

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

WEDNESDAY EVENING, MARCH 31, 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.

OPUS LEMAITRE

Choreography by HANS VAN MANEN
Set and Costume Design by JEAN PAUL VROOM
Lighting Design by NICHOLAS CERNOVITCH

Music by JOHANN SEBASTIAN BACH
"Toccatà and Fugue in D minor"
Orchestration by MAURICE KAPLOW

Van Manen uses the famous Bach Toccatà and Fugue in D minor, both in its original organ version and then in an orchestral version, arranged by Maurice Kaplow. "Opus Lemaitre" was the first ballet set by the Dutch choreographer for an American company, its première being given by the Pennsylvania Ballet in February 1974.

BARRY LEON

Marcia Darhower	Janek Schergen
Constance Ross	James Mercer
Dana Arey	William DeGregory
Sherry Lowenthal	Jerry Schwender
Karen Brown	David Jordan

PAUSE

GRAND PAS DE DEUX ("Nutcracker," Act II)

Choreography after LEV IVANOV

Music by PETER ILYCH TCHAIKOVSKY

The choreography of the Grand Pas de Deux from Act 2 of the Pennsylvania Ballet's production of the complete "Nutcracker" is by George Balanchine and was created in 1954. The version seen in this series of performances follows the original setting by Lev Ivanov for the 1892 production. It is a superb example of the classical style of the Imperial Russian Ballet at the end of the 19th century. Eloquence, nobility of style and great virtuosity are its hallmarks. The inspiration which Ivanov and Marius Petipa drew from their collaboration with Tchaikovsky is also to be admired in comparable dances in "Swan Lake" and "The Sleeping Beauty."

JOANNE DANTO EDWARD MYERS

INTERMISSION

CONTINUUM

Choreography by BENJAMIN HARKARVY
Set Design by ROBERT MITCHELL
Costume Design by HAL GEORGE

Music by JAN KRZYWICKI

This new work is the result of a collaboration between Benjamin Harkarvy, Artistic Director of the Pennsylvania Ballet, and Philadelphia composer Jan Krzywicki, who was born in 1947. Presented as an oriental tale with a teacher, his disciples, and a samurai-like figure as its protagonists, "Continuum" is based on the universal concept of life as a continuing process with certain opposing forces inevitably present. The ballet was commissioned by the Pennsylvania Ballet through a grant made by the Pennsylvania Council on the Arts.

Teacher DAVID KLOSS
Disciples TAMARA HADLEY, SHERRY LOWENTHAL, GRETCHEN WARREN
Hunter DANE LAFONTSEE

INTERMISSION

LES SYLPHIDES

Choreography by MICHAEL FOKINE
Staged by MARGARITA DE SAA

Music by FREDERIC CHOPIN
Orchestrated by ROY DOUGLAS

"Les Sylphides" might be called the first modern ballet, even though its title and costuming indicate a tribute to the nineteenth-century ballet "La Sylphide." Subtitled "a romantic reverie," it was the first major ballet of this century to succeed as a pure mood piece, a choreographic poem rather than a story ballet—simply sylphs and a poet dancing in the moonlight. It was first presented in this version by Diaghilev's Russian Ballet in Paris in 1909.

Nocturne ALBA CALZADA, MICHELLE LUCCI, JERRY SCHWENDER,
MARCIA DARHOWER, KAREN BROWN, CONSTANCE ROSS

Sandra Applebaum, Dana Arey, Elaine Austin, Beth Bayuk, Dianne Brace,
Viorica Ene, Tamara Hadley, Linda Karash, Sherry Lowenthal, Melissa Mitchell,
Anya Patton, Melissa Podcasy, Robin Preiss, Missy Yancey

Waltz MICHELLE LUCCI
Mazurka MARCIA DARHOWER
Mazurka LAWRENCE RHODES
Prelude ALBA CALZADA
Pas de Deux ALBA CALZADA, LAWRENCE RHODES
Grande Valse THE ENTIRE ENSEMBLE

REMAINING EVENTS

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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