

The University Musical Society

of
The University of Michigan



Presents

Pennsylvania Ballet

SANDRA APPLEBAUM	DANA AREY	ELAINE AUSTIN	BETH BAYUK
DIANNE BRACE	KAREN BROWN	ALBA CALZADA	JOANNE DANTO
MARCIA DARHOWER	WILLIAM DEGREGORY	GREGORY DROTAR	VIORICA ENE
TAMARA HADLEY	MARK HOCHMAN	DAVID JORDAN	LINDA KARASH
DAVID KLOSS	DANE LAFONTSEE	BARRY LEON	SHERRY LOWENTHAL
MICHELLE LUCCI	JAMES MERCER	MELISSA MITCHELL	EDWARD MYERS
ANYA PATTON	MELISSA PODCASY	ROBIN PREISS	LAWRENCE RHODES
CONSTANCE ROSS	BARBARA SANDONATO	JANEK SCHERGEN	JERRY SCHWENDER
	GRETCHEN WARREN	MISSY YANCEY	

BENJAMIN HARKARVY, *Artistic Director*

BARBARA WEISBERGER, *Executive Artistic Director*

ROBERT RODHAM, WILLIAM THOMPSON, *Ballet Masters*

FIONA FUERSTNER, *Ballet Mistress*

MAURICE KAPLOW, *Music Director* NICHOLAS CERNOVITCH, *Lighting Designer*

with the

PENNSYLVANIA ORCHESTRA

MONDAY EVENING, MARCH 29, 1976, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

This performance is part of a half-week dance residency, receiving support from the National Endowment for the Arts and the Michigan Council for the Arts.

RAYMONDA VARIATIONS

Choreography by GEORGE BALANCHINE

Costume Design by KARINSKA

Music by ALEXANDER GLAZOUNOV

Lighting by NICHOLAS CERNOVITCH

Alexander Glazounov's treasure chest of music titled "Raymonda" provides Balanchine with a rich, musical "floor" of variations, adagios, codas, and finales on which to base his own brilliant or rhythmic balletic inventions.

MICHELLE LUCCI EDWARD MYERS

Sandra Applebaum	Dana Arey	Karen Brown	Marcia Darhower
Tamara Hadley	Linda Karash	Sherry Lowenthal	Anya Patton
Robin Preiss	Constance Ross	Gretchen Warren	Missy Yancey

Variation I	GRETCHEN WARREN
Variation II	DANA AREY
Variation III	EDWARD MYERS
Variation IV	MICHELLE LUCCI
Variation V	LINDA KARASH
Variation VI	CONSTANCE ROSS
Variation VII	KAREN BROWN
Variation VIII	EDWARD MYERS
Variation IX	MICHELLE LUCCI

INTERMISSION

GROSSE FUGUE

Choreography by HANS VAN MANEN

Set Designs by JEAN PAUL VROOM

Lighting by DAVID K. H. ELLIOTT

Music by LUDWIG VAN BEETHOVEN
"Grosse Fugue" in B-flat, Op. 133 for Quartet
"Cavatina" from Quartet No. 13 in B-flat
(arranged for string orchestra by
MAURICE KAPLOW)

Beethoven's "Grosse Fugue" was the original inspiration for Hans van Manen's ballet of that name. To give his ballet its present form, however, van Manen chose to add the Cavatina from Quartet No. 13, Op. 130. This marriage seems so natural, so logical—and it is, as they were originally part of the same quartet. The ballet received its première on the bicentennial of the birth of Beethoven (1770–1827). The ballet has no story, but the choreographed relationship between its four men and four women reflects and reacts to the tension, power and somber majesty of the music that Stravinsky once called "the most beautiful score in the music literature."

MICHELLE LUCCI ALBA CALZADA MARCIA DARHOWER SHERRY LOWENTHAL
DAVID KLOSS JERRY SCHWENDER GREGORY DROTAR DANE LAFONTSEE

INTERMISSION

SYMPHONY IN C

Choreography by GEORGE BALANCHINE
Lighting by NICHOLAS CERNOVITCH

Music by GEORGES BIZET

Balanchine's classical masterpiece was premièred by the Paris Opera Ballet in 1947, then titled "Le Palais de Cristal," and it was re-created for the New York City Ballet the following year. Balanchine has woven a symphony of classical dance, always reflecting and relating to (rather than mirroring) the musical score in dance counterpoint. Balanchine states a dance theme through the principal artists, reflects the theme through the demi-soloists, then the corps de ballet, as in a chain reaction.

First Movement

JOANNE DANTO EDWARD MYERS
Dana Arey Janek Schergen
Karen Brown William DeGregory
Sandra Applebaum Tamara Hadley Dianne Brace
Robin Preiss Missy Yancey Anya Patton

Second Movement

ALBA CALZADA JERRY SCHWENDER
Sherry Lowenthal Mark Hochman
Constance Ross David Jordan
Elaine Austin Beth Bayuk Linda Karash
Melissa Mitchell Melissa Podcasy Viorica Ene

Third Movement

KAREN BROWN BARRY LEON
Dana Arey Janek Schergen
Tamara Hadley William DeGregory
Sandra Applebaum Viorica Ene Dianne Brace
Robin Preiss Missy Yancey Anya Patton

Fourth Movement

GRETCHEN WARREN DAVID KLOSS
and
The Entire Ensemble

REMAINING EVENTS

PENNSYLVANIA BALLET	Tuesday and Wednesday, March 30 and 31
WAVERLY CONSORT, "LAS CANTIGAS DE SANTA MARIA"	Thursday, April 1
DON COSSACKS OF ROSTOV	Sunday, April 4
SITARA, <i>Kathak Dancer</i>	Tuesday, April 6
VLADIMIR HOROWITZ, <i>Pianist</i>	Sunday, April 11

May Festival

Four Concerts in Hill Auditorium—April 28, 29, 30 and May 1

The Philadelphia Orchestra / EUGENE ORMANDY, *Conductor*

The Festival Chorus / AARON COPLAND, *Guest Conductor*

ANDRÉ WATTS, *Pianist* MARILYN HORNE, *Soprano*

— Festival Prelude —

The Start of a Perfect Evening

A cocktail and dinner party in the Power Center Lobby
at 6 o'clock preceding the Wednesday night concert

(Dinner ticket, \$15 per person)

Wednesday: Haydn: Symphony No. 31 ("Hornsignal"); Leslie Bassett: "Echoes from an Invisible World"; Weber: Invitation to the Dance; Copland: Suite from *Billy the Kid*; Ravel: La Valse.

Tickets from \$4 to \$12

Thursday: Sibelius: Symphony No. 7 in C; MacDowell: Piano Concerto No. 2; Strauss: Death and Transfiguration; Gershwin: Rhapsody in Blue. (Sold out.)

Friday: Copland: Fanfare for the Common Man, Clarinet Concerto (Anthony Gigliotti), Suite from *The Tender Land* (Festival Chorus); Barber: "School for Scandal" Overture; Ives: Decoration Day; Schuman: New England Tryptich. (Sold out.)

Saturday: Beethoven: Overture to "Coriolanus"; Persichetti: Symphony No. 4; Ravel: "Shéhérazade" Song Cycle; Rossini: "Una voce poco fa" from *Il Barbiere di Siviglia*; Strauss: *Rosenkavalier* Waltzes.

Tickets from \$4 to \$12

New 1976-77 Season

International Presentations of Music and Dance

will be announced in April.

Inquire in our Burton Tower office for new brochure with complete information.

Encore!

To insure the ongoing cultural presentations of the University Musical Society in these times of increasing financial demands, a new membership organization called *Encore* has been formed, embracing all current contributors to the gift program (established in 1968) and reaching out to all concertgoers who wish to see these many fine performances continued. The privilege of advance notice for all events is given to *Encore* members, in addition to other courtesies extended throughout the year. For further information about *Encore* and membership categories, contact the office of the Musical Society in Burton Tower.

UNIVERSITY MUSICAL SOCIETY

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