

The University Musical Society

of
The University of Michigan



Presents

The Alvin Ailey American Dance Theater

A REPERTORY COMPANY
OF AMERICAN DANCE

SATURDAY EVENING, FEBRUARY 8, 1969, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

DUDLEY WILLIAMS

JUDITH JAMISON

KELVIN ROTARDIER

GEORGE FAISON

MICHELE MURRAY

ALMA ROBINSON

ERNEST PAGNANO

LINDA KENT

RENEE ROSE

DANNY STRAYHORN

SYLVIA WATERS

CONSUELO ATLAS

JOHN MEDEIROS

Artistic Director

ALVIN AILEY

Artistic Associates

TALLEY BEATTY, LOUIS JOHNSON

Lighting Designer

NIKOLA CERNOVITCH

P R O G R A M

Congo Tango Palace

Choreography: TALLEY BEATTY

Music: MILES DAVIS AND GIL EVANS
(Sketches of Spain)

Costumes: MATTHEW CAMERON

Set in an imaginary Spanish Harlem ballroom, Congo Tango Palace is the closing dance from Mr. Beatty's major work, "Come and Get the Beauty of it Hot."

THE COMPANY

Reflections in D

Choreography: ALVIN AILEY

Music: DUKE ELLINGTON
(The Duke Plays Ellington)

A lyric solo dance inspired by the mood, texture and dynamics of the music.

DUDLEY WILLIAMS

Toccata

(Treadmills, Encounters, Treadmills)

Choreography: TALLEY BEATTY

Music: LALO SCHIFFRIN-DIZZY GILLESPIE
(Gillespiana)

Another excerpt from Mr. Beatty's "Come and Get the Beauty of it Hot."

THE COMPANY

INTERMISSION

Blues Suite

Choreography: ALVIN AILEY

Music: TRADITIONAL

Decor and Costumes: VES HARPER

"Been down so long
Getting up don't cross my mind. . . .
When you see me laughing
I'm laughing to keep from crying! . . ."

From the fields and barrelhouses of the southern Negro sprang the blues—songs of lost love, despair, protest, and anger—hymns to the secular regions of his soul.

Good Morning Blues	The Company
Long Time	Kelvin Rotardier and The Company
Mean Ol' Frisco	Dudley Williams, Danny Strayhorn, George Faison, Ernest Pagnano, John Medeiros
House of the Rising Sun	Judith Jamison, Renee Rose (or Consuelo Atlas), Alma Robinson (or Linda Kent)
Backwater Blues	Consuelo Atlas, Kelvin Rotardier or Michele Murray, Danny Strayhorn
In the Evening	Danny Strayhorn, George Faison, Kelvin Rotardier, Ernest Pagnano
Yancey Special	The Company
Slow Drag	The Company
Sham	Dudley Williams and The Company
Good Morning Blues	The Company

INTERMISSION

Revelations

Choreography: ALVIN AILEY

Music: TRADITIONAL

Decor and Costumes: VES HARPER

"This little light of mine, I'm gonna let it shine."

This suite explores motivations and emotions of American Negro religious music, which, like its heir, the blues, takes many forms—true spirituals with their sustained melodies, song-sermons, gospel songs and holy blues—songs of trouble, of love, of deliverance.

"Spirituals sing of woe triumphantly, knowing well that all rivers will be crossed and the Promised Land is just beyond the stream. The Spirituals ask no pity—for their words ride on the strongest of melodies, the melody of faith. That is why there is joy in their singing, peace in their music, and strength in their soul."

—LANGSTON HUGHES

Pilgrim of Sorrow

I Been 'Buked	The Company
Daniel	George Faison or Danny Strayhorn, Michele Murray, Linda Kent
Fix Me, Jesus	Judith Jamison, Kelvin Rotardier

Take Me To The Water

Processional	John Medeiros, Renee Rose, Alma Robinson, Linda Kent, Judith Jamison, Michele Murray, Ernest Pagnano, George Faison
Honor, Honor	Consuelo Atlas, Danny Strayhorn, Sylvia Waters, Michele Murray
Wading in the Water	Michele Murray, Kelvin Rotardier, Consuelo Atlas, Renee Rose, Danny Strayhorn
I Want to Be Ready	Dudley Williams or Kelvin Rotardier

Move, Members, Move

Sinner Man	Ernest Pagnano, George Faison or John Medeiros, Danny Strayhorn
The Day Is Past and Gone	The Company
You May Run Home	The Company
Rocka My Soul in the Bosom of Abraham	The Company

“The cultural heritage of the American Negro is one of America’s richest treasures. From his roots as a slave, the American Negro—sometimes sorrowing, sometimes jubilant, but always hopeful—has created a legacy of music and dance which has touched, illuminated, and influenced the most remote preserves of world civilization. I and my dance theatre celebrate in our programs this trembling beauty. We bring you the exuberance of his jazz, the ecstasy of his spirituals, and the dark rapture of his blues.

In our programs we combine our own dance forms with instrumental music, song and acting techniques to express various dramatic themes or moods. This is what I mean by “Dance Theatre.” And since American culture has developed from many sources, our program is based on a variety of materials representing many influences. The repertoire of the Alvin Ailey American Dance Theater now includes the works of Talley Beatty, Geoffrey Holder, Lester Horton, Louis Johnson, Paul Sanasardo, and Joyce Trisler as well as my own—but eventually will include many more works of the amazingly rich and varied American dance field.”

—ALVIN AILEY

STAFF FOR THE ALVIN AILEY AMERICAN DANCE THEATER

- Technical Direction and Stage Management:* NIKOLA CERNOVITCH
- Wardrobe Direction:* IVY CLARK, GEORGE FAISON
- Costumes executed by:* VES HARPER, JENNY WASHINGTON, TERRY LEONG
- Shoes and tights by:* CAPEZIO
- Men’s trousers executed by:* GEORGE FAISON, MATTHEW CAMERON

The Alvin Ailey Dance Theater has for several years been the “dance company in residence” at Clark Center for the Performing Arts of the West Side Young Women’s Christian Association in New York City, an organization dedicated to the encouraging and furthering of young people in the performing arts. Mr. Ailey wishes to extend his heart-felt thanks to this organization for all the assistance Clark Center has provided in the preparation of the programs.

1968 — INTERNATIONAL PRESENTATIONS — 1969

Rackham Auditorium

ISRAEL CHAMBER ORCHESTRA 8:30, Monday, February 10

Program: Chaconne in G minor for Strings PURCELL
"Dumbarton Oaks" Concerto in E-flat major STRAVINSKY
Concerto in C major for Cello HAYDN
"Yemenite Suite" SETER
Divertimento No. 11 in D major MOZART

COLOGNE CHAMBER ORCHESTRA 8:30, Saturday, February 22

ORCHESTRA MICHELANGELO DI FIRENZE 8:30, Sunday, March 23

Tickets: \$5.00—\$4.00—\$2.00

Hill Auditorium

"CARMEN" (Goldovsky Opera Co.) (sold out) 8:00, Saturday, February 15

BALLET FOLKLORICO OF MEXICO 8:30, Wednesday, February 26

Tickets: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00

ANN ARBOR MAY FESTIVAL — April 24, 25, 26, 27, 1969

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

P R O G R A M S

THURSDAY, APRIL 24, 8:30

EUGENE ORMANDY, *Conductor*.

RICHARD TUCKER, *Tenor*, will sing arias by Mozart, Handel, Meyerbeer, and Puccini.
"Classical" Symphony (Prokofieff); "Iberia" (Debussy) and the Symphonic Poem "Pines of Rome" (Respighi).

FRIDAY, APRIL 25, 8:30

THOR JOHNSON, *Conductor*.

JOANNA SIMON, *Mezzo-soprano*, will sing Pantasileas's aria from *Bomazzo* (Ginastera).
HANS RICHTER-HAASER, *Pianist*, will perform Concerto No. 1 in E minor, Op. 11 (Chopin).
UNIVERSITY CHORAL UNION performs *Psalm 150*, Op. 5 (Ginastera) and the choral work
"Fern Hill" by John Corigliano, with Joanna Simon.

SATURDAY, APRIL 26, 8:30

EUGENE ORMANDY, *Conductor*.

All orchestral program: Overture to *Die Meistersinger* (Wagner); Symphony No. 3 (Charles Ives); and Symphony No. 1 (Mahler).

SUNDAY, APRIL 27, 2:30

THOR JOHNSON, *Conductor*.

UNIVERSITY CHORAL UNION performs Schubert's *Mass* in A-flat, with soloists: MARIA STADER, *Soprano*; JOANNA SIMON, *Mezzo-soprano*; JOHN MCCOLLUM, *Tenor*; WILLIS PATTERSON, *Bass*.

ZARA NELSOVA, *Celloist*, performs the Elgar Concerto for Violoncello and Orchestra.

SUNDAY, APRIL 27, 8:30

EUGENE ORMANDY, *Conductor*.

REGINE CRESPIN, *Soprano*, will sing "Scheherazade" (Ravel); and the aria, "Ah Perfido," Op. 65 (Beethoven). Symphony No. 31 in D major—"Paris" (Mozart), and "La Mer" (Debussy).

Series Tickets: \$30.00—\$25.00—\$20.00—\$15.00—\$10.00

The gift program initiated by the Board of Directors at the annual meeting, November 5, established contributor categories as follows: *Sustaining Members*—Gifts of \$25; *Patrons*—Gifts of \$100; *Sponsors*—Gifts of \$500; *Guarantors*—Gifts of \$1,000 or more. Detailed information on the commensurate privileges provided contributors is now available. Gifts will be deposited in a reserve fund to ensure the future of the Society's presentations. Gifts are tax deductible.

UNIVERSITY MUSICAL SOCIETY

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