

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Sixth Annual
Dance Festival

HARKNESS BALLET

OLAETA BASQUE FESTIVAL
OF BILBAO

JOSÉ MOLINA
BAILES ESPAÑOLES

OCTOBER 13, 22, 27, 1967

HILL AUDITORIUM
ANN ARBOR, MICHIGAN

Third Program

Complete Series 3591

Forty-seventh program in the Sesquicentennial Year of The University of Michigan

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

Jose Molina Bailes Espanoles

FRIDAY, OCTOBER 27, 1967, AT 8:30

JOSÉ MOLINA

with

LUIS MONTERO

CARMEN DOMINGUEZ ANTONIA MARTINEZ MARIA CARMEN VILLENA
Azucena Flores Luis Porcel Juan Lerma
Cristina Castellon Rafael Soler

Solo Guitarist

FRANCISCO ESPINOSA

Flamenco Singer
"LA TRIANERA"

Guitarist
BELTRAN ESPINOSA

Musical Director

SILVIO MASCIARELLI

General Manager, James Janek

Choreography, Jose Molina and Luis Montero

La Boda de Luis Alonso

Luis Montero, Carmen Dominguez, Antonia Martinez, Maria Carmen Villena, Azucena Flores, Luis Porcel and Juan Lerma

A gay dance leads our program, in the style and elegance that was Madrid in the late 1700's, based on music from the Spanish Operetta (Zarzuela) *La Boda de Luis Alonso* (The Wedding of Luis Alonso).

Soleares

JOSE MOLINA with "La Trianera," Francisco Espinosa, and Beltran Espinosa

A solo dance of dramatic intensity wherein the sentiment of the "cante" (song) unites with the rhythm of the guitar, inciting the dancer as he threads through the solemn grace of the Soleares.

Gitanerias

CARMEN DOMINGUEZ with Luis Porcel, Juan Lerma, Francisco Espinosa and Beltran Espinosa

Gypsies—happily occupied in their favorite pastime—song and dance!

Tiempo de Goya

JOSE MOLINA with Antonia Martinez

An Intermezzo from the 18th century Spanish Classic School. A period highly influenced by the French and Italian Ballet, yet retaining the aesthetics of Spain.

Alegria de Malaga (Verdiales)

Luis Montero, Carmen Dominguez, Azucena Flores, Luis Porcel, Juan Lerma

Solo Variation: JOSE MOLINA and MARIA CARMEN VILLENA

Singer: "La Trianera"

Guitarists: Francisco Espinosa and Beltran Espinosa

In Malaga, when the day's catch of fish is in, a festive air prevails along the beaches.

La Noche (Seguiriyas)

JOSE MOLINA with Antonia Martinez, "La Trianera," Francisco Espinosa, and Beltran Espinosa

An encounter cloaked in the shadows of night.

Zapateado

LUIS MONTERO

A dance created to display the style, skill, and technique of the dancer's heelwork. All movement is concentrated in the feet of the dancer who moves listening to himself rather than depending on the musical accompaniment.

Bolero de Ravel

JOSE MOLINA with the Company

Based upon an original idea of the great "La Argentinita," here is an exciting fantasy of color and movement which builds, with the music, to a frenzied climax.

INTERMISSION

Los Regionales

Castilla la Nueva

CARMEN DOMINGUEZ, ANTONIA MARTINEZ, with Luis Porcel and Juan Lerma

Valencia

LUIS MONTERO and MARIA CARMEN VILLENA

Extremadura

JOSE MOLINA with Azucena Flores

Navarra

Luis Montero, Antonia Martinez, Maria Carmen Villena, Luis Porcel, and Juan Lerma

Spain is comprised of thirteen regions, each rich in folk dances. Here are typical dances from four of these regions, each costumed in its native dress, each distinctive in its charm, spirit and flavor.

Cana

JOSE MOLINA with "La Trianera," Francisco Espinosa, and Beltran Espinosa

The Cana, being pure in form, is a "jondo" or deep dance, danced from the inner depths of the soul. This dramatic solo appropriately introduces the sensual "Petenera."

La Petenera

JOSE MOLINA, "La Trianera," Luis Montero, Luis Porcel, Juan Lerma, Francisco Espinosa, Beltran Espinosa

"Petenera" danced by Maria Carmen Villena

"Quien te puso Petenera no supo ponerte nombre, te debian de haber puesto la perdicion de los hombres."

Whoever named you "Petenera" (Scarlet Woman) did not name you well, they should have named you "the eternal damnation of men."

Guitar Solo

FRANCISCO ESPINOSA

Sr. Espinosa, a true savant and virtuoso of the Spanish guitar, plays pieces selected from his concert repertoire.

Taberna del Arco

<i>Farruca</i>	Luis Porcel and Juan Lerma
<i>Romeras</i>	Antonia Martinez
<i>Soleares</i>	Maria Carmen Villena and Azucena Flores
<i>Alegrias</i>	Luis Montero
<i>Bulerias</i>	Carmen Dominguez
<i>Rumba</i>	Jose Molina
<i>Finale</i>	Jose Molina and the Company

A Spanish Dance program would be incomplete without the "Cuadro Flamenco." This is a reunion of the company, gathered together for a good time and to compete in skills. The "palmas" or hand clapping is indispensable as is the "jaleo" or background rhythms created by the members of the company. The singing and dancing build to a frenzy which becomes contagious to the point where audience and performers become one. "Oles" and other exclamations of enthusiastic approval from the audience, as well as from the members of the company, animate and encourage the performer.

The entire program is conceived and directed by José Molina.

For The Jose Molina Company

General Manager	JAMES JANEK
Production Stage Manager	MICHAEL WHEELER
Assistant Stage Manager	JOEY REALMUTO
Transportation Manager	RALPH KLINE
Press Representatives	BILL DOLL & Co.
Management	ROBERT T. GAUS ASSOCIATES, INC.

UNIVERSITY MUSICAL SOCIETY
INTERNATIONAL PRESENTATIONS—1967-1968

HILL AUDITORIUM EVENTS NOW ON SALE

"CARMINA BURANA" (opera by Carl Orff), and
"DIVERTISSEMENT GLAZOUNOV" (ballet)—Expo '67
production with Les Ballets Canadiens . . . (8:00) Sunday, October 29
CHRISTA LUDWIG, *Mezzo-soprano* Tuesday, October 31
Program includes songs by Mahler, Schumann, Brahms, Wolf, and Strauss.
YOMIURI JAPANESE ORCHESTRA Friday, November 10
ARTHUR FIEDLER, *Conductor*
Program: Overture to "Semiramide" ROSSINI
Piano Concerto No. 2, F minor, Op. 21 CHOPIN
HIRO IMAMURA, *Pianist*
Symphony, Op. 25 PROKOFIEFF
Selections from "West Side Story" BERNSTEIN
Suite from "Gaiete Parisienne" OFFENBACH
ROYAL PHILHARMONIC ORCHESTRA OF LONDON Wednesday, January 17
NATIONAL BALLET from Washington, D.C. Wednesday, January 24
NATHAN MILSTEIN, *Violinist* Monday, January 29
HELSINKI PHILHARMONIC ORCHESTRA Saturday, February 24
STOCKHOLM PHILHARMONIC ORCHESTRA Friday, March 8
VAN CLIBURN, *Pianist* Friday, March 15
TORONTO SYMPHONY ORCHESTRA Thursday, March 28
Single Concerts: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00
NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

Messiah

GEORGE FREDERICK HANDEL

December 1 and 2, 8:30; December 3, 2:30

In Hill Auditorium

ELISABETH MOSHER, *Soprano* WALDIE ANDERSON, *Tenor*
HUGUETTE TOURANGEAU, *Contralto* ARA BERBERIAN, *Bass*

UNIVERSITY CHORAL UNION

MEMBERS OF THE INTERLOCHEN ARTS ACADEMY ORCHESTRA

MARY MCCALL STUBBINS, *Organist*: MARILYN MASON, *Harpsichordist*

LESTER MCCOY, *Conductor*

Tickets: \$2.50—\$2.00—\$1.50—\$1.00

Chamber Music Festival

Rackham Auditorium

LOEWENGUTH QUARTET Friday, February 16
WARSAW CHAMBER ORCHESTRA Saturday, February 17
EARLY MUSIC QUARTET (2:30) Sunday, February 18

Series Tickets: \$8.00—\$6.00—\$5.00

Single Concerts: \$5.00—\$4.00—\$2.00

On Sale November 6.

NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.

THE UNIVERSITY MUSICAL SOCIETY, Burton Tower

(Hours: Mon.-Fri., 9 to 4:30; Sat., 9 to 12 A.M.)

Telephone: 665-3717