,
Percussion Ensemble and Choirs recording *L'Orestie d'Eschyle*

Photo: UMS/Mark Gjukich Photography



University of Michigan Chamber Choir

Jerry Blackstone,
Director of Choirs and Conductor
George Case, Glen Thomas Rideout,
Jonathan King, *Assistant Conductors*
Scott VanOrnum, *Pianist*

Soprano

Alison Aquilina
Nora Burgard
Marianne Gruzewski
Kara Huckabone
Jaclyn Johnson
Paige Lucas
Meghan McLoughlin
Melissa Sondhi
Hannah Sparrow

Alto

Francesca Chieffina
Sophie Delphis
Natalie Doran
Lauren Jacob
Rachel McIntosh
Kate Nadolny
Amanda O'Toole
Kellie Rong
Kate Rosen
Katherine Sanford
Stephanie Schoenhofer
Alexandra Shaw

Tenor

Justin Berkowitz
George Case
Jonas Hacker
Timothy Keeler
Jonathan King
Michael Martin
Alan Nagel
Nicholas Nestorak
Nathan Reiff
Austin Stewart
Scott Walters
Jacob Wright

Bass

Chase Bernhardt
John Boggs
Benjamin Brady
Nicholas Davis

Stephen Gusukuma
Jonathan Harris
John Hummel
Ronald Perkins, Jr.
Glen Thomas Rideout
Jonathan Schechner
Ryan Winslow

John Hummel, *Personnel Manager*
Ronald Perkins, Jr., *Equipment Assistant*

University of Michigan University Choir

Eugene Rogers, *Conductor*
Stephen Gusukuma, *Assistant Conductor*
David Gilliland, *Pianist*

Soprano

Shelby Avery
Jessica Barro
Megan Becker
Catherine Borland
Katherine Brill
Danni Feng
Kaci Friss
Paige Graham
Michal Harris
Melissa Hartman
Marina Hogue
Jayne Jaeger
Belinda Juang
Caroline Kagan
Siyuan Li
Christine Masell
Hidemi Minagawa
Christabel Nunoo
Claire Pegram
Allison Prost
Emily Reay
Hanna Schwimmer
Zoe Soumkine
Madeline Thibault
Allyson Williams

Alto

Melissa Angulo
Emma Azelborn
Sonya Belaya
Lyndsay Burke
Yihua Cao
Regan Chuhuan

Breanna Ghostone
Marlena Hilderley
Grace Jackson
Shenika John Jordan
Mi-Eun Kim
Gabrielle Lewis
Sara Marquis
Natalie Moller
Ariana Newman
Tessa Patterson
Nina Peluso
Tanner Porter
Rena Steed
Christina Swanson
Alexa Wutt
Dalal Yassawi
Stephanie Yu
Mary Zelinski

Tenor

Cole Anderson
Achilles Bezanis
Alexander Bonoff
Paul Brumfield
Tom Cilluffo
Apoorv Dhir
Torner Eres
Jason Gong
Lucas Grant
Jordan Harris
Kevin Harvey
Alexander Holmes
Samn Johnson
Daniel Kitzman
Elliot Krasny
Zac Lavender
Daniel Passino
Khris Sanchez
Adam Schwartz

Bass

Josh Boyd
Ammon Bratt
Daniel Braunstein
Morgan Byrd
Joseph Chang
Samuel Cummins
Matthew Dempsey
Andrew Earhart
Darren Fedewa
Paul Giessner

Alexander Greenzeig
Paul Grosvenor
Andrew Herbruck
Austin Hoeltzel
Colin Knapp
Jiyao Li
Michael Miller
Jesus Murillo
Marcus Peterson
Timothy Peterson
James Schmid
Rheme Sloan
Daniel Stromfeld
Andrew Whang

Daniel Kitzman, *Personnel Manager*
Marina Hogue, Khris Sanchez,
and Ben Zisook, *Equipment Assistants*

University of Michigan Orpheus Singers

Jerry Blackstone, *Director of Choirs*
Stephen Gusukuma, Glen Thomas Rideout,
George Case, Jaclyn Johnson, Nathan Reiff,
William Scott Walters, Jonathan King, Tim
Keeler, *Conductors*
Scott VanOrnum, *Pianist*

Soprano

Sara Bonner
Jaclyn Johnson
Imani Mchunu
Lindsey Meekhof
Candace Pierce-Winters
Alexandria Strother

Alto

Marta Dominguez
Jenna Hane
Ashley Mulcahy
Olivia Nienhouse
Pavitra Ramachandran
Diana Sussman

Tenor

George Case
Timothy Keeler
Jonathan King
Nathan Reiff
Scott Walters

Bass

Gyuri Barabas
Stephen Gusukuma
Glenn Healy
Glen Thomas Rideout
Robert Silversmith
Jeremy Williams

William Scott Walters, *Personnel Manager*

UMS Choral Union

Jerry Blackstone,
Music Director and Conductor
George Case, *Assistant Conductor*
Jean Schneider and Scott VanOrnum,
Accompanists
Kathleen Operhall, *Chorus Manager*
Nancy K. Paul, *Librarian*
Donald Bryant, *Conductor Emeritus*

Soprano

Alison Aquilina
Jamie Bott
Debra Joy Brabenec
Ann K. Burke
Anne Busch
Ann Cain-Nielsen
Carol Callan
Susan F. Campbell
Cheryl D. Clarkson
Elizabeth Crabtree
Lauren Cunningham
Marie Ankenbruck Davis
Carrie Deierlein
Kristina Eden
Emilia Fracz
Jennifer Freese
Keiko Goto
Katharina Huang
Anne Jaskot
Emily Jennings
Jaclyn Johnson
Kyoung Kim
Alana Kirby
Karen Kirkpatrick
Kay Leopold
Patricia Lindemann
Loretta Lovalvo
Katherine Lu
Natalie Lueth

Sara McMullen-Laird
Carole C. McNamara
Toni Marie Micik #
Samantha Miller
Marina Musicus
Nancy K. Paul
Christie Peck
Sara J. Peth
Margaret Dearden Petersen
Julie Pierce
Jane Renas
Katharine Roller
Allie Schachter
Erin L. Scheffler-Franklin
Mary A. Schieve
Joy C. Schultz
Su Jin Seo
Elizabeth Starr
Sue Ellen Straub
Virginia A. Thorne-Herrmann
Leah Urpa
Barbara Hertz Wallgren
Margie Warrick
Mary Wigton*

Alto

Paula Allison-England
Carol Barnhart
Dody Blackstone
Margy Boshoven
Anne Casper
Carole DeHart
Valerie Delekta
Elise Demittrack
Melissa Doyle
Sarah Fenstermaker
Grace K. Gheen
Johanna Grum
Kat Hagedorn
Linda Hagopian
Nancy Heaton
Carol Kraemer Hohnke
Laura Holladay
Cynthia Lunan
Karla K. Manson #
Linda Selig Marshall
Sandra Lau Martins
Elizabeth Mathie
Beth McNally
Marilyn Meeker*
Carol Milstein

Kathleen Operhall
Hanna Martha Reincke
Cindy Shindledecker
Susan Sinta
Hanna Song
Katherine Spindler
Ruth A. Theobald
Carrie Throm
Alice E. Tremont
Barbara Trevethan
Cheryl Utiger
Crystal VanKooten
Alice VanWambeke
Katy Vaitkevicius
Yvonne Waschek
Iris Wei
Mary Beth Westin
Susan Wortman
Allison Anastasio Zeglis

Tenor

Gary Banks
George Case
Steven Fudge*
Randy Gilchrist
Arthur Gulick
Marius Jooste
Tim Keeler
Ezra Keshet
Bob Klaffke
Mark A. Krempski #
Richard Marsh
James Pecar
Chris Petersen
Kenneth Sieloff
Carl Smith
Patrick Tonks

Bass

Ethan Allred
William Baxter
William Boggs #
Nicholas Cagle
John Dryden
Charlie Dwyer
Don Faber
James Ferrara
Kenneth A. Freeman
Mark Goodhart
Stephen Gusukuma
Philip J. Gorman

Christopher Hampson
James Head
Robert Heyn
Jorge Iniguez-Lluhi
Zachery T. Kirkland
Joseph D. McCadden
James B. McCarthy
Gerald Miller
Fredy Nagher
Michael Pratt
James Rhodenhiser
Neil Shadle
William Shell
Donald Sizemore*
William Stevenson
Jack Tocco
Terril O. Tompkins
Thomas L. Trevethan
John Van Bolt
Paul Venema

* Section Leader
Section Coach

University of Michigan Percussion Ensemble

Joseph Gramley, *Director*
Jonathan Ovalle, *Director*

Jonathan Brown
Anthony DeMartinis
Gary Donald
Thomas Erickson
Matthew Geiger
Dylan Greene
Benjamin Krauss
Evan Laybourn
Patterson McKinney
Daniel Piccolo
Mackenzie Sato
Arlo Shultis
Christopher Sies
Brian Young

University of Michigan Symphony

Orchestra

Kenneth Kiesler, *Music Director and Conductor*

Violin

Timothy Steeves**, *Concertmaster*
Kazato Inouye**
Davis West**
Ye Eun Kim*, *Principal*
Janet Lyu*
Immanuel Abraham
Michael Bechtel
Daniel Brier
Caroline Buse
Celeste Carruth
Alexis Choi
Charlotte Crosmer
Ken Davis
Sophia Han
Caroline Hart
Cindy Hong
Janice Lee
Sharon Lee
Peiming Lin
Laura Longman
Genevieve Micheletti
Verena Ochanine
Anna Piotrowski
Hoorig Poochikian
Adrianne Pope
Chauntee Ross
Alan Tilley
Elizabeth Tsung
Katie von Braun
Jing Xing

Viola

Rachel Samson*, *Principal*
Amy Pikler*
Erin Maughan, *Associate Principal*
Clifton Boyd
Daniel Brown
Siobhan Cronin
Megan Lathan
Katherine Lawhead
Jack Mobley
Chisato Suga
Jhena Vigrass
Samantha Yo

Cello

Horacio Contreras*, *Principal*
Matthew Armbruster*
James Perretta*
Zan Berry
Caitlin Eger
Martin Guerra
Michael Harper
Eric Haugen
Amy Kim
Nathaniel Pierce
Daniel Poceta
Jacobsen Woollen

Bass

Alexander Vaughn*, *Principal*
Kohei Yamaguchi*
Michael Flinn
Zoe Kumagai
Christopher Livesay
Gillian Markwick
Jesse Seguin
Grecia Serrano-Navarro

Flute

Daniel Velasco, *Principal*
Carly Renner
Hannah Weiss
Katherine Zhang

Piccolo

Hannah Weiss

Oboe

Zach Pulse, *Principal*+#
Melissa Bosma
Alex Hayashi
Jennifer Roloff

English Horn

Alex Hayashi

Clarinet

Ryan King, *Principal*
Daniel Park
Matt Rynes
John Walters

Bass Clarinet

Matt Rynes

E flat Clarinet

John Walters

Bassoon

Thomas Crespo, *Principal*
Tim McCarthy
Nathaniel Hoshal
Michael Gieske

Contrabassoon

Michael Gieske

Saxophone

Jonathan Hulting-Cohen, *Soprano*
Micaela Acomb, *Alto*
Edward Goodman, *Tenor*
Ji Hoon Kang, *Baritone*

Horn

Adedeji Ogunfolu, *Principal* +
Patrick Walle, *Principal* #
Colin Bianchi
Natalie Fritz

Saxhorn

Matt Anderson, *Soprano*
Greg Simon, *Alto*
Cody Halquist, *Contra-alto*
Christopher Plaskota, *Bass*

Trumpet

Stephanie Tuck, *Principal* #
Spencer Wallin, *Principal* +
Alex Carter
Peter Stammer

Trombone

Micah Smiley, *Principal*
Jakob Hildebrandt

Bass Trombone

Matthew Karatsu

Tuba

Nick Beltshev

Timpani/Percussion

Jonathan Brown
Matthew Geiger
Evan Laybourn
Arlo Shultis
Brian Young

Harp

Kristin Lloyd, *Principal*
Catherine Miller

Celeste

Tzuyin Huang

Library and Music Assistants

Daniel Brier, Elim Chan, Saya Callner,
Elliot Moore, Rodrigo Ruiz, Yaniv Segal

Personnel Manager

Paul Feeny

Assistant Personnel Manager

Catherine Miller

Equipment Assistants

Matthew Anderson, Matthew Karatsu,
and Li Kuang

+ L'Agamemnon and Les Choéphores

Les Euménides

*Concertmasters and

*principal string players

PROJECT STAFF

University of Michigan School of Music, Theatre & Dance

Kenneth Kiesler, *Artistic Director*
Nadège Foofat, *Associate Conductor*
Jason Corey, *Recording Engineer*
Roger Arnett, *Assistant Recording Engineer*
Emily Avers, *Director of Ensemble Operations, Producer*
Paul Feeny, *Ensembles Production Coordinator and Librarian*
David Gilliland and Scott VanOrnum, *Rehearsal Pianists*
Rachel Francisco, *Publicity Director*
Yaniv Segal, *Surtitle Operator*

UMS

Michael Kondziolka, *UMS Director of Programming, Casting Director*
Liz Stover, *UMS Associate Programming Manager, Producer*
Jeffrey Beyersdorf, *UMS Technical Director*
Anne Grove, *UMS Artist Services Manager*
Brienne Dolce, *UMS Project Coordinator*

Part of the great French musical tradition and a member of Les Six, Darius Milhaud was an important avant-garde figure in early 20th century Paris. The *Oresteia of Aeschylus* trilogy arose from his lifelong interest in Greek mythology and drama, inspired by the expressive, syncopated rhythms of Paul Claudel's poetic texts. In addition to innovative rhythmic elements, the trilogy exhibits complex harmonic techniques, particularly polytonality, which Milhaud believed gave him more varied ways of expressing sweetness in addition to violence.



Darius
MILHAUD
(1892-1974)

WORLD PREMIERE
RECORDING

L'Orestie d'Eschyle (1913-23) (The Oresteia of Aeschylus) Libretto by Paul Claudel

Clytemnestra Lori Phillips, Soprano
Orestes Dan Kempson, Baritone
Apollo Sidney Outlaw, Baritone
Leader of the Slave Women Sophie Delphis, Speaker
Athena / A Slave Woman Brenda Rae, Soprano
Athena Tamara Mumford, Mezzo-soprano
Athena Jennifer Lane, Contralto
Pythia (Oracle) Julianna Di Giacomo, Soprano
Electra Kristin Eder, Mezzo-soprano

University of Michigan Symphony Orchestra • Percussion Ensemble
Chamber Choir • University Choir • Orpheus Singers • UMS Choral Union
Kenneth Kiesler

CD 1	45:54	CD 2	48:11	CD 3	47:20
1 L'Agamemnon	11:12	1-19 Les Euménides,		1-20 Les Euménides,	
2-8 Les Choéphores	34:42	Acts 1 and 2	48:11	Act 3	47:20

A production of UMS and the University of Michigan School of Music, Theatre & Dance
A full track list, cast list, and recording and publishing details can be found inside the booklet.
The French libretto and an English translation can be accessed at www.naxos.com/libretti/660349.htm
Booklet notes: Ethan Allred, Kenneth Kiesler and William Bolcom
Cover photo: *Mask of Agamemnon, Athens* © Antonio Gravante (Fotolia.com)