

r:EVOLUTION

Barry Shiffman, *artistic director*
Oswaldo Golijov, *composer-in-residence*

WEEK 1

16
june

SATURDAY

4 PM

KAFKA AND SON

Alon Nashman, *actor and creator*

ENSEMBLE

Danny Koo, *violin* | Barry Shiffman, *viola*
Andrés Díaz, *cello* | Roberto Occhipinti, *bass*
Tara Helen O'Connor, *flute* | Todd Palmer, *clarinet*

LULLABY AND DOINA, FOR FLUTE, CLARINET, VIOLIN, VIOLA, CELLO
AND DOUBLE-BASS (2001)

Oswaldo Golijov (b.1960)

KAFKA AND SON (one-act play)

GLOVSKY

Counselors-at-Law

Festival
Corporate Partner

LULLABY AND DOINA, FOR FLUTE, CLARINET, VIOLIN, VIOLA, CELLO AND DOUBLE-BASS

Osvaldo Golijov (b. La Plata, Argentina, December 5, 1960)

Composed 2001; 7 minutes

In his *Lullaby and Doina*, Osvaldo Golijov explores the very close relationship between Roma (Gypsy) music, the folk music of the Balkans, and that of the Middle East. His seven-minute concert piece started life in a film score he wrote for Sally Potter's film *The Man Who Cried*. This is the life story of a Jewish woman, Suzie, and her love affair in Paris with Cesar, a Roma young man, which unfolds against a turbulent and tragic time for Gypsies and Jews during the Second World War. The piece opens with a series of short variations on a Yiddish lullaby from the film, cunningly designed to fit in counterpoint to another important music theme in the soundtrack—Bizet's aria "Je crois entendre encore," from *The Pearl Fishers*. These variations, often propelled by evocative and soulful writing for the clarinet, then fuse into what Golijov refers to as "a dense and dark *doina* (a Gypsy slow, *rubato* genre) featuring the lowest string of the violas. The piece ends in a fast gallop boasting a theme that I stole from my friends of the wild Gypsy band Taraf de Haïdouks."

KAFKA AND SON

Presented by Theaturtle, Threshold, and Richard Jordan Productions, in association with The Pleasance

Adapted by Mark Cassidy and Alon Nashman from Franz Kafka's "Letter to His Father"

CREATIVE TEAM

Alon Nashman, *performer/co-creator* | Mark Cassidy, *director/co-creator*

Camellia Koo and Marysia Bucolc, *set designers* | Andrea Lundy, *lighting designer*

Darren Copeland, *sound designer* | Jennifer Wise, *dramaturge*

Music from *Yiddishbbuk*, with permission of Boosey and Hawkes

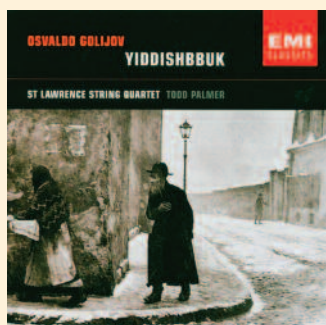
Osvaldo Golijov, *composer*; performed by St. Lawrence String Quartet

SYNOPSIS

At the age of 36 Franz Kafka was still living at home, a petty bureaucrat, a failed artist, a timid Jewish son. His father, boorish and overbearing, was his constant nemesis. What to do? Kafka wrote, in this case a letter, to his father leaving no stone unturned in his quest for the truth between them. In so doing, he reveals deep connections between his life and his fiction, in works such as *The Judgment*, *The Metamorphosis* and *The Trial*. As he confesses to his father, "all my writing was about you." Adapted from this monumental (and undelivered) letter, *Kafka and Son* is a blistering dissection of domestic authority, and a revelatory visit with one of the architects of the modern psyche.

HISTORY

Kafka and Son was developed in collaboration with Threshold Theatre and with the assistance of the Ashkenaz Festival of New Yiddish Culture, World Stage: Flying Solo Festival, and the Al Green Theatre in Toronto. *Kafka and Son* has toured across Canada, to the National Theatre of Iceland, Germany's Thespis Festival, Ankara International Theatre Festival, Edinburgh Festival Fringe, South Africa's National Arts Festival, Prague Fringe Festival, and most recently, Soho Playhouse in New York.



Oswaldo Golijov acknowledges his collaboration with the St. Lawrence String Quartet (SLSQ) at the 1992 premiere of *Yiddishbuk* in Tanglewood as a turning point in his musical life. “For the first time in my life I was listening to what I had written being played as vividly as I heard it in my head ... they came on stage like hungry cannibals and I felt a strange sense of tranquility.” Ten years later, the SLSQ recording of the work, together with *Lullaby and Doina* and other chamber music by Golijov received two Grammy nominations. In 1992, the SLSQ comprised founding members Geoff Nuttall, Barry Shiffman, Lesley Robertson and Marina Hoover.

KAFKA AND SON YIDDISHBUK (MUSIC SCORE)

Oswaldo Golijov (b. La Plata, Argentina, December 5, 1960)

Composed 1992; Recording by St. Lawrence String Quartet; 14 minutes

Yiddishbuk explores extremes of emotion in a three-movement lamentation for the dead, each movement “a little bit of the Jewish 20th century,” as the composer once put it. Its music is kaleidoscopic in both the extremes of emotions and musical language it expresses—at once heart wrenching, agonizing, angry, consoling, ghostly, desolate, urgent and terrified. The 14-minute score is built with a unique structural logic that makes for a convincing whole, with the horror of war and a profound sense of loss remaining with the listener long after the music has finished. The title *Yiddishbuk* comes from an apocryphal book of psalms, remnants of which are buried in Kafka’s notebooks. The composer quotes Kafka:

‘A broken song played on a shattered cimbalom.’ Thus, writes Kafka, begins *Yiddishbuk*, a collection of apocryphal psalms which he read while living in Prague’s Street of the Alchemists. The only remnants of the collection are a few verses interspersed among the entries of Kafka’s notebooks, and the last lines are also quoted in a letter to Milena: ‘No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels.’ Written in Hebrew characters and surrounded with musical notation, marks similar to those of the genuine texts, the psalms’ only other reference to their music is “In the mode of the Babylonian Lamentations.”

Based on these vestiges, these inscriptions for string quartet are an attempt to reconstruct that music. The movements of the piece bear the initials of the five people commemorated in the work. The first movement remembers three children interned by the Nazis at the Terezín concentration camp: Doris Weiserová (1932-1944), Frantisek Bass (1930-1944), and Tomáš Kauders (1934-1943). Their poems and drawings appear in the book *I never saw another butterfly*, published by the U.S. Holocaust Memorial Museum. The second movement bears the initials of the writer Isaac Bashevis Singer (1904-1991), and the last movement the initials of Leonard Bernstein (1918-1990).

ALON NASHMAN



Alon Nashman is a performer, director, creator, and producer of theater. Since graduating from the National Theatre School of Canada, he has worked with theaters across Canada and around the world. Selected credits include: *Much Ado About Nothing*,

Scorched (Dora Nomination, Dora Award: Outstanding Production), *Democracy, Remnants* (Dora Award: Outstanding Production), *Hamlet, All's Well That Ends Well, Botticelli in the Fire/Sunday in Sodom* (Dora Award: Outstanding Production), *Picasso at the Lapin Agile* (Dora Nomination), *THIS* (Toronto Theatre Critic's Award, Dora Nomination), *The Wild Duck, Hedda Gabler, The Last Days of Judas Iscariot* (Dora Award: Outstanding Production), *Macbeth* and *If Jesus Met Nanabush*. Mr. Nashman was a principal actor/director with the "Shakespeare and The Queen's Men Project" at University of Toronto, and Narrator/Storyteller in *Tales of Two Cities* with Tafelmusik Baroque Orchestra. Most recently, he wrote and performed in *Charlotte: A Tri-Coloured Play with Music*, based on the life and artwork of Charlotte Salomon.

THEATURTLE was established by Mr. Nashman in 1999 to create essential, ecstatic theater that touches the earth and ignites the soul. Under the banner of Theaturtle, he has been involved with the creation, production and touring of numerous significant theater pieces. Among these are Wajdi Mouawad's *Alphonse and Son*, developed with Mark Cassidy of Threshold Theatre; and *The Snow Queen* (Dora Nominations for Outstanding Production and Performance), which was developed in collaboration with the Banff Centre for the Arts. Most recently THEATURTLE produced *Charlotte: A Tri-coloured Play with Music*, composed by Aleš Březina, with a libretto by Alon Nashman.

ENSEMBLE (see opening night biographies)

DANNY KOO, *violin*

BARRY SHIFFMAN, *viola*

ANDRÉS DÍAZ, *cello*

ROBERTO OCCHIPINTI, *bass*

TARA HELEN O'CONNOR, *flute*

TODD PALMER, *clarinet*

EXIT: MUSIC FRIDAY, JULY 6, 11 AM

Post-screening talk led by ARC Ensemble Artistic Director Simon Wynberg

How music was hi-jacked under the Third Reich and the recovery of the works it banned. **FREE**

FILM

