

1961

Eighty-third Season

1962

UNIVERSITY MUSICAL SOCIETY  
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Tenth Concert

Eighty-third Annual Choral Union Series

Complete Series 3348

## American Ballet Theatre

LUPE SERRANO JOHN KRIZA TONI LANDER ROYES FERNANDEZ  
RUTH ANN KOESUN IVAN ALLEN SALLIE WILSON BRUCE MARKS  
MARIANE ORLANDO CAJ SELLING

and

MARIA TALLCHIEF

SCOTT DOUGLAS

ELISABETH CARROLL, MARTIN SCHEEPERS, ENRIQUE MARTINEZ

ELEANOR D'ANTUONO, VIVEKA LJUNG, FELIX SMITH

Diane Anthony, Janie Barrow, Richard Beaty, Gage Bush,  
Patricia Carleton, Joseph Carow, Richard Englund, Mary Gelder,  
Janice Groman, Kent Hatcher, Rosemary Jourdan, Mary Kelly,  
Ted Kivitt, Karen Krych, Leonie Leahy, Victoria Leigh, Diana  
Levy, Fern MacLarnon, Arnott Mader, Carmen Matheson, Janet  
Mitchell, Janet Morse, Paul Nickel, Ali Pourfarrokh, Sarah Reed,  
David Richardson, Peter Saul, Judith Siegfried, Mary Stone,  
Basil Thompson, Richard Wagner, Gayle Young

KENNETH SCHERMERHORN, *Musical Director*

WALTER HAGEN, *Conductor*

SATURDAY EVENING, MARCH 24, 1962, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

*The Steinway is the official piano of the University Musical Society.*

A R S      L O N G A      V I T A      B R E V I S

# LES SYLPHIDES

Ballet by MICHEL FOKINE

Music by FREDERIC CHOPIN—Orchestrated by BENJAMIN BRITTEN

Scenery by EUGENE DUNKLE after JEAN COROT

Lighting by JEAN ROSENTHAL

“Les Sylphides” was first presented at a charity performance in St. Petersburg in 1908 under the title “Chopiniana” and assumed its present title when brought to Paris by Diaghilev. Ballet Theatre’s production was the last to be personally supervised by Michel Fokine and stands as the definitive version of the work.

<i>Nocturne</i>	SALLIE WILSON, ELISABETH CARROLL, ELEANOR D'ANTUONO, ROYES FERNANDEZ
<i>Waltz</i>	ELEANOR D'ANTUONO
<i>Mazurka</i>	SALLIE WILSON
<i>Mazurka</i>	ROYES FERNANDEZ
<i>Prelude</i>	ELISABETH CARROLL
<i>Pas de deux</i>	SALLIE WILSON and ROYES FERNANDEZ
<i>Waltz</i>	SALLIE WILSON, ELISABETH CARROLL, ELEANOR D'ANTUONO, ROYES FERNANDEZ and
Ensemble	Janie Barrow, Rosemary Jourdan, Misses Anthony, Bush, Carleton, Groman, Krych, Leahy, Leigh, Levy, MacLarnon, Mitchell, Morse, Reed, Siegfried, Stone

*Conductor:* KENNETH SCHERMERHORN

# BILLY THE KID

Ballet by EUGENE LORING

Music by AARON COPLAND

Specially orchestrated for American Ballet Theatre by AARON COPLAND

Scenery and Costumes by JARED FRENCH

Lighting by JEAN ROSENTHAL

In eleven episodes, the ballet depicts the pioneering of the West as illustrated by incidents in the life of Billy the Kid, the famous outlaw who was born William Bonney in New York City at the close of the Civil War.

The first episode shows the pioneers pushing westward; faltering, delayed, and occasionally turning back, but inevitably moving forward.

In the second episode, we are introduced to the three leading protagonists of the ballet; Billy, Pat Garrett (his best friend), and Alias who, as Billy's nemesis, provokes him into one killing after another. During the scene, which occurs in a border town, Alias, as a Mexican, fights with a cowboy over a dance-hall girl's attentions, and Billy's mother is accidentally shot. Billy, then only a boy, kills Alias and thus embarks on a career of lawlessness during which he is to have killed one man for each year of his life by the time he is twenty-one.

## AMERICAN BALLET THEATRE STAFF

Directors . . . . . LUCIA CHASE and OLIVER SMITH  
 Associate Director . . . . . CHARLES PAYNE  
 Musical Director . . . . . KENNETH SCHERMERHORN  
 Conductor . . . . . WALTER HAGEN  
 Regisseur . . . . . DIMITRI ROMANOFF  
 Production Assistant . . . . . FREDERIC FRANKLIN  
 Ballet Master . . . . . FERNAND NAULT

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Company Manager . . . . . Reginald Tonry  
 Advance Press Agent . . . . . Anne Sloper  
 Production Stage Manager . . . . . Daryl Dodson  
 Assistant Stage Manager . . . . . James Costin  
 Carpenter . . . . . Gene Geaslin  
 Electrician . . . . . Billy Ray Blackwood  
 Property Man . . . . . Robert Devereaux  
 Assistant Carpenter . . . . . Rodney Bell  
 Assistant Electrician . . . . . Mike Kane  
 Fly Man . . . . . John Gutierrez  
 Wardrobe Master . . . . . Andrew James  
 Assistant Wardrobe Master . . . . . Leslie Copland  
 Wardrobe Mistress . . . . . Esther Ike  
 Orchestra Personnel Manager . . . . . Chester Barclay  
 Concertmaster . . . . . Robert Notkoff  
 Pianist . . . . . Howard Barr

Assistant to Ballet Master — Enrique Martinez

# MAY FESTIVAL

MAY 3, 4, 5, 6, 1962

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

## PROGRAMS

**THURSDAY, MAY 3, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**BYRON JANIS, Pianist**

**BEETHOVEN PROGRAM**

Overture to *Coriolanus*  
Symphony No. 6 in F major, Op. 68, "Pastorale"  
Concerto No. 3 in C minor, Op. 37  
Allegro con brio  
Largo  
Rondo: allegro  
BYRON JANIS

**FRIDAY, MAY 4, 8:30 P.M.**

**THOR JOHNSON, Conductor**  
**PHYLLIS CURTIN, Soprano**  
**RICHARD LEWIS, Tenor**  
**DONALD GRAMM, Bass**  
**UNIVERSITY CHORAL UNION**

**BRITISH PROGRAM**

Partita for Orchestra . . . . . WALTON  
Excerpts from the Opera, *Troilus*  
and *Cressida* . . . . . WALTON  
RICHARD LEWIS and PHYLLIS CURTIN  
"Dona nobis pacem" Cantata for Soprano,  
Baritone, Chorus, and  
Orchestra . . . . . VAUGHAN WILLIAMS  
PHYLLIS CURTIN and DONALD GRAMM

**SATURDAY, MAY 5, 2:30 P.M.**

**WILLIAM SMITH, Conductor**  
**JOHN deLANCIE, Oboist**  
**LORNE MUNROE, Cellist**

**FRENCH PROGRAM**

*Cephale et Procris* . . . . . GRETRY-MOTTL  
Concerto in D minor for Violoncello  
and Orchestra . . . . . LALO  
LORNE MUNROE  
Suite francais . . . . . MILHAUD  
"Horloge de flore" ("The Flower Clock")  
for Solo Oboe and Orchestra . . . . . FRANCAIX  
JOHN deLANCIE  
La Valse . . . . . RAVEL

**SATURDAY, MAY 5, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**JEROME HINES, Bass**

**RUSSIAN PROGRAM**

"Fireworks" . . . . . STRAVINSKY  
Classical Symphony in D major . . . . . PROKOFIEV  
Excerpts from *Boris Godunov* . . . . . MOUSSORGSKY  
Coronation Scene  
Monologue  
The Siege of Kazan  
Hallucination Scene  
Farewell and Death of Boris  
JEROME HINES  
Symphony No. 6 in B minor,  
"Pathetique" . . . . . TCHAIKOVSKY

**SUNDAY, MAY 6, 2:30 P.M.**

**THOR JOHNSON, Conductor**  
**PHYLLIS CURTIN, Soprano**  
**LILL CHOOKASIAN, Contralto**  
**RICHARD LEWIS, Tenor**  
**DONALD GRAMM, Bass**  
**UNIVERSITY CHORAL UNION**

**DVORAK PROGRAM**

Requiem Mass for Soli, Chorus, and  
Orchestra, Op. 89 . . . . . ANTONIN DVORAK  
UNIVERSITY CHORAL UNION  
AND SOLOISTS

**SUNDAY, MAY 6, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**GYORGY SANDOR, Pianist**  
**ANSHEL BRUSILOV, Violinist**

**RICHARD STRAUSS PROGRAM**

Tone Poem, "Don Juan," Op. 20  
Burleske in D minor, for Piano and Orchestra  
GYORGY SANDOR  
Tone Poem, "Ein Heldenleben," Op. 40  
The Hero  
The Hero's Adversaries  
The Hero's Helpmate  
The Hero's Battlefield  
The Hero's Works of Peace  
The Hero's Release from the World and  
the Fulfillment of His Life  
ANSHEL BRUSILOV, Solo Violin

Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50

The attractions to appear in the 1962-63 CHORAL UNION SERIES will be announced about May 1. Orders for series tickets will be accepted beginning May 7, at the office of the University Musical Society, Burton Tower.

In the next episode, titled "Billy's Soliloquy," Billy reveals his resentment, cold-bloodedness, lonesomeness, brutality, and fear.

Next we witness his shooting of Alias, as the Land Agent.

In the fifth episode, Billy is caught cheating at cards by Pat Garrett. They argue, and Garrett rides off to join the side of law and order by becoming sheriff.

There follows a three-cornered battle between Billy's gang and posses led by Garrett and Alias, as the Deputy. Billy falls into a trap and is led off at gunpoint by Garrett, but not before he has killed the Deputy. This episode is concluded by a dance macabre by the surviving posses, who celebrate their successful man-hunt with a traditional drunken feast.

The next episode finds Billy in jail, playing cards with Alias, as the Jailer. Billy tosses a card in the air, and when Alias incautiously retrieves it, Billy snatches his gun and mercilessly kills him.

After many escapes from the law, during which he has often been hidden by ranchers' daughters and Mexican lovers, Billy is finally led into ambush by Alias, as the Indian Guide. He falls asleep and dreams of his Mexican sweetheart, balletically expressed in a tender *pas de deux*. Meanwhile Alias leads Garrett to Billy's hideout. Billy awakes, hears a sound, and shouts "Quien es?" (Who's there?). When there is no answer, he laughs at his nervousness and lights a cigarette. The lighted match makes him an easy target, and Garrett kills him.

There follows an episode titled "Pietà" which represents Mexican women admirers mourning the death of a glamorous though evil hero.

The final episode continues the progress to the West, uninterrupted by the lawlessness and rebellion of embittered individualists like Billy the Kid.

Billy the Kid was originally created and produced by the Ballet Caravan under the direction of Lincoln Kirstein, and was first performed in Chicago in October, 1938. It was acquired by The American Ballet Theatre in 1941.

<i>Billy</i>	JOHN KRIZA
<i>Pat Garrett</i>	FELIX SMITH
<i>Alias</i>	BRUCE MARKS
<i>Sweetheart and Mother</i>	RUTH ANN KOESUN
<i>Prospector</i>	ALI POURFARROKH
<i>Mailman</i>	DAVID RICHARDSON
<i>Dance Hall Girls</i>	VIVEKA LJUNG, MARY STONE, DIANA LEVY
<i>Cowboy in Red</i>	BASIL THOMPSON
<i>Mexican Girls</i>	JANIE BARROW, JANET MITCHELL, JANET MORSE, KAREN KRYCH
<i>Housewives</i>	Misses BUSH, JOURDAN, KELLY, LEIGH, REED, SIEGFRIED
<i>Cowgirls in Gray</i>	MARY GELDER, JANET MORSE
<i>Cowgirls in Tan</i>	Misses ANTHONY, CARLETON, LEAHY, MACLARNON, STONE
<i>Cowboys</i>	MESSRS. CAROW, ENGLUND, HATCHER, KIVITT, MADER, NICKEL, SAUL, WAGNER
<i>Ranchers' Wives</i>	Misses BUSH, JOURDAN, KELLY, and MATHESON

*Conductor:* WALTER HAGEN

# PAS DE DEUX

Grand pas de deux from *Don Quixote*

Music by LEON MINKUS

Choreography after MARIUS PETIPA

*Pas de Deux — Variation — Variation — Coda*

LUPE SERRANO

SCOTT DOUGLAS

Conductor: KENNETH SCHERMERHORN

INTERMISSION

# LES PATINEURS

(The Skaters)

Ballet by FREDERICK ASHTON

Music by GIACOMO MEYERBEER, arranged and orchestrated by  
CONSTANT LAMBERT

Scenery and Costumes by CECIL BEATON

Lighting by NANANNE PORCHER

"Les Patineurs" had its first production at Sadler's Wells Theatre, London, on February 16, 1937. Cyril Beaton, in *The Complete Book of Ballets*, describes it as "a series of divertissements based on the gliding and spinning movements associated with skating. Serious 'skating' is relieved with little humorous touches suggested by possible mishaps on ice. All types of skaters are presented; the beginners, the experts, and the lovers, who find the pastime a fine opportunity for holding hands."

Music for "Les Patineurs" is based on selections from Giacomo Meyerbeer's operas, *Le Prophète* and *L'Etoile du Nord*.

*The Girl in Pink* . . . . . ELEANOR D'ANTUONO  
*The Girl in Yellow* . . . . . MARY GELDER  
*Skating Couples* . . . . . KAREN KRYCH,  
CARMEN MATHESON, JANET MITCHELL, JANET MORSE, RICHARD  
BEATY, ALI POURFARROKH, BASIL THOMPSON, RICHARD WAGNER  
*The Boy in Green* . . . . . IVAN ALLEN  
*The Lovers* . . . . . ELISABETH CARROLL and MARTIN SCHEEPERS  
*The Friends* . . . . . JANICE GROMAN and MARY STONE

Conductor: WALTER HAGEN

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