



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Paul Plishka

Bass-Baritone

THOMAS HRYNKIW, *Pianist*

TUESDAY EVENING, MARCH 10, 1981, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

- None But the Lonely Heart TCHAIKOVSKY
- The Cradle Song TCHAIKOVSKY
- Don Juan's Serenade TCHAIKOVSKY
- The Harvest RACHMANINOFF
- Spring Waters RACHMANINOFF

- Erkoning SCHUBERT
- Erstes Grün SCHUMANN
- Wanderlied SCHUMANN
- Ich grolle nicht, from *Dichterliebe* SCHUMANN
- "Non piu andrai" from *The Marriage of Figaro* MOZART

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

- Dovbush *Ukrainian Folk*, arr. D. ZADOR
- Boundless Field LYSENKO
- Cranes L. LEPKY
- Days Pass LYSENKO

- Four Gambling Songs JOHN JACOB NILES
 - Rovin' Gambler
 - The Gambler's Wife
 - The Gambler's Lament
 - Gambler, Don't Lose Your Place
- "Ella giammai m'amo" from *Don Carlo* VERDI

Angel, ABC, Columbia, Erato, London, RCA, and Vox Records.



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THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Alvin Ailey American Dance Theater

ALVIN AILEY, *Artistic Director*

MARY BARNETT, *Associate Artistic Director*

Sarita Allen	Masazumi Chaya	Michihiko Oka
Carl Bailey	Daniel Clark	Nathaniel Orr
Marilyn Banks	Gary DeLoatch	Stanley Perryman
Barbara Pounce Beckles	Patricia Dingle	Danita Ridout
April Berry	Neisha Folkes	Maxine Sherman
Roman Brooks	Ralph Glenmore	Linda Spriggs
Kevin Brown	Judith Jamison*	Gregory Stewart
Ronald Brown	Mari Kajiwara	Dudley Williams
Alistair Butler	Keith McDaniel	Donna Wood*
Debora Chase	Deborah Manning	Sara Yarborough
*On leave of absence	Sharrell Mesh	

TUESDAY EVENING, MARCH 10, 1981, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

The Alvin Ailey Company has come a long way since its 1958 debut with seven dancers at New York's 92nd Street YW-YMHA. As early as 1962 the Company appeared in the Far East, Australia, and London, and in 1970 captured first prize in the International Dance Festival in Paris. Also in 1970 the Company created a sensation on a U.S. State Department-sponsored tour to the Soviet Union, performing in towns where Western dancers had never been seen before. Subsequent tours have taken the dancers to Eastern and Western Europe, Scandinavia, Greece, Japan, Hong Kong, Taiwan, the Philippines, and Africa—all with seasons sold out before they began. The Company now numbers 30 dancers, with a repertory ensemble company, a workshop, a well-established school, and a repertoire that boasts such Ailey classics as *Revelations* and *Blues Suite*, as well as 50 ballets by over 30 major choreographers.

The Ailey Company first performed in Ann Arbor in 1969; this is the ensemble's seventh visit to the city for a total of 17 performances. The three concerts this week comprise a residency under the Dance Touring Program, with support from the National Endowment for the Arts and the Michigan Council for the Arts.

TEXTS AND TRANSLATIONS

None But the Lonely Heart TCHAIKOVSKY

None but the lonely heart will understand how I have suffered and do suffer. I look afar . . . lose strength, my eye grows dim . . . Oh, someone loved me and knew—so long ago! Oh, none but the lonely heart will understand how I have suffered and do suffer. My spirit grieves, only the lonely heart will understand how I have suffered and do suffer.

The Cradle Song TCHAIKOVSKY

Sleep my little one, go to sleep,
Tranquil may thy slumber keep.
For thy guardians I did find
Feathered eagle, sun, and wind.

Don Juan's Serenade TCHAIKOVSKY

All Granada deeply slumbers, to thy lattice come, appear! Hear thy Lover's rapturous numbers, deign his serenade to hear! Ev'ry eve when thou appearest, what fierce strife, what tender songs! But to thee, the fairest, dearest, of all—all my heart, my soul belongs!

The Harvest RACHMANINOFF

Oh you, my wheat field, you cannot be reaped with one stroke, you cannot be tied into one sheaf. Oh you, my thoughts, you cannot be forgotten at once, you cannot be expressed in one word.
The wind was blowing over you, my field, bending your spikes to the ground, dispersing the ripe grains. Wide apart you fell, my thoughts, and where each thought fell grew wild grass, grew up deep sorrow.

Spring Waters RACHMANINOFF

Though still the fields are white with snow, the rushing of spring floods draws near. The banks are sunny where they flow; they sparkle as they run more clear; their voice the ice-bound fallow stirs: "The spring is here! The spring is here! We are the young spring's messengers, the heralds, we, of her advance." The spring is here!

Erlkönig (Goethe) SCHUBERT

Who rides so late through the night and the wind? It is the father with his child; he holds the boy close in his arms, he clasps him securely, he holds him warmly.
"My son, why do you hide your face so anxiously?" "Father, don't you see the Erlking? The Erlking with his crown and his train?" "My son, it is a streak of mist."
"Dear child, come, go with me! I'll play the prettiest games with you. Many colored flowers grow along the shore; my mother has many golden garments."
"My father, my father, and don't you hear the Erlking whispering promises to me?"
"Be quiet, stay quiet, my child; the wind is rustling in the dead leaves."
"My handsome boy, will you come with me? My daughters shall wait upon you; my daughters lead off in the dance every night, and cradle and dance and sing you to sleep."
"My father, my father, and don't you see there the Erlking's daughters in the shadows?" "My son, my son, I see it clearly; the old willows look so gray."
"I love you, your beautiful figure delights me! And if you are not willing, then I shall use force."
"My father, my father, now he is taking hold of me! The Erlking has hurt me!"
The father shudders, he rides swiftly on; he holds in his arms the groaning child; he reaches the courtyard weary and anxious; in his arms the child was dead.

Erstes Grün (translation by William Mann) SCHUMANN

Thou young green, thou fresh grass! Many a heart was healed by thee that languished under winter's snow. Oh how my heart yearns for thee. Even now it sprouts from the dark earth; how my heart rejoices to see it! Here in the stillness of the forest I press the young green to heart and mouth. I shun the throng of humankind, no word of man can lighten my grief; only the fresh green laid on my heart, makes it beat more calmly.

LATER THAT DAY

(First performance, February 1980)

Choreography: KATHRYN POSIN

Music: PHILIP GLASS

Assistant to the Choreographer: MICHAEL KANE

Costumes and Decor: CHRISTINA GIANNINI

Lighting Design: CHENAULT SPENCE

The Girl DANITA RIDOUT

The Boy CARL BAILEY

The Man With The Book DUDLEY WILLIAMS

The Chorus: Sarita Allen, Sharrell Mesh, Mari Kajiwara, Barbara Pounce
Beckles, Maxine Sherman, April Berry

Masazumi Chaya, Ronald Brown, Michihiko Oka, Kevin Brown,
Daniel Clark, Roman Brooks

Kathryn Posin's works have appeared in the repertoires of the Eliot Feld Ballet, the Juilliard Dance Ensembles, The Ohio Ballet, Ballet West, and the Nederlands Dans Theater. She has taught at Princeton, the Harvard Summer School Dance Center, the Connecticut College American Dance Festival, and in Switzerland and Hawaii. Ms. Posin was a Guggenheim Fellow for 1977-78, and she was the subject of a thirty-minute documentary film, *Kathy's Dance*, honored with a special jury award for outstanding achievement in the San Francisco International Film Festival.

Philip Glass, a Juilliard School graduate, has received awards which include a Ford Foundation Composer-in-Residence grant and a Fulbright grant which took him to Paris to study with Nadia Boulanger. Music for *Later That Day* is from the opera, *Einstein On The Beach*, for which Mr. Glass received a special Obie award in 1976. The opera was written in collaboration with Director Robert Wilson and had its American première at the Metropolitan Opera House.

"Later That Day" was made possible in part by a grant from New York State Council on the Arts.

INTERMISSION

TILT

(First performance, September 1975)

Choreography: GEORGE FAISON

Lighting: NICOLA CERNOVITCH

Decor and Costumes: GEORGE FAISON

Lighting Supervision: JEFFREY SCHISLER

Dance Machine: MARILYN BANKS, LINDA SPRIGGS,
MAXINE SHERMAN

Pass: MAXINE SHERMAN

One Chance: LINDA SPRIGGS

Romance: MAXINE SHERMAN

Tilt: MARILYN BANKS, LINDA SPRIGGS,
MAXINE SHERMAN

"Dance Machine" (Davis, Fletcher, Parks) sung by Jackson 5.

"Ask Me To Dance" (B. Scott) sung by Esther Marrow.

"I Ain't Been Licked" (Ashford and Simpson) sung by Diana Ross.

"You Turn Me On" (Nona Hendryx) sung by La Belle.

"One For All and All For One" (Ashford and Simpson) sung by Diana Ross.

Wanderlied SCHUMANN

Come fill up a bumper before we depart. Again will I pledge ye, old friends of my heart! Farewell, lovely scenes dear to kindred and home. I leave you awhile through the wide world to roam.

Ich grolle nicht, from *Dichterliebe* (Heine) SCHUMANN

I bear no grudge, even though my heart may break, eternally lost love! I bear no grudge. However you may shine in the splendor of your diamonds, no ray of light falls in the darkness of your heart.

I have long known this. I saw you in a dream, and saw the night within the void of your heart, and saw the serpent that is eating your heart—I saw, my love, how very miserable you are.

“Non piu andrai” from *The Marriage of Figaro* MOZART

In this gaily rhythmical aria, Figaro chides Cherubino, the page of the Castle, who has just been ordered by the count to join his regiment. He teases the boy, who has always been the “darling of the ladies,” about having to give up his beautiful clothes of silks and satins for his army uniform and frightens him about the horrors of war and soldiering.

“Ella giammai m’amo” from *Don Carlo* VERDI

There shall I sleep in royal state alone, when of my days the twilight shall have ended. There in the dark I’ll slumber unattended in Escorial’s gloomy vault of stone.

About the Artist

Paul Plishka, distinguished bass of the Metropolitan Opera, is universally recognized as one of the finest artists now appearing on the opera and concert stage. He has been a leading singer of the Metropolitan Opera since 1967 and also performs regularly with such North American companies as those of San Francisco, Philadelphia, Houston, Pittsburgh, San Diego, New Orleans, Hartford, Toledo, Dayton, Toronto, Ottawa, Vancouver, and the Opera Orchestra of New York. European audiences have experienced his artistry at La Scala, Covent Garden, Hamburg Staatsoper, Paris Opera, Munich Staatsoper, and Strasbourg Opera, as well as at the Salzburg Easter Festival and the Spoleto Festival of Two Worlds. This year he debuts with the Lyric Opera of Chicago in *Macbeth* and *La Gioconda*.

As an orchestral soloist, Mr. Plishka has enjoyed successes in his performances with the major orchestras of New York, Chicago, Boston, Philadelphia, Los Angeles, Cincinnati, San Francisco, Washington, D.C., and Toronto. His annual recital tours take him to the most prestigious concert halls in the country, and summers find him in recitals and operatic performances at Tanglewood, Meadow Brook, Blossom, Robin Hood Dell, Ravinia, and the Hollywood Bowl.

Mr. Plishka’s current Metropolitan Opera season includes performances of *Turandot*, *La Gioconda*, *Samson et Dalila*, *Mahagonny*, and *Don Carlo*. He also appeared in New York in Verdi’s “Manzoni” Requiem with the New York Philharmonic and Zubin Mehta, a performance which was broadcast live on national television and recorded for CBS Records. Other engagements this season include Mozart’s “Mass in C” with the Philadelphia Orchestra at Carnegie Hall, following a performance of the same work in Philadelphia; Beethoven’s “Ninth Symphony” with the New York Philharmonic; Verdi’s “Requiem” in Monte Carlo and at the Hollywood Bowl; Dvořák’s “Stabat Mater” with the Los Angeles Philharmonic and the Toronto Symphony; *The Damnation of Faust* at the Munich Staatsoper conducted by Seiji Ozawa; *La Forza del destino* at the Paris Opera; *Khovanschina* and *Lakmé* with the Opera Orchestra of New York; and *Lakmé* with the Dallas Civic Opera.

Mr. Plishka was born and raised in Old Forge, Pennsylvania, and began his musical studies at Montclair State College in New Jersey. When he was twenty-three he won first place in the Baltimore Opera Auditions and soon after joined the National Company of the Metropolitan Opera. When the Metropolitan dissolved its National Company, they invited Mr. Plishka to join the parent company and in 1967 he made his official debut in *La Gioconda*. Since that time he has performed over forty leading roles with the Metropolitan, including Ramfis in *Aida*, Wurm in *Luisa Miller*, Colline in *La Bohème*, Raimonda in *Lucia di Lammermoor*, Leporello in *Don Giovanni*, Pimen in *Boris Godunov*, and Procidia in *I Vespri Siciliani*. In 1974 he sang King Mark in *Pristan und Isolde* in the Metropolitan’s landmark production with Birgit Nilsson and Jon Vickers.

Mr. Plishka appears in Ann Arbor this evening for the first time.

In 1966 George Faison joined the Alvin Ailey American Dance Theater where he performed as a principal dancer for three years. He then danced in the original company of the Broadway musical "Purlie" and headed his own dance company, the highly acclaimed George Faison Universal Dance Experience. In 1974, Mr. Faison was awarded the Tony and Drama Desk Awards for his choreography in "The Wiz." "The Wiz" also is a first for Mr. Faison as co-author of the dance music, including the "Tornado" and "Emerald City Ballet" sequences. He has staged television specials for Dionne Warwick and Natalie Cole and provided musical staging for many others, including Roberta Flack, Ashford and Simpson, and Earth Wind and Fire. He has choreographed and costumed several ballets for the Alvin Ailey American Dance Theater.

INTERMISSION

PLACES

(First performance, May 1980)

Choreography: WILLIAM CHAISON

Music: J. S. BACH as interpreted by JACQUES LOUSSIER

Lighting Design: CHENAULT SPENCE

DUDLEY WILLIAMS

William Chaison is a former member of the Alvin Ailey American Dance Theater and he has also appeared in the companies of Rod Rodgers and Eleo Pomare. He has had works accepted by the Southwest Regional Ballet Festival and the North Dakota Dance Consort. Mr. Chaison created the choreography for the American International film, "Sugar Hill." He is presently a faculty member of Kean College of New Jersey.

MEMORIA

This work is dedicated to the joy . . . the beauty . . . the creativity . . .
and the wild spirit of my friend Joyce Trisler

(First performance, November 1979)

Choreography: ALVIN AILEY

Assistant to Mr. Ailey: MARI KAJIWARA

Music: KEITH JARRETT (Runes—Solara March)

Costumes: A. CHRISTINA GIANNINI

Lighting: CHENAULT SPENCE

How pitiful is her sleep,
Now her clear breath is still.
There is nothing falling tonight,
Bird of man,
As dear as she.

Nowhere that she should go
Without me. None by my calling
O nothing but the cold cry of the snow.

—KENNETH PATCHEN
(In Memory of Kathleen)

In Memory — In Celebration

SARITA ALLEN

STANLEY PERRYMAN GARY DELOATCH

Sharrell Mesh
Ronald Brown
Carl Bailey
Daniel Clark
April Berry
Debora Chase

Masazumi Chaya
Marilyn Banks
Danita Ridout
Barbara Pounce Beckles
Nathaniel Orr
Deborah Manning

Linda Spriggs
Keith McDaniel
Patricia Dingle
Kevin Brown
Neisha Folkes
Gregory Stewart

"Memoria" was made possible in part by a grant from New York State Council on the Arts.

Remaining Concerts

ALVIN AILEY DANCE THEATER	Wed. Mar. 11
Night Creature (Ailey, Ellington); Treading (Monte, Reich); The River (Ailey, Ellington); Revelations (Ailey, Traditional).	
HÅKAN HAGEGÅRD, <i>Baritone</i> (replacing Walter Berry, new date)	Sat. Mar. 14
Songs of Schubert, Stenhammar, Ravel, Rangström, Martin, and Brahms.	
NEW YORK CHAMBER SOLOISTS	Sun. Mar. 15
"A Venetian Evening"—music of Monteverdi and Vivaldi.	
PITTSBURGH SYMPHONY ORCHESTRA / ANDRE PREVIN	Thurs. Mar. 19
Haydn: Symphony No. 82 ("The Bear"); Ravel: Rapsodie Espagnol; Prokofiev: Symphony No. 5.	
PRESERVATION HALL JAZZ BAND	Mon. Mar. 23
LEIPZIG GEWANDHAUS ORCHESTRA / KURT MASUR	Sun. Mar. 29
Mozart: Serenata Notturna, K. 239; Shostakovich: Symphony No. 1 in F minor; Beethoven: Symphony No. 7.	
FACULTY ARTISTS CONCERT	Sun. Apr. 5
"Virtuoso Music for Wind Instruments."	
GUARNERI STRING QUARTET (sold out)	Mon. Apr. 20
WESTERN OPERA THEATER, "Elixir of Love"	Thurs. Apr. 23

Ann Arbor May Festival, 1981

Wednesday–Saturday, April 29, 30, May 1, 2, in Hill Auditorium

THE PHILADELPHIA ORCHESTRA

EUGENE ORMANDY, *Conductor Laureate* ALDO CECCATO, *Guest Conductor*
JUDITH BLEGEN, *Soprano* ANI KAVAFIAN, *Violinist*

GYORGY SANDOR, *Pianist*

THE UNIVERSITY CHORAL UNION

FAYE ROBINSON, *Soprano* JOHN GILMORE, *Tenor*
KATHERINE CIESINSKI, *Mezzo-soprano* JOHN CHEEK, *Bass*

Wednesday—*Ormandy and Blegen*; Barber: Second Essay; Mozart: Exultate, Jubilate; Rachmaninoff: Vocalise; Stravinsky: Pastorale; Ravel: Habanera; Tchaikovsky: Symphony No. 5.

Thursday—*Ceccato and Kavafian*; Rossini: Overture to *Semiramide*; Bruch: Violin Concerto in G minor; Dvořák: Symphony No. 8.

Friday—*Ceccato, Choral Union, Robinson, Ciesinski, Gilmore, Cheek*; Mozart: Symphony No. 41 ("Jupiter"); Rossini: Stabat Mater.

Saturday—*Ormandy and Sandor*; Harris: Symphony No. 3; Bartók; Third Piano Concerto, Concerto for Orchestra.

Series tickets still available at \$40, \$30, \$20, \$18;
single concert tickets now on sale, from \$5 to \$15.

"100 Years of Great Performances"

This brand-new publication of the University Musical Society is available in the main floor and first balcony lobbies this evening for your perusal and purchase. In its 208 pages is a wealth of human interest and information, including: a 100th Season Anniversary Guest Book, hand-written greetings from each artist who performed that season; personal letters from nearly 200 artists who share reminiscences of their Ann Arbor performances over the years; a 100-year history tracing the Musical Society's growth from the small "Messiah Club" in 1879 to its present-day stature; and a roster of performing artists who appeared under our auspices from 1879 through 1979.

This anniversary/souvenir book is also available for purchase (\$10 per copy) in our Burton Tower office, and at the following Ann Arbor locations: Borders Book Shop, Liberty Music Shop, and Little Professor Book Center.

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Burton Memorial Tower, Ann Arbor, Michigan 48109

Phone: 665-3717, 764-2538

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