



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

## Oakland Ballet

RONN GUIDI

*Artistic Director*

MARIO ALONZO  
JANE BERTHET  
DAVID BLOOD  
DIANE CASSOU  
RICHARD CHEN-SEE  
TONY CIRELLA  
SUSAN FULTON  
JOY GIM

CAROLYN GOTO  
DOUGLAS HEVENOR  
DAVID KLEINE  
JON KONETSKI  
ERIN LEEDOM  
JULIE LOWE  
MICHAEL LOWE  
MICHAEL MYERS  
KAREN PERSSON

DEBORAH PITTS  
SHIRLEE REEVIE  
SUMMER LEE RHATIGAN  
DEBRA ROSE  
ABRA RUDISILL  
SUSAN TAYLOR  
RON THIELE  
JENNIFER YOUNG

Steven Bayati  
Aileen Bibaoco  
Audrey Broyles  
Jade Lynne Ching  
Berkeley Choate

Vincent Cowart  
Jane Edwards  
Monica Gerhart  
Alison Huff  
Miriam Kantor  
Carlos Lopez

Julie Martin  
Sean Ramirez  
Michael Ryan  
Joral Schmalle  
Adam Sklute

RON THIELE, *Associate Artistic Director*

HOWARD SAYETTE, *Ballet Master*      LANCE JAMES, *Company Manager*

ROBERT KLEMM, *Technical Director*      PETER BUTT, *Stage Manager*

GILLIAN HOLADAY-KLEMM, *Wardrobe Supervisor*

MONDAY EVENING, MARCH 5, 1984, AT 8:00

POWER CENTER FOR THE PERFORMING ARTS

ANN ARBOR, MICHIGAN

*The Oakland Ballet performances this week are made possible, in part, by a grant from the Great Lakes Arts Alliance, with the support of the Michigan Council for the Arts and The National Endowment for the Arts.*



## INCONSEQUENTIALS

*Choreography:* AGNES DE MILLE      *Music:* FRANZ SCHUBERT  
*Staging:* ILENE STRICKLER      *Lighting:* ROBERT KLEMM  
*Costumes designed by* SANTO LOQUASTO, *executed by* SANDRA WOODALL

*Allegro from Sonata in A major, No. 13*  
*The Wanderer (Das Wanderer)*  
*Song in Green Places (Das Lied im Grünen)*  
*Waltzes*  
*The Blind Dance*  
*You are my Peace (Du bist die Ruh)*  
*Finale*

Jade Lynne Ching  
Carolyn Goto  
Erin Leedom  
Julie Lowe  
Patti Owen  
Karen Persson

Deborah Pitts  
Abra Rudisill  
Susan Taylor  
Richard Chen-See  
Tony Cirella

Douglas Hevenor  
David Kleine  
Jon Konetski  
Michael Lowe  
Sean Ramirez  
Joral Schmalle

In 1975 Agnes de Mille did *Summer* for Boston Ballet, her first attempt at a Schubert-centered piece. Having mixed feelings about this lighter variation on Schubert's music, she devised a new and darker work for the Joffrey Ballet two years later, *A Bridegroom Called Death*. As in Robert North's Oakland Ballet première this season (next on tonight's program), de Mille "cued the whole ballet" to Schubert's song "Death and the Maiden." The work, presenting mortality as a beautiful marriage with Death, was dedicated to her sister, who passed away near the time of production.

Still not feeling "quite right" with this second interpretation, de Mille in 1981 combined pieces from the two previous ones and added others to make *Inconsequentials*, in her words "the best of both ballets, and the lightest of all three, being very robust and jolly." The setting is Schubert's Austria, the Tyrolean countryside. *Inconsequentials* premiered at the Richmond Ballet in 1981; the Oakland Ballet first performed it October 14, 1983.

*Inconsequentials* has been funded in part through a grant from The National Endowment for the Arts.

## INTERMISSION

### DEATH AND THE MAIDEN

*Choreography:* ROBERT NORTH      *\*Music:* FRANZ SCHUBERT  
*Staging:* LINDA GIBBS      *Lighting:* ADRIAN DIGHTAM  
*Costumes interpreted and executed by* JOHN GILKERSON

#### *Premonitions (Allegro)*

Deborah Pitts      Summer Lee Rhatigan      Susan Taylor  
Jennifer Young      Mario Alonzo      Douglas Hevenor  
Jon Konetski      Ron Thiele

#### *Conversations with Death (Andante con moto)*

Erin Leedom      Ron Thiele

with

Deborah Pitts      Summer Lee Rhatigan      Susan Taylor      Jennifer Young  
Mario Alonzo      Douglas Hevenor      Jon Konetski

\*The first two movements of Schubert's String Quartet No. 14 in D minor, "Death and the Maiden."



Maiden:

Pass onward, oh! pass onward,  
Go wild and bloodless man!  
I am still young, away then,  
And touch me not, I pray.  
And touch me not I pray.

Death:

Give me thy hand, my fair and tender child,  
As friend I come and not to chasten.  
Be of good cheer! I bring thee to rest:  
To sleep within these fond arms hasten!

In December 1817 Schubert wrote the famous song set to Matthias Claudius' above poem, "Death and the Maiden." Although the text is written as a dramatic dialogue between the two characters, Schubert gave the poem a short and powerfully simple treatment for one voice. The poem presents two conceptions of the mythological Death figure. On the one hand, the Maiden sees him in the traditional medieval sense, as a horrid skeleton come to destroy her life. Yet Death himself appears as a friend to comfort her and bring her peace, not unlike the ancient Greek belief in death as the God of Sleep. The short poem juxtaposes these vastly opposing viewpoints, and Robert North makes use of this compelling dichotomy. Because of this duality, the relationship of the two characters is complex; their dramatic choreography contains tension and grotesqueness as well as tenderness and sensuality.

Although the song provides a rich source of ideas for the piece, the music itself is too short to sustain an entire ballet. Thus, North chose to use Schubert's Quartet in D minor — "Death and the Maiden" — of which the second movement is a theme and variations on the song.

In the first dance, "Premonitions," there is only a suggestion of the two characters. "Death lurks in the background, for Death is always a vague possibility in the midst of life," explains the choreographer. In the second, "Conversations with Death," is the embodiment of the song-dialogue, danced to the variations of the song-melody. Here is a beautiful magnification of the song's drama and vision of Death as balm.

*Death and the Maiden* was first presented by London Contemporary Dance Theatre November 25, 1980, at Sadler's Wells Theatre, London; Oakland Ballet's première was October 28, 1983.

## INTERMISSION

### WATERWAYS

*Choreography:* BETSY ERICKSON      *Music:* TORU TAKEMITSU  
*Lighting:* PATTY ANN FARRELL      *Costumes:* SANDRA WOODALL

Abra Rudisill      Julie Lowe      Shirlee Reeve  
Mario Alonzo      Michael Lowe      Ron Thiele

After receiving her early training in the San Francisco Ballet School, Betsy Erickson joined the San Francisco Ballet in 1964, where she remained for three years before joining the American Ballet Theatre. She appeared in lead roles in classical repertory and in ballets of de Mille, Robbins, and Ailey. Since her return to the San Francisco Ballet in 1972, she has distinguished herself as one of the Company's finest interpreters of the works of Balanchine. She choreographed her first ballet, *Bartók Quartet No. 5*, for Oakland Ballet's 1981 Summer Festival. Her second work, seen tonight, *Waterways*, was premièred during the 1982 season, and last fall saw the world première of Erickson's *Sonata*, all performed by Oakland Ballet.

(pause)

### DVOŘÁK DANCES

*Choreography:* RONN GUIDI      *Music:* ANTONIN DVOŘÁK  
*Lighting:* ROBERT KLEMM      *Costumes:* TRICIA KAYE

(in order of appearance)

Abra Rudisill	Shirlee Reeve	Michael Lowe
Erin Leedom	Susan Taylor	Joral Schmalle
Julie Lowe	Richard Chen-See	Jon Konetski
Deborah Pitts	Mario Alonzo	Ron Thiele
Joy Gim		Douglas Hevenor

"*Dvořák Dances* is a choreographic frolic, a toast and celebration of the Oakland Ballet's 1982 fall season."

— Ronn Guidi

World première by Oakland Ballet, September 24, 1982.



## About the Artists

One of the West Coast's major professional ballet companies, the **Oakland Ballet** has earned an outstanding reputation for presenting innovative contemporary choreography and the preservation of balletic masterworks from the Diaghilev and 20th-century American dance eras. Under the artistic direction of Ronn Guidi, the 25-member company has mounted impressive revivals of ballets by Nijinska and Fokine and is also acknowledged for its faithful re-creations of historically significant American dance works, such as Eugene Loring's *Billy the Kid*.

The Company maintains an extensive touring schedule which brings them to national and international dance centers approximately four months of the year. The group's recent European tour included appearances in both France and Italy. In 1982 Oakland Ballet performed as the featured attraction at the acclaimed Spoleto Festival, U.S.A., in Charleston, South Carolina. The current tour, which began February 25, includes 26 performances in 14 cities of eight states, including Alaska. Touring more widely than any other West Coast ballet company, the group also takes its popular Christmas classic *Nutcracker* on the road each year.

The forerunner of today's Oakland Ballet began in 1954 when Raoul Pause, a former student of the great Russian dancer and choreographer Adolph Bolm, established the Ballet Player's Guild of Oakland. In 1961, the group became Oakland Civic Ballet and Ronn Guidi, Associate Director of the Guild, began staging ballets for the new company. The group was again reorganized, and in 1965 Guidi founded today's Oakland Ballet Company and Academy.

The Company returns to Ann Arbor after its debut appearance here two years ago.

Through his artistry and unique teaching ability, **Ronn Guidi** has inspired students who now dance in major companies throughout the world. As Artistic Director of the Oakland Ballet, he has given it a repertoire that is both innovative and bold, yet retains an historical portfolio of works from both the classics and the Diaghilev era. A few of the works he has choreographed for the Company are *Carnival D'Aix*, *Dvořák Dances*, *Hansel and Gretel*, *Trois Gymnopédies*, *Soiree Musicale*, and *Sibelius*.

Mr. Guidi has an extensive background in classical dance. His balletic heritage is directly linked to the tradition of the Russian Kirov Ballet through his ten years of training with the late Raoul Pause. From 1958 to 1961 Guidi extended his knowledge of classical dance in Italy, Germany, and Denmark, and upon returning to the United States taught for three years as Associate Supervisor of Ballet at the University of California, Berkeley. In 1961 he choreographed his first ballet for Oakland Civic Ballet, a precursor to the Oakland Ballet Company and School which he founded in 1965.



Republic Airlines is the official carrier  
for Oakland Ballet's 1984 national tour.

Watch for imminent announcement:

### **Ann Arbor Summer Festival, 1984**

June 30 - July 24, on the U-M campus

*Mime • Dance*

*Music • Theatre*

To be announced April 9:

### **A New Season of International Presentations, 1984-85**

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\*First term began January 1, 1984.

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#### **UNIVERSITY MUSICAL SOCIETY**

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