



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Erick Hawkins Dance Company

SATURDAY EVENING, OCTOBER 17, 1987, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

Dancers

Cynthia Reynolds	Randy Howard
Laura Pettibone	Daniel Tai
Gloria McLean	James Reedy
Katherine Duke	Michael Moses
Mariko Tanabe	Mark Wisniewski

Erick Hawkins

The Hawkins Theatre Orchestra

GLEN CORTESE, *Conductor*

LEE WILKINS, <i>Violin</i>	BRAD GARNER, <i>Flute/Piccolo</i>
WILLIAM KANNAR, <i>Contrabass</i>	BEN NEIL, <i>Trumpet</i>
DAVID STANTON, <i>Bass clarinet</i>	GLENN KENREICH, <i>Bass trombone</i>

WILLIAM KRIGG, *Percussion*

ROBERT ENGSTROM, *Lighting Designer* RICHARD DORFMAN, *Stage Manager*

This concert is supported by Arts Midwest's members and friends
in partnership with the National Endowment for the Arts.

Cameras and recording devices are not allowed in the auditorium.

This season of the Erick Hawkins Dance Company is made possible in part by public funds from the National Endowment for the Arts.

PROGRAM

THE JOSHUA TREE, or, Three Outlaws

First performance: Joyce Theater, New York, October 10, 1984

Scenario and Choreography by ERICK HAWKINS

Music by ROSS LEE FINNEY

Set and Costumes by RAI SAIS

Place: The saloon in Tombstone, Arizona, and under the Joshua Tree a mile or two out of town.

Time: One mid-morning, many years ago.

Characters:

Saloonkeeper, Gus	Daniel Tai
Three Outlaws:	
Willy	Mark Wisniewski
Harry	Randy Howard
Fred	James Reedy
The Undertaker	Erick Hawkins
Dead Eye Dick	Himself
Old Mexican Man	Erick Hawkins

The commissioning of the musical score, the designs, and the choreography for *The Joshua Tree* have been made possible by George and Helena Franklin, Humphrey Noyes, Mary Shannon Strudwick, and Morris Golde, and in part by a grant from the National Endowment for the Arts.

INTERMISSION

PLAINS DAYBREAK

First Performance: Cincinnati, April 19, 1979

Scenario and Choreography by ERICK HAWKINS

Music by ALAN HOVHANESS

Designs by RALPH LEE

Buffalo	James Reedy
Antelope	Mark Wisniewski
Coyote	Michael Moses
Porcupine	Daniel Tai
Hawk	Laura Pettibone
Fish	Cynthia Reynolds
Snake	Gloria McLean
Raccoon	Mariko Tanabe
First Man	Randy Howard

The dance is a ceremony that takes place on the American Plains on one of the days at the beginning of the world.

The musical score for seven instruments, the set, and the mask designs for *Plains Daybreak* were commissioned by the Bohen Foundation of Des Moines. The choreography was made possible in part by the Bohen Foundation, and partly by the National Endowment for the Arts.

INTERMISSION

TODAY, WITH DRAGON

First Performance: Alice Tully Hall, New York, February 5, 1986

Choreography by ERICK HAWKINS

Music by GE GAN-RU

Sculpture by RALPH DORAZIO

Costumes by PATRICK ELLIOTT

Dancers

Gloria McLean	Katherine Duke
Laura Pettibone	Cynthia Reynolds
Randy Howard	James Reedy
Daniel Tai	Michael Moses

The choreography and designs for *Today, With Dragon* have been made possible in part by a grant from the National Endowment for the Arts.

Erick Hawkins and Company

"True dance radicals number only a few . . . George Balanchine, Martha Graham, and Merce Cunningham. To these obvious choices one should add the name of Erick Hawkins," wrote *New York Times* critic Anna Kisselgoff. An original, independent, American artist, Erick Hawkins continues to lead his company, now in its 36th year, with enormous spirit and vitality. In his constant quest for creativity, he is led to quote Emerson: "People wish to be settled; only as far as they are unsettled is there any hope for them."

At the core of Hawkins' style is a unique collaboration with contemporary composers, artists, sculptors, and designers. He has worked with artists such as Helen Frankenthaler, Isamu Noguchi, Ralph Lee, and Ralph Dorazio. He has probably commissioned music from more American composers than any other choreographer; among them are Virgil Thomson, Alan Hovhaness, Wallingford Riegger, Lucia Dlugoszewski, and Michigan's own Ross Lee Finney. In his profound belief in the power of live music in the theater, Hawkins has never once performed to a record, tape, or other electronic facsimiles. One who attends a Hawkins performance can experience it as much as a concert of new American music as new American dance.

The September 1986 Joyce Theater season in New York City featured the New York premiere of *Ahab* — perhaps Hawkins' most important work to date — with score by Ross Lee Finney. At 72 years young and in excellent health, Erick Hawkins performed the title role of *Ahab* at Harvard University on September 4, 1986, as part of the university's 350th anniversary celebration. A 1930 graduate of Harvard, Hawkins and his company were the sole professional dance troupe taking part in the celebration.

In 1926 Hawkins went to Harvard from a small town in Colorado to study the Classics. During a vacation break, he attended a concert by German modern dancers Harold Kreutzberg and Yvonne Georgi and immediately recognized his interest in dance. In 1934 he became the first student of the School of American Ballet (later to become the New York City Ballet) and had the opportunity to work with George Balanchine. In 1938 he enrolled as the first male dancer in Martha Graham's modern dance company, where he remained until 1950. During these years with Martha Graham, he created many of the leading roles in such celebrated works as *Appalachian Spring* and also choreographed his own pieces, including *John Brown* and *Yankee Bluebitches*. In 1953 Erick Hawkins opened his own school and created a new theory of dance training that was based upon the principle of "self-sensing" and profound knowledge of human anatomy. His choreography defies easy categorization or definition; he has distinguished himself by creating an extraordinary modern dance repertory characterized by a totally different movement technique, elaborate visual design, and live, original music.

Erick Hawkins and his company have traveled across America providing performances, lecture-demonstrations, and workshops for audiences of all ages. They have also performed in Paris, London, Toulon, and Naples. Hawkins and his company are now at the height of artistic achievement, and "when history records great American artists of the twentieth century, Hawkins will be at the top of the list." *Washington Dance View*

Ross Lee Finney, Professor Emeritus and Composer-in-Residence Emeritus of the University of Michigan School of Music, has gathered critical acclaim for his collaboration with dancer/choreographer Erick Hawkins. Three of Mr. Hawkins' dance works with scores by Ross Lee Finney are being performed in Ann Arbor this weekend — *Ahab*, *Heyoka*, and *The Joshua Tree, or, Three Outlaws*. In a recent review, *New York Times* dance critic Anna Kisselgoff writes of Hawkins' unity of spoken dialogue, music, dance, and scenic elements, with this praise for Mr. Finney: “. . . perhaps the finest integration comes from Ross Lee Finney's commissioned score (for *Ahab*) . . . (it) never intrudes upon the drama and always, by its own sensitive nuances, enhances it.”

Mr. Finney is universally regarded as one of America's most eminent composers, continuing to compose works marked by his distinctive vigor and originality. A prolific composer, he received the Pulitzer Prize in 1937 for his First String Quartet, followed by a succession of other awards. They include two Guggenheim fellowships, the Boston Symphony Award, the Brandeis Medal, and election to both the National Institute of Arts and Letters and the American Academy of Arts and Sciences. His works have been widely performed in the United States, Europe, and South America.

After his early training in Minnesota, his native state, Mr. Finney studied in Paris with Nadia Boulanger, and later with Alban Berg in Vienna. He studied at Harvard University in 1928 and the following year joined the faculty of Smith College where he remained until his appointment at The University of Michigan in 1948. Under his direction, the composition program at U-M took enormous strides. Many of his former students, some on the Michigan faculty, are among today's most talented young composers. Mr. Finney continues to make his home in Ann Arbor.

PRE-CONCERT PRESENTATIONS

In the belief that increased understanding brings increased pleasure, the University Musical Society is pleased to offer these Pre-concert Presentations to our concertgoers through December — all will be held in the Rackham Building on East Washington Street.

Wednesday, Nov. 11 at 7:00, preceding Vienna String Trio

Speaker: Norman Fischer Topic: *Chamber Music: A Listener's Feast*

Associate Professor of Music, Oberlin College; former cellist of Concord String Quartet

Friday, Nov. 20 at 7:00, preceding Elena Obraztsova, mezzo-soprano

Speaker: Leslie Guinn Topic: *Between Studio and Stage: Exploring the Singer's World*

Professor of Voice, Director of the Division of Vocal Arts, U-M

Thursday, Dec. 10 at 7:00, preceding The Swingle Singers

Speaker: Donald Bryant Topic: *Humor in Music*

Choral Union Conductor, Musical Society; Director of Music, First Presbyterian Church

These presentations are open to the public at \$3 per person, with tickets available at the door; complimentary admission to *Encore* and *Cheers!* members and students with valid I.D. cards. (For information about joining *Cheers!* or *Encore*, call 764-8489.)

Watch for announcement of 1988 Pre-concert Presentations.

Coming Concerts

ZURICH CHAMBER ORCHESTRA/EDMOND DE STOUTZ Sun. Oct. 18

Bach: "Brandenburg" Concerto No. 3; Frank Martin: "Polyptyque"

for violin and two string orchestras; Haydn: Symphony No. 43

("Mercury")

THE WARSAW BALLE, "Giselle" Wed. Oct. 28

WESTERN OPERA THEATER, "Don Pasquale" Thurs. Oct. 29

OSLO PHILHARMONIC ORCHESTRA/MARISS JANSONS Sun. Nov. 8

Berlioz: "Roman Carnival" Overture; Tchaikovsky: Fantasy-Overture,

"Romeo and Juliet"; Geirr Tviert: "Folk Tunes of Hardanger";

Sibelius: Symphony No. 2

VIENNA STRING TRIO Wed. Nov. 11

Haydn: Trio, Op. 53; Dohnányi: Serenade, Op. 10; Beethoven: Trio,

Op. 9, No. 1

ELENA OBRAZTSOVA, *Mezzo-soprano* Fri. Nov. 20

VIENNA CHOIR BOYS Sun. Nov. 22

Johann Schenk: Comic Operetta, "Dorfbarbier" (Cure for Quacks);

and music of Buxtehude, Verdi, Schubert, Kodály, and Johann

Strauss

Handel's "Messiah"/DONALD BRYANT, *Conductor* Fri.-Sun. Dec. 4-6

THE SWINGLE SINGERS Thurs. Dec. 10

PITTSBURGH BALLE, Tchaikovsky's "Nutcracker" Fri.-Sun. Dec. 11-13

Write or call for free brochure with all details and ticket information.

UNIVERSITY MUSICAL SOCIETY

Burton Memorial Tower, Ann Arbor, Michigan 48109-1270

Telephone: (313) 764-2538

Please note this change in tonight's program:

AHAB will replace THE JOSHUA TREE

AHAB

First Performance: Cambridge, September 4, 1986
for Harvard University's 350th Anniversary

Text from Herman Melville's *Moby Dick*

Scenario and Choreography by ERICK HAWKINS

Commissioned score for the Hawkins Theatre Orchestra by ROSS LEE FINNEY

Set by RALPH DORAZIO Masks by RALPH LEE

The Characters

Ishmael, Interlocutor	Michael Butler
Ahab, Captain of the <i>Pequod</i>	Erick Hawkins
Harpooners:	
Tashtego, Gay Head Indian	Daniel Tai
Daggoo, African	James Reedy
Queequeg, South Sea Islander	Michael Moses
Fedallah, Parsee	Michael Moses
Starbuck, First Mate	Randy Howard

The Action

Ahab's Leg	Sleep of Anguish
The Doubloon	Nightmare
Baptism of the Harpoon	Dead Reckoning
The Chart	A Human Eye
The Whale-line	The Chase
The Unflinching Hunt	Epilogue

Program Note

Ahab is the story of a man who is irreconcilably determined on his self-destruction, and who carries his whole ship's crew with him. The text spoken by Ahab and Ishmael is from Melville's book, but in no way can Melville's book be translated to the stage. The text can only suggest the action and never does explain that the whale swims head-on against the *Pequod* and actually sinks it. But the dance can start out from the book, as Aeschylus starts from the *Iliad*, or Shakespeare from Plutarch, to write a play. This leads to an approach to a dance work which one might call "high style"; the audience is asked to regard the theatrical immediately by which suggestions are made by physical, imaginative actions on the stage, rather than through attempted actuality or literalness of imitation. Ahab's lines in the text are spoken by Ahab. Ishmael speaks his lines as interlocuter and chorus. The sense of tragedy portrayed on the stage serves the purpose, as I see it, of alerting us to the mistakes human beings can make. Being alert, we can arrive at courage. With courage, we can be reconciled. I am glad I did not proceed to do the work when I first envisaged it 35 years ago. Having lived a while now, perhaps I can, a little, understand Ahab.

— Erick Hawkins

Ahab has been commissioned by the Harvard Office of the Arts, the Mary Biddle Duke Foundation, the Sokoloff Foundation, Dr. Sigmund Koch, Mrs. Mary Strudwick, George S. Franklin, and David Rockefeller, Jr.; it has also been made possible in part with public funds from the National Endowment for the Arts and the New York State Council on the Arts.