



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Paul Taylor Dance Company

TUESDAY EVENING, MARCH 7, 1989, AT 8:00
POWER CENTER FOR THE PERFORMING ARTS
ANN ARBOR, MICHIGAN

ELIE CHAIB CHRISTOPHER GILLIS CATHY McCANN KARLA WOLFANGLE
KATE JOHNSON RAEGAN WOOD SANDRA STONE MARY COCHRAN
JOAO MAURICIO JEFF WADLINGTON CONSTANCE DINAPOLI
FRANCIE HUBER JOSEPH BOWIE
HERNANDO CORTEZ MANUEL RODRIGUEZ

DONALD YORK, *Musical Director* JENNIFER TIPTON, *Lighting Designer*
ROBERT YESSELMAN, *Executive Director*

P R O G R A M

ARDEN COURT

Music by William Boyce
Excerpts from Symphonies Nos. 1, 3, 5, 7, 8
Choreography by Paul Taylor
Set and Costumes by Gene Moore
Lighting by Jennifer Tipton
(First performed in 1981)

Elie Chaib Christopher Gillis Cathy McCann Kate Johnson
Mary Cochran Joao Mauricio Jeff Wadlington
Joseph Bowie Hernando Cortez

Production made possible in part by contributions from the National Endowment for the Arts, The New York State Council on the Arts, and Mobil Foundation, Inc.

Ten-minute Intermission

The Taylor Company's master classes on Monday and concerts on Tuesday and Wednesday comprise a dance residency supported in part 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.

BIG BERTHA

Music from the St. Louis Melody Museum collection of band machines
Additional special effects by John Herbert McDowell
Choreography by Paul Taylor Lighting by Jennifer Tipton
Set and Costumes by Alec Sutherland
(First performed in 1970; Ann Arbor première, 1989)

Big Bertha Sandra Stone
Mr. B Christopher Gillis
Mrs. B Cathy McCann
Miss B Raegan Wood

Pause

POST MERIDIAN

Music for magnetic tape by Evelyn Lohoefer De Boeck
Choreography by Paul Taylor
Costumes by Alex Katz Lighting by Jennifer Tipton
(First performed in 1965)

Parts 1 & 2

Mary Cochran, Kate Johnson, Constance Dinapoli
Francie Huber, Hernando Cortez, Manuel Rodriguez

Part 3

Karla Wolfangle

Part 4

Mary Cochran, Kate Johnson, Constance Dinapoli
Francie Huber, Hernando Cortez, Manuel Rodriguez

Part 5

Kate Johnson and cast

Part 6

Elie Chaib

Part 7

full cast

Fifteen-minute Intermission

COUNTERSWARM

Music by György Ligeti
Concerto for Violoncello and Orchestra
and excerpts from Chamber Concerto for Thirteen Players
Choreography by Paul Taylor
Costumes by Santo Loquasto Lighting by Jennifer Tipton
(First performed in 1988; Ann Arbor première, 1989)

In purple

Christopher Gillis

with

Elie Chaib Mary Cochran
Jeff Wadlington Joseph Bowie
Francie Huber Manuel Rodriguez

In red

Cathy McCann

with

Karla Wolfangle Sandra Stone
Joao Mauricio Raegan Wood
Constance Dinapoli Hernando Cortez

Production made possible in part by contributions from the National Endowment for the Arts and The Eleanor Naylor Dana Charitable Trust.

Costumes for *Arden Court* and *Counterswarm* executed by Barbara Matera, Ltd. Set for *Arden Court* executed by Variety Scenic Studios.

About the Artists

The current season marks the 34th anniversary of the **Paul Taylor Dance Company**. During this long and distinguished history, it has performed in over 300 cities in the United States and made 34 overseas tours to 53 different nations. Ten of these foreign tours were sponsored by the U.S. Department of State. The company has also represented this country in the arts festivals of 36 different nations.

Paul Taylor has choreographed over 90 dances for his company. Two new works, *Brandenburgs* and *Counterswarm*, entered the repertory last year, and a third, *Danbury Mix*, was created for the New York City Ballet and premièred by the Taylor Company during the City Ballet's American Music Festival in May. Works by Mr. Taylor are also found in the repertoires of the Royal Danish Ballet, American Ballet Theatre, Joffrey Ballet, San Francisco Ballet, Paris Opera Ballet, London Contemporary Dance Theatre, Ballet Rambert, and Les Grands Ballets Canadiens, among others.

Both here and abroad, the company has enjoyed major television exposure. Following its first appearance on the "Dance in America" series in 1978, the Taylor Company has been presented on PBS in numerous programs, most recently in a "Dance in America" WNET/New York-Danmarks Radio co-production of Mr. Taylor's *Roses* and *Last Look*. The Danish Broadcasting Company has taped three other Taylor works, *Aureole*, *Airs*, and *Arden Court*, each of which received wide distribution in Europe.

During the past season, the Taylor Company toured throughout the United States and abroad. During the 1988-89 season, the company again tours in Europe and performs in Puerto Rico for the Interamerican Festival of the Arts, in addition to the current U.S. tour. The company will return to New York's City Center Theater in April for its annual spring season.

This week's residency marks the Paul Taylor Dance Company's seventh visit to Ann Arbor, for a total of twelve performances under Musical Society auspices.

Paul Taylor has been a dominant force in dance for over three decades. Born in Pennsylvania and raised in and around Washington, D.C., he studied painting at Syracuse University before beginning his dance career in New York City. His teachers included Margaret Craske, Martha Graham, and Antony Tudor. He was a soloist with the Martha Graham Dance Company from 1955 until 1962, at the same time presenting his own work in concerts both in the United States and Europe. In 1959, he danced with the New York City Ballet as guest artist in George Balanchine's *Episodes*.

Paul Taylor was elected to knighthood in 1969 by the French government as "Chevalier de l'Ordre des Arts et des Lettres" and was elevated to the rank of Officier in 1984. He has received more than 40 awards and five honorary Doctor of Fine Arts degrees, the most recent from The Juilliard School. In 1985, he was honored with a MacArthur Foundation Fellowship (often called the "genius" award), and in 1987 he received the New York State Governor's Arts Award presented by Governor Mario Cuomo in a ceremony at the Metropolitan Museum of Art.

Mr. Taylor's autobiography *Private Domain* (published by Knopf and, in paperback, by North Point Press) was nominated by the National Book Critics Circle as the most distinguished biography of 1987 and is currently in its third printing.

Susan McGuire (Rehearsal Supervisor for the 1989 winter tour) was born in San Luis Obispo, California, and raised in Cleveland, Ohio, where she began her dance training with Alex Martin and John Begg. She currently studies with Finis Jhung and Barbara Forbes. In 1973, she joined the Martha Graham Company, where she danced as soloist before joining the Taylor Company in March 1977.

Elie Chaib, an American citizen of Lebanese birth, studied under Gail Waterman and performed for two years as principal dancer with Annie Dabat's Beirut Dance Ensemble before arriving in New York in 1970. After studying with Ann Parsons at the Joffrey School and at the Graham and Cunningham schools, he danced with the Chamber Dance Ensemble of New York. Currently studying with Lonnie Morreton, he made his debut with the Taylor Company in 1973.

Christopher Gillis, born in Montreal, is the son of Olympic skiers Gene Gillis and Rhona Wurtele. He began dance training in New York with May O'Donnell and Norman Walker and now studies with Cindi Green. He has performed with the May O'Donnell Company and the José Limón Company and has choreographed for the Charlotte Ballet, Johan Renvall of American Ballet Theatre, New York Theatre Ballet, and for Margie Gillis. He has done both commercial and film work, the title role in the film *Wunderkind* among his credits. He joined the company in 1976.

Cathy McCann, born in Roslyn, New York, holds a B.A. degree in dance from Adelphi University. She has appeared with Norman Walker and his Dancers, the André Eglevsky Ballet Company, the Asolo Company, and was on the faculty of Jacob's Pillow Dance Festival. She joined the company in May 1979 and has taught in the Paul Taylor School since its founding in 1983.

Karla Wolfangle began her career as a member of the Boston Ballet Company. She then joined the Taylor Company and later co-founded the Cliff Keuter Dance Company. After two years in the Lar Lubovitch Dance Company, she rejoined the Taylor Company in 1981. Her solo and group choreography has been performed at Dance Theatre Workshop and the Jacob's Pillow Dance Festival. She currently trains with Kathy Grant and Jean-Claude West.

Kate Johnson began her training in her native state of Florida before going to New York via Chicago. She began her modern dance training with Manuel Alum and currently studies with Gabriella Taub-Darvash, Jean-Claude West, and Deborah Lessen. She has performed with The Feld Ballet, Rosalind Newman and Dancers, and the Hannah Kahn Dance Company. She debuted with the Taylor Company in 1982.

Raegan Wood trained in modern dance with her parents, David Wood and Marni Thomas, at the University of California at Berkeley. She attended the San Francisco Ballet School for four years before moving to New York in 1982. She has performed with Diane Martel and David Parsons and is currently studying with Cindi Green. Her debut with the Taylor Company came in 1983.

Sandra Stone was born in Vermont and raised in Connecticut, where she began her touring career at 16, as a magician's assistant in a pre-game show for the Harlem Globetrotters. Her dance training began with Richard Kuch and Richard Gain at the North Carolina School of the Arts, and later, in 1982, she performed with the Manuel Alum and Pearl Lang dance companies in New York. Currently studying with Maggie Black, she made her Taylor Company debut in 1983.

Mary Cochran, born in Dallas, began dance training with her mother, Jerry Bywaters Cochran, and continued at the North Carolina School of the Arts. In 1981 she joined the Nikolais Dance Theatre, with which she toured in the United States, Europe, and South America. Her choreography has been performed by Mark Dendy & Company and at the Chautauqua Festival. She has been with the Taylor Company since 1984.

Joao Mauricio, a gymnastics champion in his native Brazil, graduated with a degree in physical education from Sao Paulo University. He studied dance in Brazil and then moved to New York for study with Louis Falco, Zena Rommett, and Jennifer Muller. He has performed with the Sao Paulo Ballet and was a choreographic assistant and performer in the John Boorman film *The Emerald Forest*. Currently studying with Deborah Lessen and Jocelyn Lorenz, he has been with the Taylor Company since 1985.

Jeff Wadlington grew up in Pine Bluff, Arkansas, and studied dance with Richard Kuch and Richard Gain at the North Carolina School of the Arts and at the American Dance Festival. In New York, he has performed with the companies of May O'Donnell and Joyce Trisler and was the Taylor School's first scholarship apprentice. His current teachers are Cindi Green and Deborah Lessen. He joined the company in 1986.

Constance Dinapoli trained as a gymnast in her native Rochester, Minnesota. Her dance training began at the Rochester Ballet School and continued with Richard Gibson at the Pacific Dance Center while a student at Stanford University. After graduation, she performed with the Dancers' Stage Company in San Francisco and, after settling in New York in 1985, with Balletworks and the David Howard Foundation. She has recently studied at the Martha Graham School and with Maggie Black. Her Taylor Company debut was in 1986, the fourth dancer to be taken in the company directly from the Paul Taylor School.

Francie Huber was born in Kansas City, Missouri. She received a B.F.A. degree from The Juilliard School in 1984 and has performed with Ballet Hispanico, DanceCompass, Lillo Way, Roger Tolle, and Dance Circle. Numbering Alfredo Corvino among her teachers, she made her debut with the Taylor Company in 1987.

Joseph Bowie, a native of Lansing, Michigan, began his dance training while a sophomore at Brown University, where he earned a B.A. degree in English and American Literature. In New York City since 1986, he has performed in the works of Robert Wilson, Ulysses Dove, Milton Myers, and Doug Varone. Currently studying with Cindi Green and Maggie Black, he joined the Taylor Company in 1987.

Hernando Cortez was born in Manila, the Philippines, and grew up in Vancouver, British Columbia. He holds a B.F.A. degree from the State University of New York at Purchase, where his performance in Paul Taylor's *Cloven Kingdom* introduced him to the Taylor technique. Immediately after graduation, he became a member of The Feld Ballet before joining the Taylor Company in 1987. His teachers include Richard Thomas, Christine Sarry, Finis Jhung, and Jocelyn Lorenz.

Manuel Rodriguez received a B.F.A. in dance from The Juilliard School and has studied at the School of the Garden State Ballet, Joffrey Ballet School, Alvin Ailey American Dance Center, and the Paul Taylor School. He has danced for Ballet Hispanico, Newark Dance Theatre, Lido de Paris of Las Vegas, and DanceCompass. He has taught at Montclair State College and has organized a dance program for inner-city schoolchildren in Paterson, New Jersey, his hometown. He joined the company in 1988.

Tomorrow Night

The Paul Taylor Dance Company performs:

Brandenburgs (music by Bach) Dust (music by Poulenc)

Cloven Kingdom (music by Corelli, Cowell, Malloy Miller)

The Paul Taylor Dance Foundation, Inc.

552 Broadway, New York City, 10012

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Technique and repertory classes are held at the Paul Taylor School throughout the year, taught by members of the company. The Paul Taylor Dance Company is a member of The National Corporate Fund for Dance, Inc.

The Paul Taylor Dance Company gratefully acknowledges support for touring, revivals, and new productions provided by the National Endowment for the Arts; corporate support provided by Citibank, NA, Chemical Bank, The New York Times Company Foundation, Philip Morris, Inc., Warner Communications Inc., and Riverside Group, Inc.; and foundation support provided by The Eleanor Naylor Dana Charitable Trust, DeWitt Wallace-Reader's Digest Fund, The Doll Foundation, Inc., The Shubert Organization, Inc., The John D. & Catherine T. MacArthur Foundation, Lane Bryant Malsin Foundation, Florence J. Gould Foundation, Blue Ridge Foundation, Inc., Surdna Foundation, Inc., Seth Sprague Educational and Charitable Foundation, Nina W. Werblow Charitable Trust, and Harkness Ballet Foundation, Inc.

Coming Concerts

- ISRAEL PHILHARMONIC / ZUBIN MEHTA Tues. Mar. 14
Kopytman: Memory (Gina Bashari, alto); Schoenberg:
Verklärte Nacht; Brahms: Symphony No. 2 in D major
- FACULTY ARTISTS CONCERT (free admission) Sun. Mar. 19
Beethoven: Violin Sonata, Op. 30, No. 2; Brahms: Clarinet Sonata
in F minor; Schubert: Impromptu Op. 142, No. 3, Op. 90,
Nos. 3 & 4; Prokofiev: Piano Sonata No. 3
- THE CHIEFTAINS Wed. Mar. 22
- EMERSON STRING QUARTET Wed. Mar. 29
Mozart: Quartet in E-flat, K. 428; Janáček: Quartet No. 2
("Intimate Letters"); Brahms: Quartet, Op. 51, No. 2
- ALICIA DE LARROCHA, *pianist* Thurs. Mar. 30
Schubert: Impromptu, Op. 90, No. 1; Schubert: Sonata in
A major, Op. 120; Espla: Three Dances, Op. 54; Montsalvatge:
Sonatina pour Ivette; Turina: San Lucar de Barrameda
- STUTTGART WIND QUINTET Wed. Apr. 5
DENNIS RUSSELL DAVIES, *pianist*
Thuille: Sextet, Op. 6; Ligeti: "Six Bagatelles";
Bolcom: "FiveFoldFive" (1985); Poulenc: Sextet
- MUNICH PHILHARMONIC / SERGIU CELIBIDACHE Thurs. Apr. 13
Mozart: Symphony No. 41 ("Jupiter");
Bruckner: Symphony No. 4 ("Romantic")
- ST. LOUIS SYMPHONY ORCHESTRA / LEONARD SLATKIN Thurs. Apr. 20
Steven Stucky: Dreamwatzes; Haydn: Symphony No. 85;
Shostakovich: Symphony No. 10

Pre-concert Presentations

In the Rackham Amphitheater — free and open to the public.

Wednesday, Mar. 22 at 7:00, preceding The Chieftains

Speaker: Marie McCarthy, Authority on Irish Music;
Doctoral Candidate, U-M School of Music

Topic: *The Chieftains: An Image of Ireland*

Wednesday, Mar. 29 at 7:00, preceding Emerson String Quartet

Speakers: John Madison, Violist, and Marla Smith, Violinist
Co-founders of the Cassini Ensemble

Topic: *Player/Instrument Chemistry: Making It Work*

Wednesday, Apr. 5 at 7:00, preceding Stuttgart Wind Quintet

Speaker: William Bolcom, Professor of Composition, U-M School of Music;
1988 Pulitzer Prize Winner

Topic: *Live Program Notes on "FiveFoldFive"*

Thursday, Apr. 20 at 7:00, preceding St. Louis Symphony Orchestra

Speakers: Robert Alexander and Judy Dow Alexander, Producers and Arts Consultants

Topic: *Performing With and Managing American Orchestras*

96th Annual May Festival — April 26-29, 1989

Hill Auditorium, Ann Arbor, 8:00 p.m.

Gewandhaus Orchestra of Leipzig

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HERMANN BAUMANN, *Horn*

ANNE-SOPHIE MUTTER, *Violinist*

JESSYE NORMAN, *Soprano*

GAIL DUBINBAUM, *Mezzo-soprano*

STEPHEN BRYANT, *Bass-baritone*

VINSON COLE, *Tenor*

J. PATRICK RAFTERY, *Baritone*

Wednesday — Mendelssohn: "Ruy Blas" Overture; Beethoven: Piano Concerto No. 4;
Schubert: Symphony No. 9 ("The Great")

Thursday — Beethoven: "Leonore" Overture No. 3; Strauss: Horn Concerto No. 1;
Tchaikovsky: Symphony No. 4 in F minor

Friday — Brahms: Violin Concerto in D major; Mendelssohn: "Die erste Walpurgisnacht"
(Festival Chorus, Dubinbaum, Cole, Raftery, Bryant)

Saturday — Strauss: "Four Last Songs" (Norman); Bruckner: Symphony No. 7

Single tickets now on sale.

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