

The University Musical Society

of
The University of Michigan



Presents

Eliot Feld Ballet

HELEN DOUGLAS MONA ELGH ELIOT FELD MICHAELA HUGHES
BRIAN JAMESON KATE JOHNSON CHARLES KENNEDY
EDMUND LAFOSSE BARRY LEON REMUS MARCU LINDA MILLER
GREGORY MITCHELL GEORGE MONTALBANO ELIZABETH NESI
MARY RANDOLPH CHRISTINE SARRY JEFF SATINOFF GWYNN TAYLOR

PETER LONGIARU, *Pianist*

JOHN H. PAULL III, *Production Stage Manager*

CORA CAHAN, *Administrator*

WEDNESDAY EVENING, FEBRUARY 22, 1978, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

P R O G R A M

HARBINGER
(1967)

Choreography by ELIOT FELD

Costumes by STANLEY SIMMONS

Music by SERGE PROKOFIEFF

Lighting by THOMAS SKELTON

(Concerto #5 for Piano and Orchestra)

I JEFF SATINOFF

Helen Douglas, Mona Elgh, Kate Johnson, Elizabeth Nesi,
Mary Randolph, Gwynn Taylor

II CHRISTINE SARRY, GREGORY MITCHELL

III HELEN DOUGLAS, GEORGE MONTALBANO

Mona Elgh, Kate Johnson, Mary Randolph, Gwynn Taylor,
Brian Jameson, Charles Kennedy, Remus Marcu

MUSICAL NOTE: *Most of Beethoven's folk song arrangements, which number more than one hundred-seventy all told, were commissioned by George Thomson (1757-1839), for many years secretary to the "Board for the Encouragement of Arts and Manufactures in Scotland," who saw it as his life's work to collect Scottish, Irish and Welsh folk songs. He enlisted the aid of distinguished poets (Burns, Lord Byron, Hogg, Scott) and well known composers (Haydn, Koseluh, Pleyel and Beethoven). Beethoven accepted this work from 1809 until 1823 in order to improve his financial position. In view of the simplicity of existing melodies, Beethoven was careful to keep as much variety to the ritornelli and accompaniments. Thus he often took a potent motive from the melody and developed it to both the prelude and postlude to a song. Sometimes he illustrated the meaning of the words with melodic figures of symbolic significance. These songs were originally scored for violin, cello, and piano. The company is dancing to a special orchestration by Sol Berkowitz for chamber orchestra.*

SONGS

Ye Shepherds of This Pleasant Vale
Music, Love and Wine
Behold My Love How Green the Groves
The Pulse of an Irishman
Peggy's Daughter
Put Round the Bright Wine

Could This Ill World Have Been Contrived
Sally in Our Alley
Duncan Grey
Charlie is My Darling
Come Fill, Fill My Good Fellow
Since Greybeards Inform Us That Youth
Will Decay

About the Company

Organized in 1973, the Eliot Feld Ballet serves as the resident dance company of the New York Shakespeare Festival, and toured Mexico, Central and South America as the United States' official cultural presentation in Latin America during the Bicentennial year. It has also performed for network television in the "Live at Wolf Trap" series, and in the Public Broadcasting Service project, "Dance for Camera." The company's studio and headquarters are located on lower Broadway in New York City, as is its New Ballet School, where free classes will be offered to New York City school children.

Acclaimed as "the most talented classic choreographer of his generation anywhere in the world," Eliot Feld is a native of Brooklyn who joined the Broadway cast of *West Side Story* at age sixteen and appeared as Baby-John in the film version. He danced on the Gary Moore and Ed Sullivan television shows, and appeared on Broadway in *I Can Get It For You Wholesale* and *Fiddler on the Roof*. A former member of the American Ballet Theater and the American Ballet Company, he has choreographed twenty-five ballets since 1967 for companies such as the Royal Danish Ballet, the Joffrey Ballet, the National Ballet of Canada, the Royal Swedish Ballet, and the Royal Winnipeg Ballet.

The Eliot Feld Ballet's visit to Ann Arbor this week comprises a half-week dance residency including three concert performances and a master class in the University Dance Department, with support from the National Endowment for the Arts and the Michigan Council for the Arts.

The activities of the Eliot Feld Ballet have been made possible in part by The Rockefeller Foundation, The Shubert Foundation, The Mellon Foundation, and with public funds from the New York State Council on the Arts and the National Endowment for the Arts.

This is an *Encore Company Club* night

Encore is the membership organization of the Musical Society. Members of the new *Company Club* are community-oriented businesses whose generous support helps bridge the gap between ticket revenue and the ever-increasing cost of presenting the performing arts. Ten performances are designated this season to honor them and their employees.

Tonight we especially recognize the newest member of *Encore Company Club*:

F. Jos. Lamb Company of Warren, Michigan

Philippe Entremont, Pianist

(replacing Lazar Berman, originally scheduled last November)

Saturday, April 1, at 8:30 in Hill Auditorium

BACH: Partita No. 1 in B-flat major

BEETHOVEN: Sonata in D major, Op. 28 ("Pastorale")

CHOPIN: Nocturne in D-flat, Op. 27, No. 2; Scherzo No. 2

RAVEL: Sonatine; Gaspard de la nuit

All tickets for the Berman recital will be honored on April 1;
additional tickets are available from \$4 to \$10.

REMAINING EVENTS

CARLOS MONTOYA, <i>Guitarist</i>	Thursday, February 23
ALEKSANDER SLOBODYANIK, <i>Pianist</i>	Saturday, February 25
THOVIL, SRI LANKA	Wednesday, March 1
BALTIMORE SYMPHONY ORCHESTRA/COMISSIONA	Sunday, March 19
NIKOLAIS DANCE THEATRE	Tuesday & Wednesday March 21 & 22
KYUNG-WHA CHUNG, <i>Violinist</i>	Thursday, March 23
ORPHEUS CHAMBER ENSEMBLE/FESTIVAL CHORUS	Saturday, March 25
QAWWALI MUSIC FROM PAKISTAN (replacing Okinawan Dancers).	Tuesday, March 28
PHILIPPE ENTREMONT, <i>Pianist</i>	Saturday, April 1
AMADEUS STRING QUARTET	Thursday, April 6
BAVARIAN SYMPHONY ORCHESTRA/KUBELIK Mahler: Symphony No. 9 in D major	Saturday, April 8
MAY FESTIVAL (Series tickets no longer available because of unprecedented early sales.)	April 27-30

UNIVERSITY MUSICAL SOCIETY