



100 Years
of Great
Performances

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Los Angeles Ballet

JOHN CLIFFORD, *Artistic Director*

CYNTHIA ARATA, JENNIFER BARTON, ELLEN BAUER, DIANNE BRACE,
JAMES PERRY BROWN, JOHN CLIFFORD, NANCY DAVIS, DIANE DICKSON,
DIANE DIEFENDERFER, RICHARD FRITZ, MALCOLM GRANT, ANNE HERRIGAN,
RODNEY JENKINS, JOHNNA KIRKLAND, JAMES LANE, PETER LEWTON-BRAIN,
JANA MALLOY, JULIANA MATHEWSON, KOLLEEN MCQUILLEN, REID OLSON,
DAVID RODRIGUEZ, DANA SHWARTS, GEORGES VARGAS

Costumes by ARDETH

Lighting by JOSEPH GUNCHES

Music Director: DR. CLYDE ALLEN

TUESDAY EVENING, MARCH 13, 1979, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

The three concerts this week by the Los Angeles Ballet comprise a residency under the Dance Touring Program, with support from the National Endowment for the Arts and the Michigan Council for the Arts.

BRAHMS-HAYDN VARIATIONS

Music: JOHANNES BRAHMS
Variations on a Theme of Haydn, Opus 56a, 56b

Choreography: JOHN CLIFFORD

Première: December 15, 1973

The ballet is abstract in style and essentially classic in character. It has been danced as a Pas de Six, then as a Pas de Neuf. For this tour the ballet has been further expanded to include three more dancers making it a Pas de Douze.

NANCY DAVIS

KOLLEEN MCQUILLEN

DANA SHWARTS

JAMES LANE

REID OLSON

RICHARD FRITZ

Dianne Brace, Diane Dickson, Diane Diefenderfer, James Perry Brown,
Rodney Jenkins, Georges Vargas

I N T E R M I S S I O N

TARANTELLA

Music: LOUIS GOTTSCHALK
Grand Tarantella for Piano and Orchestra

Choreography: GEORGE BALANCHINE

Première: January 7, 1964

A popular folk dance of Southern Italy from the city of Taranto. In the 14th Century it was believed dancing until exhausted would cure the bite of the poisonous tarantula spider. It is danced by couples. Coralli choreographed a ballet in 1839 based upon the folk dance. It has been interpolated into a number of major ballets including the Second Act of "Swan Lake" and in Bournonville's "Napoli."

ELLEN BAUER

JOHN CLIFFORD

(pause)

DVOŘÁK SERENADE

Music: ANTONIN DVOŘÁK
Serenade for Strings in E

Choreography: JOHN CLIFFORD

Première: August 10, 1975

A rustic meeting of four couples who dance with and for each other.

DANA SHWARTS

JOHNNA KIRKLAND

RICHARD FRITZ

REID OLSON

Kolleen McQuillen, Juliana Mathewson, David Rodriguez, Georges Vargas

I N T E R M I S S I O N

GRAND PAS A LA RUSSE

Music: PETER ILYICH TCHAIKOVSKY
Serenade Melancholique; Grand Polonaise
from "Eugene Onegin"; Russian Dance from
"Swan Lake," Symphony No. 3, 1st Movement

Choreography: JOHN CLIFFORD

Première: September 11, 1977

The title of the ballet literally means "Large Russian Step," and is a suite of four movements which pays homage to the great 19th century choreographer, Marius Petipa, and the style of classical ballet unique to the Russian School. "Serenade Melancholique" is a romantic pas de deux for a man and an idealized woman, very popular in Bolshoi Gala performances. The "Grand Polonaise" is an example of the demi-character court dance found in almost every full-length classical ballet. The "Russian Dance," originally from "Swan Lake" is usually omitted in performance, and is a display piece for the grand style of dancing often associated with Russian ballerinas. The Finale is a culmination of technique and choreography that originated in Czarist Russia, but has been nurtured and developed in the West, taking us from the 19th century to the present.

I

JOHNNA KIRKLAND

RICHARD FRITZ

II

Cynthia Arata, Jennifer Barton, Ellen Bauer, Dianne Brace, Diane Diefenderfer,
Anne Horrigan, Jana Malloy, Juliana Mathewson, James Perry Brown,
Malcolm Grant, Rodney Jenkins, Peter Lewton-Brain, Reid Olson,
David Rodriguez, Georges Vargas

III

DANA SHWARTS

James Perry Brown, Malcolm Grant, Rodney Jenkins, Reid Olson,
David Rodriguez, Georges Vargas

IV

NANCY DAVIS

JAMES LANE

and

ENSEMBLE

This is an *Encore Company Club* night

Special recognition is accorded employees of the Campus Inn who, as members of the *Encore Company Club*, are attending this evening's concert.

A Festival of Russian Dance

Saturday, March 24, at 8:30, in Hill Auditorium

Assembled in one presentation are ninety dancers and musicians representing some of the finest folk ensembles in the Soviet Union. Seven of the fifteen republics are represented: Byelorussia, Georgia, Lithuania, Moldavia, Russia, Ukraine, and Uzbekistan.

Tickets for this concert, one of the concluding events of the Russian Arts Festival on the U-M campus, are available at \$9, \$8, \$7, and \$5.

Benny Goodman and The University Symphony Orchestra

GUSTAV MEIER, *Conductor*

Fifth Annual Benefit Concert and Reception
Friday, March 30, at 8:30, in Hill Auditorium

Weber: "Euryanthe" Overture
Weber: Concertino for Clarinet and Orchestra, Op. 26
Rimsky-Korsakov: Capriccio espagnol
Barber: Adagio for Strings
Medley of Broadway Hits—Benny and the Orchestra

Following the concert there will be a festive reception to "Meet the Artists," held on the penthouse floor atop the new School of Dentistry Building. \$25 includes a main floor seat for the concert and a reception ticket (of which \$12 is tax-deductible). Concert tickets are \$9, main floor; \$8, first balcony; \$7 and \$5, second balcony.

Note: the performance of Gian Carlo Menotti's commissioned choral work, originally scheduled for this Benefit Concert, has been postponed in order to give the composer an extension of time to complete it for world première in our 1979-1980 season.

Ann Arbor May Festival, 1979

THE PHILADELPHIA ORCHESTRA and UNIVERSITY CHORAL UNION

EUGENE ORMANDY and RICCARDO MUTI, *Conductors*

ALICIA DE LARROCHA, *Pianist* VICTORIA DE LOS ANGELES, *Soprano*
ALMA JEAN SMITH, *Soprano* ZURAB SOTKILAVA, *Tenor*
ALEXANDRINA MILCHEVA, *Mezzo Soprano* MARTTI TALVELA, *Bass*

Monday, April 23—*de Larrocha and de los Angeles*, in recital.

Wednesday, April 25—*Ormandy and de los Angeles*: Hindemith: "Mathis der Maler"; Ravel: "Shéhérazade"; Prokofiev: Scythian Suite; Mozart: "Voi che sapete" from *Marriage of Figaro*; Rossini: "Una voce poco fa" from *Barber of Seville*; Wagner: "Dich teure Halle" from *Tannhäuser*.

Thursday, April 26—*Muti*: Mendelssohn: Symphony No. 3; Tchaikovsky: Symphony No. 5.

Friday, April 27—*Muti and Larrocha, All-Beethoven*: Symphony No. 6; Piano Concerto No. 3; Overture to *Leonore* No. 3.

Saturday, April 28—*Ormandy, Choral Union Soloists*: Verdi: "Manzoni" Requiem.

Single tickets now on sale.

UNIVERSITY MUSICAL SOCIETY

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