



*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*

TUESDAY EVENING, MARCH 6, 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.*



## STREET SONGS

*Choreography:* VAL CANIPAROLI     *Music:* CARL ORFF  
*Decor:* RICHARD CARTER, after Galen Garwood  
*Lighting:* ROBERT KLEMM, after Randall G. Chiarelli  
*Costumes:* GILLIAN HOLADAY-KLEMM, after Sue A. DuPuis

- |  |                                    |
|--|------------------------------------|
| 1. Ensemble  | 6. Summer Lee Rhatigan             |
| 2. Michael Lowe,<br>Erin Leedom                      | 7. Abra Rudisill,<br>Michael Myers |
| 3. Mario Alonzo,<br>Susan Taylor,<br>Douglas Hevenor | 8. Ensemble, with<br>Mario Alonzo  |
| 4. Ensemble  | 9. Jon Konetski,<br>Jennifer Young |
| 5. Ensemble  | 10. Ensemble                       |

Carl Orff is mostly known for his music-theatre classic *Carmina Burana*, but this German composer devoted a great deal of his life to music education. He is well-known in Europe and parts of the American teaching community as a teacher and inventor of a pedagogical system — the Orff “Schulwerk.” In 1923 Orff met Dorothee Gunther, who invited him to teach music at her newly founded gymnastics and dance school. Here he experimented with his musical ideas and the school flourished. They even started a professional performing company, but grew in disfavor with the Nazi government. A recording from the Orff Institut, founded after the war, served as the source and title for Val Caniparoli’s *Street Songs*, which was premièred in 1980.

Charmed by hearing the delicate sounds of Orff’s music for children, Caniparoli selected a sequence of pieces and began work: “I had a clear idea of the ballet in my head from the beginning, and had a little story to go with the piece. I don’t tell the dancers the stories I have in my head — they are free to find their own characters within the movement. The fun of the ballet is that the audience makes up their own stories from what they see.”

*Street Songs* was first presented by Pacific Northwest Ballet on August 8, 1980; Oakland Ballet’s première took place on October 16, 1983.

## INTERMISSION

### BILLY THE KID

*Choreography:* EUGENE LORING     *Music:* AARON COPLAND  
*Costume design:* ROBERT FLETCHER     *Lighting:* ROBERT KLEMM  
*Costume interpretation:* SANDRA WOODALL  
*Scenery painted by* SUSAN PAIGEN, after Jerad French

William H. Bonney was born in New York City at the close of the Civil War. His life coincides with the opening of the last frontier. At the age of twelve, “Billy the Kid” killed his first man to revenge his mother’s accidental death. Before he reached the age of twenty-one he had shot a man for each year of his life “not counting,” as he boasted, “Mexicans and Indians.” In the ballet, the character of Alias recurs in different episodes as a symbol of those men whom Billy shot with no sense of guilt. He carried the border law of “get your man before he gets you” to its logical conclusion. When Billy’s only friend Pat Garrett turned Sheriff, Billy knew that it was a question of his getting Garrett or of Garrett getting him. After innumerable captures and escapes, Garrett finally ambushed The Kid as he lay unarmed and asleep.

<i>Billy</i> .....	Jon Konetski
<i>Pat Garrett</i> .....	Ron Thiele
<i>Alias</i> .....	Michael Lowe
<i>Mother/Sweetheart</i> .....	Jennifer Young
<i>Dispatch Officer</i> .....	David Kleine
<i>Prospector</i> .....	Tony Cirella
<i>Cowboy in Red</i> .....	Mario Alonzo
<i>Dance Hall Girls</i> .....	Joy Gim, Shirlee Reeve, Susan Taylor
<i>Mexican Girls</i> .....	Jade Lynne Ching, Julie Lowe, Deborah Pitts, Abra Rudisill



<i>Housewives</i> .....	Patti Owen, Karen Persson, Summer Lee Rhatigan, Debra Rose
<i>Cowboys</i> .....	Richard Chen-See, Tony Cirella, Michael Myers, Sean Ramirez
<i>Gun Girls in Gray</i> .....	Julie Lowe, Deborah Pitts
<i>Gun Girls in Tan</i> .....	Jade Lynne Ching, Patti Owen, Karen Persson, Abra Rudisill, Debra Rose

Eugene Loring choreographed *Billy the Kid* in 1938, one of his earliest and strongest successes. He danced with Fokine's company and the American Ballet Theater and, after a period on Broadway, went to Los Angeles in the mid-1940s where he began a long and distinguished career for motion pictures and television. He provided choreography for many films including *Silk Stockings* and *Funny Face*, and also served as Chairman of the Dance Department at the University of California at Irvine.

Eugene Loring died in the summer of 1982, leaving an extraordinary legacy of dance with the Oakland Ballet, including *Sisters*, *The Tender Land*, *Time Unto Time*, and *Billy the Kid*.

Special thanks to Suzanne Stassevitch for her reconstruction of costumes for the Sweetheart and Billy.

World première of *Billy the Kid* presented by Ballet Caravan, 1938, New York City; Oakland Ballet production restaged by Eugene Loring and premièred October 21, 1976.

*Billy the Kid* has been funded in part through a grant from The National Endowment for the Arts, the S. H. Cowell Foundation, the L. J. Skaggs and Mary C. Skaggs Foundation, and the Clorox Company.

#### INTERMISSION

#### DVOŘÁK DANCES

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

(in order of appearance)

Abra Rudisill	Shirlee Reeve	Mario Alonzo
Erin Leedom	Susan Taylor	Michael Lowe
Carolyn Goto	Richard Chen-See	Jon Konetski
Deborah Pitts	David Kleine	Ron Thiele
Joy Gim		Joral Schmalte

"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.

(pause)

#### BOLERO

*Choreography:* MARC WILDE      *Music:* MAURICE RAVEL  
*Lighting:* ROBERT KLEMM

Joy Gim	Deborah Pitts	Jon Konetski
Erin Leedom	Abra Rudisill	Michael Lowe
Julie Lowe	Mario Alonzo	Ron Thiele

*Bolero* was choreographed in 1973, one of several ballets created by Marc Wilde for Oakland Ballet since the mid-1960s. They include *The Masque of the Red Death*, *Jazziana*, *La Valse*, *Afternoon of a Faun*, *Concerto Grosso No. 1 in G*, *The Sirens*, and *Brahms Intermezzi*. He has created works for other dance groups and companies across the nation, and served as Artistic Director of the Santa Barbara Ballet from 1976 to 1978.

World première of *Bolero* presented by Pacific Ballet in 1973; Oakland Ballet première performed in 1974.

Music used by arrangement with Theodore Presser Company, Bryn Mawr, Pennsylvania.



## 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:

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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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