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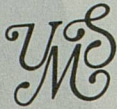
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University Musical Society

The University of Michigan
Burton Memorial Tower
Ann Arbor, Michigan
48109-1270

Dear UMS Patrons,

Thank you very much for attending this event and for supporting the work of the University Musical Society. By the time this 1994-95 season comes to a close in May, the UMS will have brought to the community 65 performances featuring many of the world's finest artists and ensembles. In addition, the UMS will have sponsored more than 100 educational events aimed at enhancing the community's understanding and appreciation of the performing arts. Your support makes all of this possible, and we are grateful to you.

My colleagues throughout the country are continually amazed at how a midwest community of 110,000 can support the number and quality of performances that the UMS brings to Ann Arbor. They want to know how we do it, and I'm proud to tell them. Here's what I say:

- First, and most important, the people of Ann Arbor and the surrounding region provide great support for what we do by attending events in large numbers and by providing generous financial support through gifts to the UMS. And, according to our artists, they are among the most informed, engaged, and appreciative audiences in the country.
- It has been the tradition of the University Musical Society since its founding in 1879 to bring the greatest artists in the world to Ann Arbor, and that tradition continues today. Our patrons expect the best, and that's what we seek to offer them.
- Many years ago enlightened leaders of both the University of Michigan and the University Musical Society determined that the UMS could best serve the community if the UMS had a measure of artistic and financial independence from the University. While the UMS is proudly affiliated with the University, is housed on the campus, and collaborates regularly with many University units, it is a separate not-for-profit organization with its own Board of Directors and University units, it is a separate not-for-profit organization with its own Board of Directors and supports itself solely from ticket sales, other earned income, and grants and contributions. This kind of relationship between a presenting organization and its host institution is highly unusual, but it has contributed significantly to our being able to be creative, bold, and entrepreneurial in bringing the best to Ann Arbor.
- The quality of our concert halls means that artists love to perform here and are eager to accept return engagements. Where else in the U.S. can Yo-Yo Ma, James Galway, Kathleen Battle, Itzhak Perlman, or Cecilia Bartoli perform a recital before 4,300 people and know that their pianissimos can be heard unamplified by everyone?
- Our talented, diverse, and dedicated Board of Directors, drawn from both the University and the regional community, provides outstanding leadership for the UMS. The 200-voice Choral Union, 35-member Advisory Committee, 275-member usher corps, and hundreds of other volunteers contribute thousands of hours to the UMS each year and provide critical services that we could not afford otherwise.
- Finally, I've got a wonderful group of hard-working staff colleagues who love the Musical Society and love their work. Bringing the best to you brings out the best in them.

Thanks again for coming. And let me hear from you if you have any complaints, suggestions, etc. Look for me in the lobby or give me a call at (313) 747-1174.

Sincerely,

A Salute To Our Corporate Angels . .

Thank You Corporate Underwriters

On behalf of the University Musical Society, I am privileged to recognize the companies whose support of UMS through their major corporate underwriting reflects their position as leaders in the Southeastern Michigan business community.

Their generous support provides a solid base from which we are better able to present outstanding performances for the varied audiences of this part of the state.

We are proud to be associated with these companies. Their significant participation in our underwriting program strengthens the increasingly important partnership between business and the arts. We thank these community leaders for this vote of confidence in the Musical Society and for the help they provide to serve you, our audience, better.

*Kenneth C. Fischer
Executive Director*

*University
Musical Society*



James W. Anderson, Jr.
President, The Anderson Associates Realtors

"The arts represent the bountiful fruits of our many rich cultures, which should be shared with everyone in our community, especially our youth. The UMS is to be commended for the wealth of diverse talent they bring to us each year. We are pleased to support their significant efforts."



Carl A. Brauer, Jr.
Owner
Brauer Investment Company

"Music is a gift from God to enrich our lives. Therefore, I enthusiastically support the University Musical Society in bringing great music to our community."

CHELSEA MILLING COMPANY



Howard S. Holmes
President
Chelsea Milling Company

"The Ann Arbor area is very fortunate to have the most enjoyable and outstanding musical entertainment made available by the efforts of the University Musical Society. I am happy to do my part to keep this activity alive."



Curtin & Alf

Joseph Curtin and Greg Alf
Owners, Curtin & Alf

"Curtin & Alf's support of the University Musical Society is both a privilege and an honor. Together we share in the joy of bringing the fine arts to our lovely city and in the pride of seeing Ann Arbor's cultural opportunities set new standards of excellence across the land."

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Donald M. Vuchetich,
President
Detroit & Canada Tunnel Corporation

"The Detroit and Canada Tunnel Corporation is proud to be a partner with the University of Michigan Musical Society in their success of bringing such high quality performances to the Southeast Michigan region."



Douglas D. Freeth
President
First of America Bank-Ann Arbor

"We are proud to help sponsor this major cultural group in our community which perpetuates the wonderful May Festival."

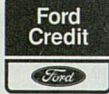
A Salute To Our Corporate Angels . . .

Conlin — Faber-Travel



L. Thomas Conlin
Chairman of the Board and Chief Executive Officer
Conlin-Faber Travel

"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."



William E. Odom
Chairman
Ford Motor Credit Company

"The people of Ford Credit are very proud of our continuing association with the University Musical Society. The Society's long-established commitment to Artistic Excellence not only benefits all of Southeast Michigan, but more importantly, the countless numbers of students who have been culturally enriched by the Society's impressive accomplishments."



Alex Trotman
Chairman, Chief Executive Officer
Ford Motor Company

"Ford takes particular pride in our longstanding association with the University Musical Society, its concerts, and the educational programs that contribute so much to Southeastern Michigan. The Society's May Festival, now entering its second century, has become one of our region's major assets, and last year, we were pleased to underwrite its centenary."



Robert J. Delonis
President and Chief Executive Officer
Great Lakes Bancorp

"As a long-standing member of the Ann Arbor community, Great Lakes Bancorp and the University Musical Society share tradition and pride in performance. We're pleased to continue with support of Ann Arbor's finest art showcase."



John Psarouthakis Ph.D.
Chairman and Chief Executive Officer
JPE Inc.

"Our community is enriched by the University Musical Society. We warmly support the cultural events it brings to our area."



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Mark K. Rosenfeld
President, Jacobson Stores Inc.

"We are pleased to share a pleasant relationship with the University Musical Society. Business and the arts have a natural affinity for community commitment."



Dennis Serras
President
Mainstreet Ventures, Inc.


"As restaurant and catering service owners, we consider ourselves fortunate that our business provides so many opportunities for supporting the University Musical Society and its continuing success in bringing high level talent to the Ann Arbor community."



John E. Lobbia
Chairman and Chief Executive Officer
Detroit Edison

"The University Musical Society is one of the organizations that make the Ann Arbor community a world-renowned center for the arts. The entire community shares in the countless benefits of the excellence of these programs."



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associates, inc.

Ronald Weiser
Chairman and
Chief Executive
Officer, McKinley
Associates, Inc.

"McKinley Associates is proud to support the University Musical Society and the cultural contribution it makes to the community."



Iva M. Wilson
President, Philips
Display
Components
Company

"Philips Display Components Company is proud to support the University Musical Society and the artistic value it adds to the community."



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Sue S. Lee,
President
Regency Travel
Agency, Inc.

"It is our pleasure to work with such an outstanding organization as the Musical Society at the University of Michigan."



Joe E. O'Neal
President, O'Neal
Construction

"A commitment to quality is the main reason we are a proud supporter of the University Musical Society's efforts to bring the finest artists and special events to our community."



Society

George H. Cress
Chairman,
President, and
Chief Executive
Officer
Society Bank,
Michigan

"The University Musical Society has always done an outstanding job of bringing a wide variety of cultural events to Ann Arbor. We are proud to support an organization that continually displays such a commitment to excellence."

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Ronald M. Cresswell, Ph.D.
Vice President and
Chairman
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"Warner-Lambert is very proud to be associated with the University Musical Society and is grateful for the cultural enrichment it brings to our Parke-Davis Research Division employees in Ann Arbor."

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Michael Staebler
Managing Partner
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& Scheetz

"Pepper, Hamilton and Scheetz congratulates the University Musical Society for providing quality performances in music, dance and theater to the diverse community that makes up Southeastern Michigan. It is our pleasure to be among your supporters."



Edward Surovell
President
The Edward
Surovell Co./
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"Our support of the University Musical Society is based on the belief that the quality of the arts in the community reflects the quality of life in that community."



Dr. James R. Irwin
Chairman and CEO,
The Irwin Group of
Companies
President, Wolverine
Temporary Staffing
Services

"Wolverine Staffing began its support of the University Musical Society in 1984, believing that a commitment to such high quality is good for all concerned. We extend our best wishes to UMS as it continues to culturally enrich the people of our community."

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Donald Bryant

Conductor Emeritus

The University Musical Society is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex, or handicap.

The University Musical Society is supported by the Michigan Council for Arts and Cultural Affairs, and Arts Midwest and Friends in Partnership with the National Endowment for the Arts.

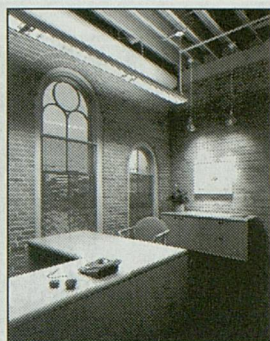


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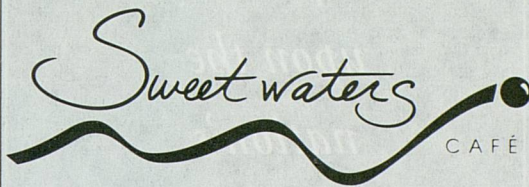


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and music
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reciprocally
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Walt Whitman

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General Information

University Musical Society
Auditoria Directory and Information

Coat Rooms

Hill Auditorium: Coat rooms are located on the east and west sides of the main lobby and are open only during the winter months.

Rackham Auditorium: Coat rooms are located on each side of the main lobby.

Power Center: Lockers are available on both levels for a minimal charge. Free self-serve coat racks may be found on both levels.

Michigan Theater: Coat check is available in the lobby.

Drinking Fountains

Hill Auditorium: Drinking fountains are located throughout the main floor lobby, as well as on the east and west sides of the first and second balcony lobbies.

Rackham Auditorium: Drinking fountains are located at the sides of the inner lobby.

Power Center: Drinking fountains are located on the north side of the main lobby and on the lower level, next to the restrooms.

Michigan Theater: Drinking fountains are located in the center of the main floor lobby.

Handicapped Facilities

All auditoria now have barrier-free entrances. Wheelchair locations are available on the main floor. Ushers are available for assistance.

Lost and Found

Call the Musical Society Box Office at 313.764.2538.

Parking

Parking is available in the Tally Hall, Church Street, Maynard Street, Thayer Street, and Fletcher Street structures for a minimal fee. Limited street parking is also available. Please allow enough time to park before the performance begins. Free reserved parking is available to members at the Guarantor, Leader, Concertmaster, and Bravo Society levels.

Public Telephones

Hill Auditorium: A wheelchair-accessible public telephone is located at the west side of the outer lobby.

Rackham Auditorium: Pay telephones are located on each side of the main lobby. A campus phone is located on the east side of the main lobby.

Power Center: Pay phones are available in the ticket office lobby.

Michigan Theater: Pay phones are located in the lobby.

Refreshments

Refreshments are served in the lobby during intermissions of events in the Power Center for the Performing Arts, and are available in the Michigan Theater. Refreshments are not allowed in the seating areas.

Restrooms

Hill Auditorium: Men's rooms are located on the east side of the main lobby and the west side of the second balcony lobby. Women's rooms are located on the west side of the main lobby and the east side of the first balcony lobby.

Rackham Auditorium: Men's room is located on the east side of the main lobby. Women's room is located on the west side of the main lobby.

Power Center: Men's and women's rooms are located on the south side of the lower level. A wheelchair-accessible restroom is located on the north side of the main lobby and off the Green Room. A men's room is located on the south side of the balcony level. A women's room is located on the north side of the balcony level.

Michigan Theater: Men's and women's restrooms are located in the lobby on the mezzanine. Mobility-impaired accessible restrooms are located on the main floor off of aisle one.

Smoking Areas

University of Michigan policy forbids smoking in any public area, including the lobbies and restrooms.

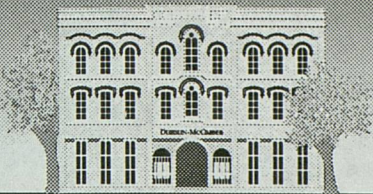
Tours

Guided tours of the auditoria are available to groups by advance appointment only. Call (313) 763-3100 for details.

UMS/Member Information Table

A wealth of information about events, the UMS, restaurants, etc. is available at the information table in the lobby of each auditorium. Volunteers and UMS staff can assist you with questions and requests. The information table is open thirty minutes before each concert and during intermission.

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Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society has implemented the following policies and practices:

Starting Time for Concerts

The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Ushers will seat latecomers at a predetermined time in the program so as not to disturb performers or other patrons.

Children

We welcome children, but very young children can be disruptive to a performance. Children under three years of age will not be admitted to any performance. Children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child. Remember, everyone must have a ticket, regardless of age.

A Modern Distraction

Please turn off or suppress electronic beeping and chiming digital watches or pagers during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditoria.

Odds and Ends

A silent auditorium with an expectant and sensitive audience creates the setting for an enriching musical experience. To that desired end, performers and patrons alike will benefit from the absence of talking, loud whispers, rustling of program pages, foot tapping, large hats (that obscure a view of the stage), and strong perfume or cologne (to which some are allergic).

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Ticket Services ical Society

Phone Orders and Information:

University Musical Society Box Office
Burton Memorial Tower
Ann Arbor, MI 48109-1270
on the University of Michigan campus

313.764.2538

From outside the 313. area code, call toll-free
1.800.221.1229.

Weekdays 10 A.M. to 6 P.M.

Saturday 10 A.M. to 1 P.M.

Fax Orders

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Visit Our Box Office in Person

At our Burton Tower ticket office on the
University of Michigan campus. Performance
hall box offices are open 90 minutes before
performance time.

Gift Certificates

Tickets make great gifts for any occasion.
The Musical Society offers gift certificates
available in any amount.

Returns

If you are unable to attend a concert for which
you have purchased tickets, you may turn in
your tickets up to 15 minutes before curtain
time. You will be given a receipt for an income
tax deduction as refunds are not available.

Please call (313) 764-2538, 10 A.M. to 6 P.M.

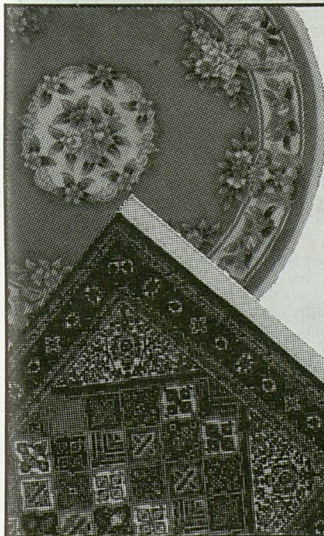
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University Musical Society

of the University of Michigan

Now in its 116th season, the University Musical Society ranks as one of the oldest and most highly-regarded performing arts presenters in the country.

The Musical Society began in 1879 when a group of singers from Ann Arbor churches gathered together to study and perform the choruses from Handel's *Messiah* under the leadership of Professor Henry Simmons Frieze and Professor Calvin B. Cady. The group soon became known as The Choral Union and gave its first concert in December 1879. This tradition continues today. The UMS Choral Union performs this beloved oratorio each December.

The UMS Choral Union led to the formation in 1880 of the University Musical Society whose name was derived from the fact that many members were affiliated with the University of Michigan. Professor Frieze, who at one time served as acting president of the University, became the first president of the Society. The Society comprised the Choral Union and a concert series that featured local and visiting artists and ensembles. Today, of course, the Choral Union refers not only to the chorus but the Musical Society's acclaimed ten-concert series in Hill Auditorium.


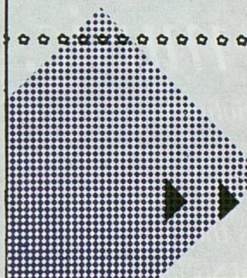
Through the Chamber Arts Series, Choral Union Series, Choice Events, and the annual May Festival celebration, the Musical Society now hosts over 60 concerts and more than 100 educational events each season featuring the world's finest dance companies, chamber ensembles, recitalists, symphony orchestras, opera, theater, popular attractions and presentations from diverse cultures. The Musical Society has flourished these 116 years with the support of a generous music- and arts-loving community, which has gathered in Hill and Rackham Auditoria and Power Center to experience the artistry of such outstanding talents as Leonard Bernstein, Vienna Philharmonic Orchestra, Sweet Honey in the Rock, Enrico Caruso, Jessye Norman, James Levine, the Philadelphia Orchestra, Urban Bush Women, Benny Goodman, Andrés Segovia, the Stratford Festival, Beaux Arts Trio, Alvin Ailey, Cecilia Bartoli, and the Chicago Symphony Orchestra. In May of 1993, the Musical Society celebrated

its 100th Ann Arbor May Festival with performances by the Metropolitan Opera Orchestra led by Maestro James Levine, Itzhak Perlman, Eartha Kitt, the Detroit Symphony Orchestra, the University Choral Union, and other artists.

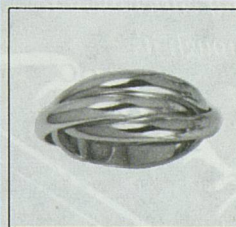
Under the leadership of only five directors in its history, the Musical Society has built a reputation of quality and tradition that is maintained and strengthened through educational endeavors, commissioning of new works, programs for young people, and collaborative projects.

While it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the Musical Society is a separate, not-for-profit organization, which supports itself from ticket sales, corporate and individual contributions, foundation and government grants, and endowment income.

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UMS Choral Union

Thomas Sheets, conductor

Throughout its 116-year history, the University Musical Society Choral Union has performed with many of the world's distinguished orchestras and conductors.

The chorus has sung under the direction of Neeme Järvi, Kurt Masur, Eugene Ormandy, Robert Shaw, Igor Stravinsky, André Previn, Michael Tilson Thomas, Seiji Ozawa, Robert Spano, and David Zinman in performances with the Detroit Symphony Orchestra, the Leipzig Gewandhaus Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Orchestra of St. Luke's and other noted ensembles. In 1993, the UMS Choral Union was appointed the resident large chorus of the Detroit Symphony Orchestra.

A highlight of the UMS Choral Union's 1993/1994 season was the performance and recording of Tchaikovsky's *Snow Maiden* with the Detroit

Symphony Orchestra conducted by Neeme Järvi, to be released this November by Chandos International.

During this season the UMS Choral Union will join the Detroit Symphony Orchestra and conductor Neeme Järvi in performances of Ravel's *Daphnis et Chloé*, present *A Celebration of the Spiritual* with Dr. Jester Hairston, and perform the Mahler Symphony #2 (*Resurrection*), again with the DSO, under conductor Jerzy Semkow. In April 1995, the Choral Union will join the Toledo Symphony Orchestra in commemorating the 50th Anniversary of V-E Day, performing Britten's *War Requiem* in Toledo under the direction of Andrew Massey.

Established in 1879 when a group of local church choir members and other interested singers came together to sing choruses from Handel's *Messiah*, the ambitious founders of the Choral Union went on to form the University Musical Society the following year. Representing a mixture of townspeople, students, and faculty, members of the UMS Choral Union share one common passion — a love of the choral art.

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Hill Auditorium

Completed in 1913, this renowned concert hall was inaugurated by the 20th Annual Ann Arbor May Festival and has since been home to thousands of Musical Society concerts, including the annual Choral Union series, throughout its distinguished 80-year history.

Former U-M Regent Arthur Hill saw the need at the University for a suitable auditorium for holding lectures, concerts, and other university gatherings, and, with his bequest of \$200,000, construction of the 4,169-seat hall commenced. Charles Sink, then UMS president, raised an additional \$150,000.

Upon entering the hall, concertgoers are greeted by the gilded organ pipes of the Frieze Memorial

Organ above the stage. UMS obtained this organ in 1894 from the Chicago Columbian Exposition and installed it in old University Hall (which stood behind the present Angell Hall). The organ was moved to Hill Auditorium for the 1913 May Festival. Over the decades, the organ pipes have undergone many changes of appearance, but were restored to their original stenciling, coloring, and layout in 1986.

Currently, Hill Auditorium is part of the U-M's capital campaign, the Campaign for Michigan. Renovation plans for Hill Auditorium have been developed by Albert Kahn and Associates to include elevators, green rooms, expanded bathroom facilities, air conditioning, artists' dressing rooms, and many other necessary improvements and patron conveniences.

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The dramatic mirrored glass that fronts the Power Center seems to anticipate what awaits the concertgoer inside. The Power Center's dedication occurred with the world premiere of Truman Capote's *The Grass Harp* in 1971. Since then, the Center has been host to hundreds of prestigious names in theater, dance, and music, including the University Musical Society's first Power Center presentation — Marcel Marceau.

The fall of 1991 marked the twentieth anniversary of the Power Center. The Power Family — Eugene B. Power, a former regent of the University of Michigan, his wife Sadye, and their son Philip — contributed \$4 million toward the building of the theater and its subsequent improvements. The Center has seating for 1,414 in the auditorium, as well as rehearsal spaces, dressing rooms, costume and scenery shops, and an orchestra pit.

UMS now hosts its annual week-long theater residency in the Power Center, welcoming the esteemed Shaw Festival of Canada, November 15–20, 1994.

*We salute
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excellence and diversity in
highly artistic programming.
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Rackham Auditorium

For over 50 years, this intimate and unique concert hall has been the setting for hundreds of world-acclaimed chamber music ensembles presented by the University Musical Society. Before 1941, chamber music concerts in Ann Arbor were few and irregular. That changed dramatically, however, when the Horace H. Rackham School of Graduate Studies came into being through the generosity of Horace H. and Mary A. Rackham.

The Rackham Building's semi-circular auditorium, with its intimacy, beauty, and fine acoustics, was quickly recognized as the ideal venue for chamber music. The Musical Society realized this potential and presented its first Chamber Music Festival in 1941, the first organized event of its kind in Ann Arbor. The present-day Chamber Arts Series was launched in 1963. The Rackhams' gift of \$14.2 million in 1933 is held as one of the most ambitious and liberal gifts ever given to higher education. The luxurious and comfortably appointed 1,129-seat auditorium was designed by architect William Kapp and architectural sculptor Corrado Parducci.

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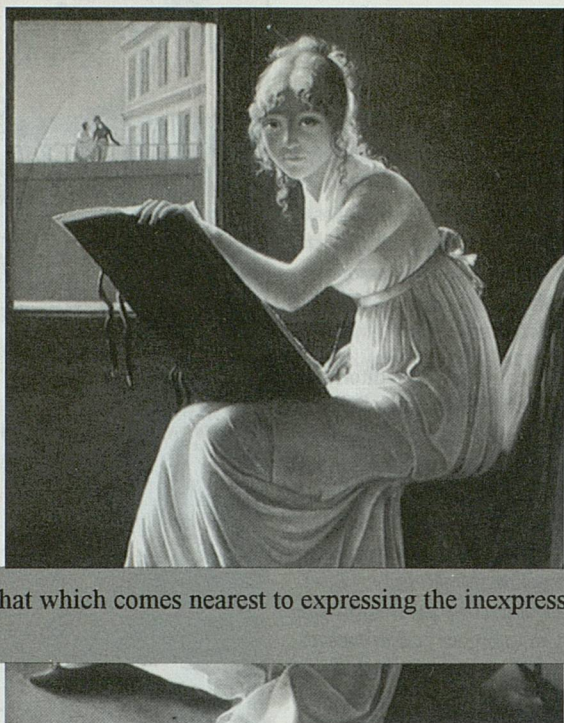
per•form•ance (p r-fôr-m ns) n.

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UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan
1994-1995 Fall Season*

Event Program Book
Sunday, October 23, 1994
through
Sunday, October 30, 1994

In the American Grain: The Martha Graham Centenary Festival

116th Annual
Choral Union Series
Hill Auditorium

32nd Annual
Chamber Arts Series
Rackham Auditorium

24th Annual
Choice Events Series

THE MICHIGAN CHAMBER PLAYERS 11
THE MUSIC OF MARTHA GRAHAM
Sunday, October 23, 1994, 4:00 pm
Rackham Auditorium

MARTHA GRAHAM DANCE COMPANY PERFORMANCES

PROGRAM I 17
Friday, October 28, 1994, 8:00 pm
Power Center

FAMILY PERFORMANCE 27
Saturday, October 29, 1994, 2:00 pm
Power Center

PROGRAM II 33
Saturday, October 29, 1994, 8:00 pm
Power Center

PROGRAM III 41
*Celebration of an American Masterwork:
Appalachian Spring*
Sunday, October 30, 1994, 2:00 pm
Power Center

continued

FESTIVAL PARTICIPANTS

46

COMPLETE FESTIVAL SCHEDULE

53

2

This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters.

This project is also made possible by grants from The Grayling Fund and Arts Midwest members and friends in partnership with the National-Endowment for the Arts, and the Michigan Council for Arts and Cultural Affairs.

General Information

We welcome children, but very young children can be disruptive to some performances. When required, children should be able to sit quietly in their own seats throughout a performance. Children unable to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

*While in the Auditorium**Starting Time*

Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: *Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers* should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 763-1131.

In the interest of saving both dollars and the environment, please keep this program book and bring it with you when you attend other UMS performances included in this edition. Thank you for your help.

>Welcome to the Martha Graham Centenary Festival, and thank you for the support you are giving it by your attendance at this event.

It was two years ago when we had our first of many meetings in New York City with our colleagues from the Martha Graham Center for Contemporary Dance to explore the prospects of working together on a project. They reminded us that 1994 would be the centennial year of Martha Graham's birth and the fiftieth anniversary of the première of *Appalachian Spring*. We talked about the extraordinary impact Martha Graham had had, not only on dance but on music, theater, visual arts, and the lives of women.

What better place to celebrate these milestones and to explore these many facets of her fascinating life, than on a university campus with strong programs in dance, theater, and music, with an outstanding art museum and humanities institute, and with one of the country's pioneering centers for the education of women? On top of this we could offer outstanding performance and meeting facilities, a performing arts presenting organization to present the performances and produce a major residency, and finally, a former principal dancer of the Graham Company who could provide a special link to this legendary figure and her company. We invited our Graham Company colleagues to join us in developing a project at Michigan, and they quickly accepted.

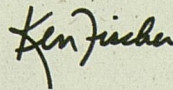
The next challenge was to find the financial resources. The Washington-based Association of Performing Arts Presenters, thanks to the generosity of the Lila Wallace-Reader's Digest Fund, had been given stewardship over funds through its Arts Partners Program to encourage presenters throughout the country to create projects that

would develop audiences for the performing arts. We gathered our prospective project partners together during the summer and fall of 1993 and developed a proposal for a project that would include a residency of the Martha Graham Dance Company in Ann Arbor. The project's objectives would be: 1) to deepen the commitment of the existing dance audience; 2) to bring new audiences to dance through other art forms; 3) to enable dancers in the community to work with dancers from the Graham company. In February of 1994 we received a \$130,000 grant from the Arts Partners Program.

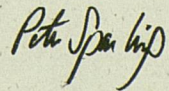
What you see in this program book is the result of the work that this grant and additional major funding from the Grayling Fund and Arts Midwest Dance on Tour has enabled the twelve project partners to undertake together. We thank those responsible for these grant programs for their generous gifts. We also thank our wonderful partners for their imagination, hard work, and dedication throughout the entire project. And we thank the dancers and musicians for their performances; the students, friends, and collaborators of Martha Graham for sharing their experiences; the dance writers and scholars for their observations and perspectives; and the volunteers for their valuable contributions to the success of the Festival.

Finally, we thank you, the audience, for allowing your lives to be touched by the legacy of a true American original, Martha Graham.

Sincerely,



Kenneth C. Fischer
Executive Director,
University Musical Society



Peter Sparling
Chair,
U-M Dance Department

UNIVERSITY
MUSICAL
SOCIETY
presents

*In the
American Grain:*

*The Martha Graham
Centenary Festival*



MARTHA GRAHAM
DANCE COMPANY

*Founder, Dancer and
Choreographer*

MARTHA GRAHAM

Artistic Director

Ronald Protas

Associate Artistic Director

Diane Gray

Principal Conductor

Stanley Sussman

MARTHA GRAHAM
SCHOOL OF
CONTEMPORARY DANCE

Founding Director

Georgia Graham Sargeant

Executive Director

Diane Gray

Dancers

Elizabeth Auclair

Ethan Brown*

Kathy Buccellato

Mario Camacho

Terese Capucilli

Katherine Crockett

Christine Dakin

Janet Eilber

Floyd Flynn

Donlin Foreman

Gary Galbraith

Joyce Herring

Sandra Kaufmann

Martin Lofsnes

Peter London

Rika Okamoto

Miki Orihara

Alessandra Proserpi

Pascal Rioult

Matthew Rose

Kenneth Topping

Denise Vale

Myra Woodruff

Apprentices

Andreas Bjorneboe

Virginie Mecene

Gisella Speranza

Amanda Thomas

Costumes

Martha Graham

Halston

Calvin Klein

Scenery

Isamu Noguchi

Lighting

Beverly Emmons

David Finley

Jean Rosenthal

Steven L. Shelley

Thomas Skelton

Executive Director

Barbara Groves

General Manager

William Ferry

Rehearsal Director

Carol Fried

Costumer

Russ Vogler

Centennial Artistic Advisors

Ethel Butler

Jane Dudley

Stuart Hodes

Pearl Lang

Peggy Lyman

Sophie Maslow

The Martha Graham Centennial Celebration is sponsored by

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Transportation for the 1994 Centennial Tour has been supported by the Richard Driehaus Foundation.

The Board of Trustees of the Martha Graham Center of Contemporary Dance, Inc. wishes to express its appreciation to the following patrons whose extraordinary dedication and generosity make possible the activities of the Martha Graham Dance Company and School: Mr. & Mrs. Frank Millard, The National Endowment for the Arts, The New York State Council on the Arts, City of New York Department of Cultural Affairs, Theatre Development Fund and Twyla Tharp.

Additional support provided by the Doris Duke Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc. and The Harkness Foundations for Dance.

* Appearing courtesy of American Ballet Theatre

Martha Graham (Founder, Dancer and Choreographer) was recognized as a primal force from the beginning of her career. She has been compared to Picasso and Stravinsky because of her unquestionable dominance of her art. Choreographers and dancers acknowledge that Martha Graham made the single most significant contribution to dance in this century with her original movement technique and her monumental body of dance works. The choreographic work of Martha Graham is extraordinary for its size, 181 ballets, which include many classics of American modern dance.

Most of the major choreographers in modern dance in America have been students of Martha Graham Technique or have danced in her Company, including Merce Cunningham, Paul Taylor and Twyla Tharp. Through her course entitled "Movement for Actors," leading actors came to study with Martha Graham. It is a list that includes Bette Davis, Kirk Douglas, Gregory Peck, Tony Randall, Rip Torn, Eli Wallach, Anne Jackson, Richard Boone, Lorne Greene, Joanne Woodward, Diane Keaton and Woody Allen.

Martha Graham's encouragement of and collaboration with contemporary composers earned her the Laurel Leaf of the

American Composers Alliance for her service to music. Her influence on all the arts was recognized by the Aspen Award in Humanities. In December 1979 she was a recipient of the Kennedy Center Honors in recognition of her significant lifelong contributions to American culture. In 1981 the Samuel H. Scripps American Dance Festival Award cited her as "Most American of Artists, whose genius is synonymous with modern dance. Great dancer, great choreographer, she is a supreme innovator." In February 1982 the Meadows School of the Arts, Southern Methodist University in Dallas, Texas, honored Martha Graham by presenting her the Algur H. Meadows Award for Excellence in the Arts, and cited her as one who "symbolizes the continuity of our artistic heritage and the inspiration which one generation can provide the next." In 1983 Bryn Mawr College awarded her the M. Carey Thomas Prize. On January 23, 1984 on the stage of the Paris Opera House, by decree of the President of the Republic of France, Martha Graham was made a Knight of the French Legion of Honor. On April 14, 1985 Princess Christina of Sweden presented the Carina Ari Medal to Martha Graham on the stage of the New York State Theater at Lincoln Center. Her colleagues in the theater, the members of the International Alliance of Theatrical Stage Employees, Local One, voted her the recipient of the 1986 Local One Centennial Award for dance, an award given in honor of the union's centennial



MARTHA GRAHAM

and not to be awarded again for another 100 years. President Gerald R. Ford presented Martha Graham with the United States' highest civilian honor, the Medal of Freedom, in October 1976, officially proclaiming her a "National Treasure" and marking the first time the medal has been awarded to a dancer and choreographer. President Ronald Reagan designated Martha Graham among the first recipients of the United States' National Medal of Arts, presenting the award in a White House ceremony on April 23, 1985.

In 1990 *Life Magazine* selected Martha Graham as one of the 100 Most Important Americans of the Twentieth Century. On February 25, 1991 the Council of Fashion Designers of America awarded her its Lifetime Achievement Award.

Martha Graham was born in Allegheny, Pennsylvania on May 11, 1894 and died in New York City on April 1, 1991. Her autobiography, *Blood Memory*, was published by Doubleday in September, 1991.

MARTHA GRAHAM
HONORS & AWARDS

- 1959 Laurel Leaf of the American Composers Alliance
- 1963 Brandeis University Creative Arts Award
- 1966 Aspen Award in Humanities
Lotus Club Award
- 1967 City Club of New York Distinguished New Yorker Award
- 1968 Society for the Family of Man Award
- 1976 Medal of Freedom, President Gerald R. Ford
- 8 1979 Kennedy Center Honors
- 1981 Samuel H. Scripps American Dance Festival Award, First Recipient
City of Buffalo Award, Buffalo, New York
State of New York Citation,
Governor Hugh Carey
- 1982 Algur H. Meadows Award for Excellence in the Arts, Southern Methodist University
- 1983 M. Carey Thomas Prize, Bryn Mawr College
Artpark Award, Lewiston, New York
American Academy and Institute of Arts and Letters, Honorary Member
City of Chicago Citation,
Mayor Harold Washington
Bravo Award, San Antonio Performing Arts Association
- 1984 Ethel M. Barber Visiting Artist Medal, Northwestern University
Gold Florin, City of Florence
French Legion of Honor, Chevalier
- 1985 Plaudit Award, National Dance Association
Actor's Fund of America Honorary Award
Night of 100 Stars II Life Achiever's Award
Carina Ari Medal of Sweden
National Medal of Arts,
President Ronald Reagan, First Recipient
Arnold Gingrich Memorial Award, Arts & Business Council, Inc.
La Grande Médaille de Vermeil de Paris
- 1986 Centennial Achievement Award,
IATSE Local One
Honorary Citizen of Tennessee Award,
Chattanooga
- 1987 Premio Porselli Award, Reggio Emilia, Italy
- 1988 Certificate of Appreciation, Tucson, Arizona
- 1989 City of Bari Award, Bari, Italy
Seal of the City of Pittsburgh, Pennsylvania
City of Boston Award, Boston, Massachusetts
- 1990 Order of the Precious Butterfly with
Diamond, Emperor Akihito, Tokyo, Japan
- 1991 Lifetime Achievement Award, Council of Fashion Designers of America
- Guggenheim Fellowship
Capezio Award
Family Weekend Magazine National
Treasure Award
San Jose Award
Royal Medal, Jordan

HONORARY DEGREES

- Chatham College, 1959
Rutgers University, 1959
Wheaton College, 1962
Brandeis University, 1963
Wayne State University, 1964
Harvard University, 1966
Mills College, 1966
Yale University, 1971
Wesleyan University, 1971
Marygrove College, 1973

MARTHA GRAHAM IN ANN ARBOR

In the American Grain: The Martha Graham Centenary Festival is the fruition of many months of planning by community collaborators. More importantly, it is the culmination (and continuation) of a rich tradition of Martha Graham and Martha Graham Dance Company presentations in Ann Arbor over the last 68 years.

The complete catalogued list of Graham's ballets begins on April 18, 1926 with a performance by Martha Graham and Concert Group (sometimes denoted as Martha Graham and Dance Group) of her ballet *Chorale* set to the music of César Frank. The première was staged at New York City's 48th Street Theatre. For the next twelve years (1926 - 1932) the center of Graham and her group's activity was New York City during which she premièred 78 ballets. She did sporadically take her group outside New York City for an occasional performance: The Kilbourn Hall in Rochester, N.Y. (1926); Mariarden, Peterboro, N.H. (1926); Ithaca, N.Y. (1927); Millbrook, N.Y. (1929).

It is remarkable to note that Martha Graham's first excursion outside "the East" (from those in the known catalogue of her works) was to The University of Michigan, Ann Arbor and its Lydia Mendelssohn Theatre. The performances were on June 2 and 3, 1932, and included three world premières: *Offering* (solo dancer, Martha Graham), choreography Martha Graham to music of Heitor Villa-Lobos; *Ecstatic Dance* (solo dancer, Martha Graham), choreography Martha Graham to music of Tibor Harsányi, costumes and lighting by Martha Graham; *Bacchanale No. 2* (solo dancer, Martha Graham), choreography Martha Graham to music of Wallingford Reigger, costumes and lighting by Martha Graham. The sponsor was the University's Dramatic Series.

Since those early performances, Martha Graham and the Martha Graham Dance Company have played an important part in the cultural life of Ann Arbor. This residency marks the company's eighth visit to Ann Arbor and the University Musical Society.

DANCES TONIGHT



Miss Martha Graham

PROMINENT DANCER TO GIVE RECITALS

Martha Graham Says America
Has But Two Indigenous
Forms of Dance.

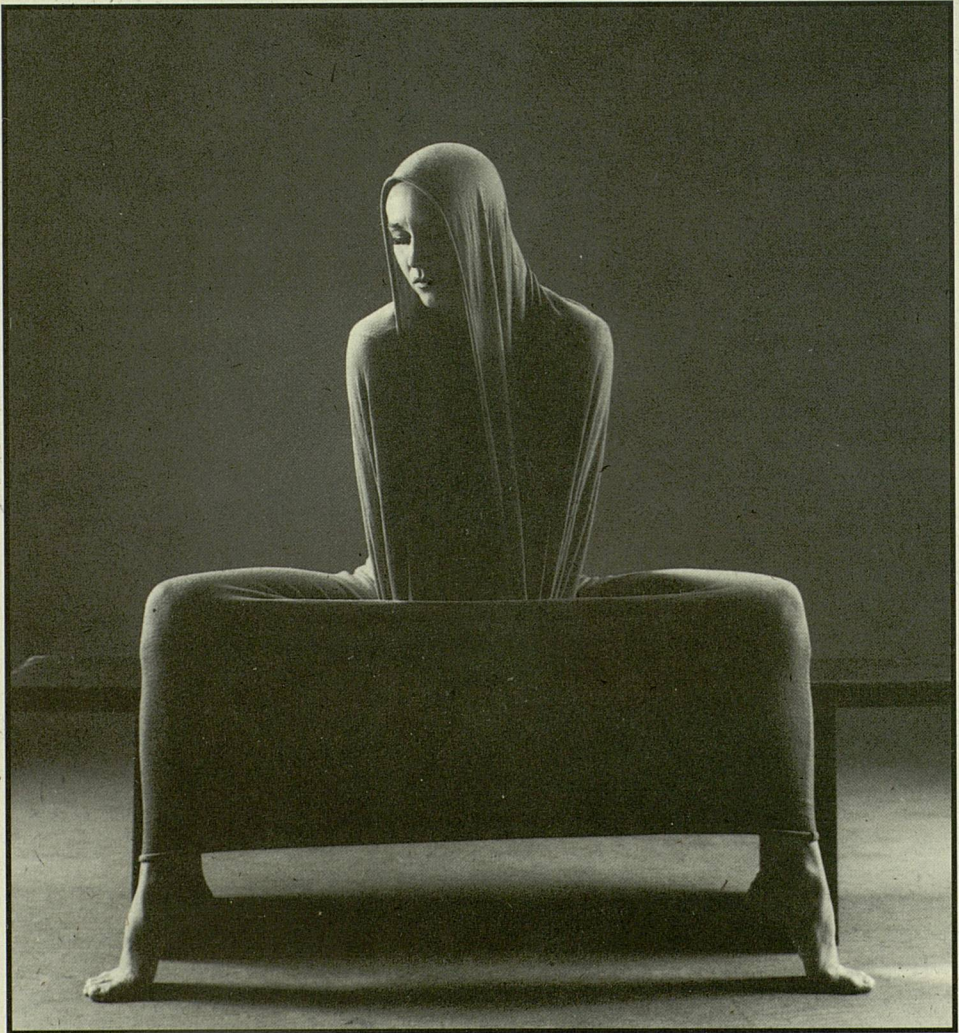
"The dance of today does not deal with steps but with movement," declared Martha Graham, distinguished American dancer who is to appear on the program of the 1932 Dramatic season tonight and tomorrow, in an interview yesterday.

Miss Graham will be accompanied by Louis Horst, who is her technical adviser as well. Her numbers on this year's program will be all new to Ann Arbor, three of them have never before been presented anywhere. She is in Ann Arbor on her way to Mexico City to study native forms and materials this summer as recipient of the Guggenheim fellowship.

"The dance is greatly influenced by the social condition of the country," Miss Graham said. "In a monarchy for instance, it is artificial with the emphasis on the technical side. The women are glamorous as women but the dance is not creative."

"America has only two indigenous forms of dance," she said. "The negro type, which is a rhythm of disintegration, and the American Indian, a ritual dance symbolizing freedom as the negro dance symbolizes servitude." These two forms are the only ones to which America can lay claim, Miss Graham said. Most Europeans regard American art of all kinds as a pot pourri of arts copied from other forms, she said.

With regard to the dances which she is to present here, Miss Graham explains that five of her dances which she calls "Primitive Mysteries," are taken from a Primitive cycle, which has been greatly affected by the recent "Primitive" movement in all forms of art.



JOYCE HERRING, MARTHA GRAHAM DANCE COMPANY, IN *LAMENTATION*

UNIVERSITY
MUSICAL
SOCIETY
presents

In the American Grain: The Martha Graham Centenary Festival

THE MICHIGAN CHAMBER PLAYERS

of the University of Michigan School of Music

STANLEY SUSSMAN

Guest Conductor

PROGRAM

*Sunday Afternoon,
October 23, 1994
at 4:00*

*Rackham Auditorium
Ann Arbor, Michigan*

The Music of Martha Graham

Gian Carlo Menotti (b. 1911)

ERRAND INTO THE MAZE

<i>Violin</i>	Andrew Jennings, Elizabeth Rust, Stephen Shipps, Kirsten Yon
<i>Viola</i>	Dan Heim, Yizhak Schotten
<i>Cello</i>	Alicia Rowe, Felix Wang
<i>Bass</i>	Stuart Sankey
<i>Flute</i>	Leone Buyse
<i>Oboe</i>	Harry Sargous
<i>Clarinet</i>	Deborah Chodacki
<i>Bassoon</i>	Richard Beene
<i>French horn</i>	Peter Witte
<i>Percussion</i>	Mike Udow
<i>Piano</i>	Gretchen Roberts

Zoltán Kodály (1882-1967)

KLAVIERSTÜCKE, OP. 3, NO. 2

Piano Stephen Rush

INTERMISSION

Aaron Copland (1900-1990)

APPALACHIAN SPRING (BALLET FOR MARTHA)

<i>Violin</i>	Andrew Jennings, Elizabeth Rust, Stephen Shipps, Kirsten Yon
<i>Viola</i>	Dan Heim, Yizhak Schotten
<i>Cello</i>	Felix Wang, Alicia Rowe
<i>Bass</i>	Stuart Sankey
<i>Flute</i>	Leone Buyse
<i>Clarinet</i>	Fred Ormand
<i>Bassoon</i>	Richard Beene
<i>Piano</i>	Katherine Collier

*Sixth Concert of the
116th Season*

*Thanks to Richard Crawford, UM Professor of Music History and
Musicology, speaker at this afternoon's Philips Educational Presentation.*

Special Concert

*Thanks to Stephen Shipps, UM Associate Professor of Music, for his
assistance in coordinating this concert.*

Large print programs are available upon request
from an usher.

ERRAND INTO THE MAZE

Gian Carlo Menotti

Born July 7, 1911 in Cadegliano, Italy

*The errand into the maze,
Emblem, the heel's blow upon space,
Speak of the need and order the dancer's will
But the dance is still.*

IN A MID-1940S letter to Martha Graham, her associate Ben Belitt enclosed this poem, which he had dedicated to her. Graham was fascinated with it, particularly the first line. Inspired by the phrase, she conceived a new dance based loosely on the legend of Theseus, Ariadne, and the Minotaur. For music, Graham commissioned Gian Carlo Menotti renowned for the successful 1946 première of his opera of *The Medium*.

The style of Menotti's score for *Errand into the Maze* bears some resemblance to his operas, as can be heard in the melodic slower sections or the quick waltz near the end. However, for the most part it is more loosely tonal, more repetitive, more spiky in texture, and more surprising.

Graham's scenario does not follow the Theseus legend closely. She combines Theseus and Ariadne into one heroic character confronted intensely by the Minotaur-like figure in the maze. *Errand* becomes emblematic of everyone's inner struggle to overcome one's fears. In her program notes, Graham wrote:

There is an errand into the maze of the heart's darkness in order to face and do battle with the Creature of Fear. There is the accomplishment of the errand, the instant of triumph, and the emergence from the dark.

Equally significant is this dance's symbolism of Graham's view of women and their role in nature. Our clue to this connection is a paragraph found in her notebook on *Errand into the Maze*:

Thus the woman is the original seeress, the lady of the wisdom-bringing waters of the depths, of the murmuring springs and fountains, for the "original utterance of seerdom is the language of water." But the woman also understands the rustling of the trees and all the signs of nature, with whose life she is so closely bound up.

KLAVIERSTÜCKE, OP. 3, NO. 2

Andante poco rubato

Zoltán Kodály

Born December 16, 1882 in Kecskemét, Hungary

Died March 6, 1967 in Budapest

MARTHA GRAHAM'S DANCE *Lamentation*, based on the music of Zoltán Kodály's Klavierstücke, Op. 3, No. 2, was premiered on January 8, 1930. The impact of this solo dance was not so much due to the music, however, as it was to the costuming combined with Graham's powerfully emotional movements. According to Agnes De Mille, Graham took a body-length tube of gray tricot, tied a string around the middle and simply sat in it. As De Mille describes the fabric:

... It clung to her body and her arms and her head and made every position look as though it were carved in stone, the movement of the knees, legs, head, and arms giving the fabric its shape. The costume became not so much yardage as a sculpture by Mestrovic, or possibly by Henry Moore. It was one of the great costume inventions of our time. . . .

De Mille describes the dance itself as "a remarkable series of grief-stricken postures, partly Greek, partly Hebraic, basic and searing. Graham remained seated on a low platform throughout the dance." Biographer Don McDonagh writes:

... She assumed leaning positions that seemed to defy the stability of a seated figure. All that was visible of her body was her two bare feet, her hands, and a narrow expanse of face. Lamentation was a dance of anguish, expressed through stress lines on the fabric, much as the passage of emotional waves leave their traces on the lines of the face.

The tragic impact of the dance could be felt palpably by audiences. De Mille relates that on occasion, it provoked a dramatic catharsis. The most pathetic was a woman who came backstage to weep in Graham's arms. Months before, she had witnessed her daughter struck by a car and killed, but she had been unable to grieve until seeing *Lamentation*. "I realized," she told Graham, "that grief was a dignified and valid emotion, and that I could yield to it without shame."

APPALACHIAN SPRING (BALLET FOR MARTHA)

Aaron Copland

Born November 14, 1900 in Brooklyn, New York

Died December 2, 1990 in Brooklyn

By 1943, AARON COPLAND had attained a considerable reputation as a ballet composer with *Billy the Kid* and *Rodeo* to his credit. These works had also helped to establish him as an "accessible" composer, noted for his explorations of American folk song. It was natural, then, that Martha Graham should come to Copland that year with a commission from the Elizabeth Sprague Coolidge foundation and a scenario set in the rural Pennsylvania of the early nineteenth century. Copland accepted the commission, and completed the ballet the following spring.

The original version of *Appalachian Spring* (title from a poem by Hart Crane) was scored for only 13 instruments and premiered on October 30, 1944 in Washington, D.C., alongside works by Hindemith and

Milhaud. Copland's music was an immediate success, and the following May, Graham's company presented it in New York. In 1945, *Appalachian Spring* won for Copland not only the New York Music Critic's Circle Award for dramatic music that season, but also the Pulitzer Prize in Music.

According to notes by Copland himself, *Appalachian Spring* contains eight distinct sections:

1. *Very slowly*. Introduction of the characters, one by one, in a suffused light.

2. *Fast*. Sudden burst of unison strings . . . starts the action.

3. *Moderate*. Duo for the Bride and her Intended — scene of tenderness and passion.

4. *Quite Fast*. The revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.

5. *Still faster*. Solo dance of the Bride — sentiment of motherhood. Extremes of joy and fear and wonder.

6. *Very slowly (as at first)*. Transition scenes reminiscent of the introduction.

7. *Calm and flowing*. Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme, sung by a solo clarinet, . . . is called "Simple Gifts."

8. *Moderate. Coda*. The Bride takes her place among her neighbors. . . . Muted Strings intone a hushed, prayer-like passage . . . The close is reminiscent of the opening music.

Notes by Dr. Michael Fink
San Antonio, Texas, 1994

Comprised of faculty members, and occasionally advanced students of the University of Michigan School of Music, the **Michigan Chamber Players** presents four to six concerts a year, two of which are sponsored by the University Musical Society. While these concerts normally involve smaller groups, the Players performance of music commissioned by Martha Graham utilizes larger ensembles of up to fifteen players under the direction of guest conductor Stanley Sussman.

Stanley Sussman, guest conductor, has been a principal conductor for the Martha Graham Dance Company since 1966. He has led ballet and symphony orchestras for dance in major theaters, including Covent Garden, Tivoli Gardens, the Paris Opera, the Metropolitan Opera House, the New York State Theater, Kennedy Center, Spoleto USA, the Pointe Theater and the White House. He has conducted the Pittsburgh, San Antonio, Tivoli, Oakland, Syracuse, New Mexico, and San Jose symphony orchestras, the Buffalo and Rochester Philharmonics, the Ohio and St. Luke's Chamber Orchestras and the Ballet Orchestra of Ireland. He has conducted many world premières for the Graham Company, including Martha Graham's version of *The Rite of Spring* by Stravinsky. Recently, he arranged and orchestrated the music for *Panorama* and *Salem Shore*. His television credits with Martha Graham include "Live from Wolfrap," "Clytemnestra" and "Martha Graham Dance Company at the Paris Opera." Currently he is a conductor and composer for the Cleveland-San Jose Ballet. His original music for the ballets *Wu T'ai Shih*, *Last Act*, *Passing Bye*, and *Romantic Interlude* are in that company's permanent repertory. He has also arranged and orchestrated the music for their productions of *In Studio "D"* and *By George*. Mr. Sussman has received "Meet the Composer" and ASCAP awards, has been conductor for Rudolf Nureyev and Friends, music director for the Jose Limon Dance Company, and for seven years was a member of the faculty of the Juilliard School.

Richard Beene, bassoonist, is becoming increasingly well-known as a chamber musician, soloist, teacher and coach. His performances as bassoonist with the Lieurance Woodwind Quintet have taken him on tour to Europe and throughout the United States, culminating in concerts in New York at Merkin Recital Hall, and in Washington, D.C. at the Library of Congress. As a soloist he has performed at the Colorado Music Festival, the Peninsula Music Festival in Fish Creek, Wisconsin, and the Sunflower Music Festival in Topeka, Kansas. He is currently the principal bassoonist of the Lansing Symphony and has served in the same capacity in the Wichita and New Haven Symphonies. Before joining Michigan's faculty, he taught at Michigan State University and Wichita State University. He holds degrees from Baylor University and the University of Wisconsin, Madison.

Leone Buyse, flutist, comes to the School of Music from Boston, where she has been a member of the Boston Symphony Orchestra since 1983 and principal flute with that orchestra since 1990. Ms. Buyse was also a member of the San Francisco Symphony Orchestra and the Rochester Philharmonic Orchestra. She has been an active chamber musician throughout her orchestral career, performing with the Boston Symphony Chamber Players, Boston Musica Viva, Chamber Music West, the Caselli Ensemble and the Webster Trio. The only American finalist in the 1969 Geneva International Flute Competition, Ms. Buyse has appeared as soloist with the Boston Pops Orchestra, l'Orchestra de la Suisse Romande, the Rochester Philharmonic, the San Francisco Symphony, the Utah Symphony Orchestra and the New Hampshire Music Festival. She made her debut as soloist with the Boston Symphony at Tanglewood in August 1993, performing Leonard Bernstein's *Habil* under John Williams. She may be heard as soloist on numerous recordings of the Boston Symphony, Boston Pops and San Francisco Symphony. Ms. Buyse has taught at the Boston University Tanglewood Institute, the New England

Conservatory and Tanglewood Music Center. She holds a Bachelor of Music with distinction and a Performer's Certificate from the Eastman School of Music; a Certificat d'Etudes from the Paris Conservatory; and a Master of Music from Emporia State University.

Katherine Collier, pianist, was the top prize winner of the National Young Artist's Competition and the Cliburn Scholarship Competition, and was the recipient of a Rockefeller Award and a Kemper Educational grant to study in England. She has collaborated with many renowned musicians in performances throughout the U.S., Israel, Japan, and Europe, and has been a soloist with many orchestras, including the Dallas, Cincinnati, Houston, and Eastman-Rochester Symphonies. She is a graduate of the Eastman School of Music where she received the Performer's Certificate.

Deborah Chodacki, clarinetist, is a graduate of the Eastman School of Music and Northwestern University. Since 1989 she has been instructor of clarinet at the Interlochen Arts Academy. She served as clarinet professor at East Carolina University for ten years, and last summer was a member of the artist faculty at Summer Music Monterey. As an orchestral performer, she has held positions with the Spoleto Festival of Two Worlds in Spoleto, Italy, and at the Alabama, Charleston, and North Carolina symphonies. She has been principal clarinet with the Traverse City Symphony since 1989. Ms. Chodacki has published articles in the *North Carolina Music Educator* and in *Medical Problems of Performing Artists*.

Andrew Jennings, violinist, graduated from the Juilliard School. His principal teachers included Ivan Galamian, Alexander Schneider and Raphael Druian. In 1971, he was a founding member of the remarkable Concord String Quartet, an association he maintained until the quartet disbanded in 1987. The youthful ensemble quickly gained international recognition by winning the Naumburg Chamber Music Award in 1972. The Concord Quartet

played more than 1,200 concerts throughout the United States, Canada and Europe, specializing in the performance of new works (with an emphasis on American composers), giving more than fifty premières and commissions, in addition to such standard repertory projects as thirty-two cycles of the complete Beethoven quartets. 1993 marks the debut of the Concord Trio, which Mr. Jennings has formed with Norman Fischer and Jeanne Kierman. Mr. Jennings' teaching career began as a member of the Concord Quartet, whose members were engaged as artists-in-residence at Dartmouth College from 1974 to 1987. Later, he served on the faculties of the University of Akron and Oberlin College, and presently devotes his summers to chamber music instruction at the Tanglewood Music Center and the Greenwood Music School, both in Massachusetts. He joined Michigan's faculty in 1992.

Fred Ormand, clarinetist, is a leading performer, educator, and scholar. Mr. Ormand has played with the Chicago, Cleveland and Detroit symphony orchestras and has performed as a soloist with distinguished orchestras in the United States and abroad. Hailed by the *New York Times* as "an excellent clarinetist" and by Mstislav Rostropovich as "a genius teacher," Mr. Ormand founded and has toured extensively with the Interlochen Arts Quintet and the Dusha Quartet. In addition to his duties at the School of Music, he is a member of the summer faculty at the Music Academy of the West. Mr. Ormand has taught at several leading American universities and was visiting professor at the Shanghai Conservatory in 1988, where he attracted students from across China. His students have filled positions in major symphony orchestras and service bands, and on the faculties of major universities. Mr. Ormand served as president of the International Clarinet Association from 1990-1992. He is currently editing the clarinet works of Amilcare Ponchielli for publication in a new edition.

Stephen Rush, Assistant Professor at the University of Michigan, is the Music Director for the Dance Department and Assistant Director of the Center for Performing Arts and Technology. He earned his doctorate in Music Composition at the Eastman School of Music where he studied with Samuel Adler, Warren Benson, and Gunther Schuller. His music has been performed worldwide, including recent premières in London, Berlin, Toronto, New York City, and Ascencion, Paraguay. Rush received a 1992 grant from the Kellogg Foundation to study Indian dance and music in India, where he created a work with Bharata Natyam dancer Navtej Johar. A member of American Music center and the International Guild of Musicians in Dance, Rush has works published by Dorn Publications and University of Michigan Carillon Press. As a performer, Rush has frequently appeared playing works of modern American composers (including Bassett, Ives, Liptak, Cage, Carter and Bolcom) and has presented jazz concerts with his own trio at Lincoln Center, with ex-Coltrane bassist Steve Davis and with Owl Records recording artist Ed Satath.

Stuart Sankey is unique among contemporary double bassists. Not only has he had conspicuous success as a performer but also as a composer, writer and editor. He has published two original compositions and is the editor and arranger of forty editions for the double bass. Prior to coming to Michigan in 1986, he taught at Indiana University, the University of Texas-Austin and Juilliard. He has given master classes and lectures, and adjudicated nationally and in the Far East. Mr. Sankey was the recipient of the first award given by the International Society of Bassists to an outstanding teacher. He has taught and performed at the Aspen Music Festival for forty years and his former students hold leading academic appointments and are members of celebrated orchestras (Berlin, Boston, Cleveland, Los Angeles, Metropolitan Opera, Montreal, New York, etc.).

Harry Sargous, oboist, came to Michigan in 1982 from Toronto, where he had been principal oboist since 1971 of the Toronto Symphony and the Toronto Chamber Winds. He held that position as well with the Kansas City Philharmonic and the Toledo Symphony and performed for several summers at the Marlboro Music Festival. His numerous solo recitals have included appearances in Carnegie Recital Hall, Severance Chamber Music Hall in Cleveland, and the St. Lawrence Centre in Toronto. He has been a featured soloist with the CBC Radio and Television, BBC London, WDR Köln and Swedish Riksradio, Stockholm. He is a graduate of Yale University and his principal teachers of oboe were Robert Bloom and John Mack. Mr. Sargous has taught at the Royal Conservatory of Music and the RCM orchestral training program in Toronto, the University of Toronto, and the University of Western Ontario. He teaches and performs during the summer at the Music Academy of the West in Santa Barbara.

Yizhak Schotten, violist, was born in Israel and brought to the United States by the renowned violist William Primrose, with whom he studied at Indiana University and the University of Southern California. Mr. Schotten has concertized throughout the United States, Israel, Japan, Mexico, Canada, England, Malaysia, Austria, Taiwan and the Netherlands. He was a member of the Boston Symphony, and exchange member of the Japan Philharmonic and principal violist of both the Cincinnati and Houston symphonies. He has been a soloist with numerous orchestras under such conductors as Seiji Ozawa, Thomas Schippers, Sergiu Commissiona and Arthur Fiedler. He has participated in many festivals including Tanglewood, Aspen, Banff, Interlochen and Meadowmount, and he is the founder and director of the Kapalua Music Festival in Hawaii. His CRI recording was chosen as "Critic's Choice" in *High Fidelity*, and he has also recorded two albums and a compact disc for Crystal Records.

16 **Stephen Shipps**, violinist, studied with Josef Gingold at Indiana University where he received a B.M. degree, an M.M. degree with Honors and a Performer's Certificate. He also studied with Ivan Galamian and Sally Thomas at the Meadowmount School and with Franco Gulli at the Accademia Chigiana in Siena, Italy. Mr. Shipps, a member of the Meadowmount Trio, is a past member of the Fine Arts Quartet and the Amadeus Trio, and has appeared as soloist with the symphony orchestras in Indianapolis, Dallas, Omaha, Seattle and Ann Arbor. He has been a member of the Cleveland Orchestra; concertmaster and associate conductor of both the Omaha Symphony and the Nebraska Sinfonia; and both the Seattle and Toledo symphony orchestras. Mr. Shipps has adjudicated major national and international competitions for almost two decades and is director of the American String Teachers Association National Solo Competition. He served on the faculties of Indiana University, the North Carolina School of the Arts and Banff Centre in Canada prior to joining the School of Music.

Michael Udow is principal percussionist with the Santa Fe Opera (1968 to present) and has directed the percussion program at the University of Michigan since 1982. He tours with the dance and percussion duo, Equilibrium, and also performs on a freelance basis with Summit Brass, the Santa Fe Chamber Music Festival, and the Detroit Chamber Winds. He performs with marimba virtuoso, Keiko Abe, in diverse chamber music settings both in Japan and in the United States. Last year he performed with Ms. Abe in New York at the Japan Society, at the Percussive Arts Society International Convention, and on a two-week tour of Japan. As a solo percussionist, he performed the part of the Drummer/Madman in the American premiere of Hans Werner Henze's *We Come to the River* for the Santa Fe Opera, Dennis Russell Davies, conductor. He was also soloist with the Buffalo Philharmonic in the world premiere of David Felder's *Between* for solo percussion and orchestra. He has performed as a soloist at Paris' Dragon Center, Amsterdam's Stedliejk Museum, Tokyo's Interlink Festival, Dusseldorf's Rhine Music Festival, Salzburg's Aspekte Festival, England's Dartington Dance Festival, and Tubingen's International Percussion Days. Mr. Udow has been recipient of the University of Michigan's Faculty Recognition Award, the Harold Haugh Award for teaching excellence, a Rackham Grant and a grant from the Office of the Vice President for Research.

UNIVERSITY
MUSICAL
SOCIETY
presents

In the American Grain: The Martha Graham Centenary Festival

MARTHA GRAHAM DANCE COMPANY

*Founder, Dancer
and Choreographer*
Martha Graham

Artistic Director
Ronald Protas

*Associate Artistic
Director*
Diane Gray

ANN ARBOR SYMPHONY ORCHESTRA
Stanley Sussman, *Guest Conductor*

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PROGRAM

SATYRIC FESTIVAL SONG

*Friday Evening,
October 28, 1994
at 8:00*

P a u s e

LAMENTATION

*Power Center
Ann Arbor, Michigan*

P a u s e

PANORAMA (*Excerpts*)

I N T E R M I S S I O N

CAVE OF THE HEART

I N T E R M I S S I O N

ACTS OF LIGHT

*Seventh Presentation of the
116th Season*

*Thanks to Yopie Prins, UM Assistant Professor of English and
Comparative Literature, speaker at this evening's Philips Educational
Presentation.*

*Thanks also to Hammell Music Inc., Livonia, Michigan for the piano
used in tonight's performance.*

*This project is made possible in part by a grant from the Lila Wallace-
Reader's Digest Arts Partners Program which is administered by the
Association of Performing Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund
and Arts Midwest members and friends in partnership with the
National Endowment for the Arts, and the Michigan Council for Arts
and Cultural Affairs.*

24th Annual Choice Series

SATYRIC FESTIVAL SONG

Choreography and Costume by
Martha Graham

Reconstructed by
Diane Gray
Janet Eilber

Original music by
Imre Weisshaus

Music for Reconstruction by
Fernando Palacios *

Lighting by
Steven L. Shelley

Première
November 20, 1932
Guild Theatre, New York City

DENISE VALE

* Minuta Perversa used by special arrangement with Mundimúsica.

Reconstruction made possible by The Jessica Fund.

The Artistic Directors wish to acknowledge Barbara Morgan, whose photographs were used in part to reconstruct "Satyric Festival Song" and also Janet Eilber and Gisella Speranza for their assistance. Photographic prints courtesy of Morgan & Morgan, Inc., Dobbs Ferry, NY.

P a u s e

LAMENTATION

Choreography and Costume by
Martha Graham

Music by
Zoltán Kodály *

19

Lighting by
Thomas Skelton

Première
January 8, 1930
Maxine Elliott's Theatre,
New York City

Lamentation is a dance of sorrow.

JOYCE HERRING

Pianist Alan Moverman

* Klavierstücke, Op. 3, No. 2

Pause

PANORAMA

(Excerpts)

Choreography by

Martha Graham

Music by

Norman Lloyd

Music Arranged and Orchestrated by

Stanley Sussman

Costumes by

Martha Graham,
realized by Russ Vogler

Mobile by

Robert Kracik
after Alexander Calder

Lighting by

David Finley

Reconstructed by

Yuriko from the Julien Bryan film

Première

August 14, 1935
Vermont State Armory,
Bennington, Vermont

In every country there are basic themes of thought and action. These themes are part of the national consciousness and form an inheritance that contributes to the present. *Panorama* endeavors to present three themes which are basically American.

I. Theme of Dedication. This theme is based on that early intensity of fanaticism with which our Puritan fathers sang their hymn of dedication of a new nation.

II. Imperial Theme. For this theme a southern locale was chosen since here was to be found the most striking expression of a people in bondage ridden by superstitions and strange fears.

III. Popular Theme. This theme is of the people and their awakening social consciousness in the contemporary scene.

(Original program notes from the première performance, August 14, 1935.)

Ann Arbor-area Dancers

EVE MEREDITH ANDERSON	LENA IGLESIAS
GAYLE BAILEY	JULIA INGALLS
EMILY BERRY	ELISA LABELLE
MELISSA BISCHOFF	GRETCHEN LEATHERS
KIMBERELY BRATON	CARINA LUCERO
AKOSUA BURRIS	AMY MARTIN
LISA CATRETT-BELROSE	SHANNON MAXWELL
DARA COHEN	TARA MUNGER
JODIE COLONE	LAURA OLESKY
EMMA COTTER	FELESHA SIMPSON
KELLY CRANDALL	AMANDA STANGER
LINDSEY DIETZ	ROSANNA TAVAREZ
HEATHER FOUNTAIN	JULIE TICE
MEGHAN FRANK	DARBY WILDE
HOPE GRIDER	LEANDREA WILLIAMS
JOYCE HSU	CHRISTINA ZANI
CHERYL IAQUINTO	

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The reconstruction of *Panorama* was made possible, in part, by gifts from Baroness Hoyningen-Huene, Miss Alice Tully, Stephan Weiss, an Anonymous Patron and The Martha Graham Guild.

The touring production of *Panorama* was supported by The Ida and William Rosenthal Foundation.

The 1935 première of *Panorama* was performed with a series of mobiles by Alexander Calder (see Martha Graham's autobiography, *Blood Memory*). In this performance, the original mobiles, now lost, are suggested by mobiles made in the style of Alexander Calder.

A display of never-before-shown sketches by Alexander Calder for Martha Graham is on view in the Power Center Green Room.

The Martha Graham Dance Company wishes to express its deep appreciation to Ruth Lloyd for her help with the music and to Susan Kikuchi for her assistance with the reconstruction.

CAVE OF THE HEART

Choreography and Costumes by
Martha Graham

Music by
Samuel Barber *

Set by
Isamu Noguchi

Lighting by
Jean Rosenthal

Première
May 10, 1946
McMillin Theater,
Columbia University, New York City

In Greek legend, Medea was a Princess of Colchis, renowned as a sorceress. She fled from her home with the hero, Jason, to Corinth, where she lived with him as wife and bore him two children. But Jason was ambitious, and when King Creon offered him the hand of his daughter, the Princess of Corinth, in marriage, he abandoned Medea. Mad with jealousy, Medea sent the princess a wedding gift, an enchanted crown. When the princess placed the crown upon her head, it brought upon her a terrifying death. Medea then murdered her own children and fled Corinth in a chariot drawn by dragons, returning to her father, the Sun.

Cave of the Heart is Martha Graham's dramatization of this legend. The action is focused directly upon the legend's central theme, the terrible destructiveness of jealousy and of alliance with the dark powers of humanity as symbolized by magic. There are only four characters: Medea, Jason, the Princess, and the Chorus, who, foreseeing the tragedy about to be enacted, tries vainly to prevent it, and suffers its deepest meaning.

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Medea

TERESE CAPUCILLI

Jason

DONLIN FOREMAN

The Princess

MIKI ORIHARA

The Chorus

DENISE VALE

Commissioned by the Alice N. Ditson Fund, Columbia University.

* *Medea*, Opus 23 used by arrangement with G. Schirmer, Inc., publisher and copyright owner.

INTERMISSION

ACTS OF LIGHT

Choreography by

Martha Graham

Music by

Carl Nielsen **

Costumes by

Halston

Lighting by

Beverly Emmons

Première

February 26, 1981
John F. Kennedy Center for
the Performing Arts, Washington, DC

*“Thank you for all the acts of light
which beautified a summer
now past to its reward.”*

Taken from a letter
by Emily Dickinson (No. 951)
to Mrs. J. Howard Sweetser,
Late Autumn, 1884.

I. Conversation of Lovers

KATHY BUCCELLATO MARIO CAMACHO

II. Lament

CHRISTINE DAKIN

GARY GALBRAITH, MARTIN LOFSNES,
MATTHEW ROSE, KENNETH TOPPING,
ZHANG ZHENJUN

III. Ritual to the Sun

Chief Celebrants

KATHY BUCCELLATO MARIO CAMACHO

ELIZABETH AUCLAIR, KATHERINE CROCKETT,
SANDRA KAUFMANN, RIKA OKAMOTO,
MIKI ORIHARA, ALESSANDRA PROSPERI,
DENISE VALE, MYRA WOODRUFF

GARY GALBRAITH, MARTIN LOFSNES,
PETER LONDON, MATTHEW ROSE,
KENNETH TOPPING, ZHANG ZHENJUN

Commissioned by Edward H. Michaelsen

** I. *Pan and Syrinx*, Opus 49. II. *At the Bier of a Young Artist* (Andante Lamentoso).
III. *Helios Overture*, Opus 17.

The 2nd Annual
UMS Theatre Residency
The Shaw Festival

Tuesday, November 15 –
Sunday, November 20

this **is**
the moment

For one full week, we will proudly raise the curtains for the 2nd Annual UMS Theatre Residency, this year featuring the esteemed Shaw Festival. Pulling up its roots in Niagara-on-the-Lake, Ontario in Canada, The Shaw will bring the full casts, sets and crew for two productions from its 1994 season. The residency will also offer students and theatergoers unique opportunities to explore the inner workings of the Festival. Last season's UMS Theatre Residency with the Stratford Festival sold out several shows weeks in advance, so get your tickets early!

Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.



The Front Page

The Front Page

By Ben Hecht and Charles MacArthur

Wednesday, November 16, 8:00 PM

Friday, November 18, 8:00 PM

Saturday, November 19, 2:00 PM

Power Center

Reporters in hats, grubby raincoats, typewriters, whisky bottles, and telephones. Welcome to 1920's Chicago, replete with a jailbreak, an escape across the roofs, and all the craziness of this bustling era in modern history. In the press room of the Central Criminal Courts, we find the surprising goodness and cynicism inherent, it seems, in all those who observe the human race as a passing show.

Arms and the Man

by Bernard Shaw

Tuesday, November 15, 8:00 PM

Thursday, November 17, 8:00 PM

Saturday, November 19, 8:00 PM

Sunday, November 20, 2:00 PM

Power Center

In a dark street in a small provincial town, a young woman is seen through a shuttered window reading the Bulgarian equivalent of a Harlequin romance. Gunfire resounds in the distance, bringing us into a remarkable tale of romance and war. This is Bernard Shaw's bicycle tour of the Balkans, a look at the world where heroes were gallant and gorgeous, and maidens blushed and dreamed. Our best defense, as that red-bearded cyclist knew only too well, is laughter.

Performance notes by Christopher Newton, Artistic Director, The Shaw Festival



Arms and the Man

University Musical Society

of the University of Michigan • Burton Memorial Tower
Ann Arbor, MI 48109-1270

Michigan Council for Arts and Cultural Affairs

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UNIVERSITY
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Company*
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*Family Performance
Ford Family Series*

In the American Grain: The Martha Graham Centenary Festival

MARTHA GRAHAM DANCE COMPANY

*Founder, Dancer
and Choreographer*
Martha Graham

Artistic Director
Ronald Protas

*Associate Artistic
Director*
Diane Gray

CHS Dance Body of Community High School, Ann Arbor **
Deborah Sipos-Roe, *Director*

27

PROGRAM

*Saturday Afternoon,
October 29, 1994
at 2:00*

*Power Center
Ann Arbor, Michigan*

*Family Program
Host: Diane Gray*

APPALACHIAN SPRING (BALLET FOR MARTHA)

(Excerpt)

Pause

LAMENTATION

Pause

SATYRIC FESTIVAL SONG

Pause

TJANANG SARI (A SHORT STUDY)**

Pause

MAPLE LEAF RAG

*Eighth Presentation of the
116th Season*

*Thanks to the members of the Martha Graham Company who participated
in this morning's Philips Educational Presentation.*

*Thanks also to Hammell Music Inc., Livonia, Michigan, for the piano
used in today's performance.*

*Made possible in part by a grant from the Lila Wallace-Reader's Digest Arts
Partners Program which is administered by the Association of Performing
Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund and
Arts Midwest members and friends in partnership with the National Endow-
ment for the Arts, and the Michigan Council for Arts and Cultural Affairs.*

*We are grateful to the Ford Motor Company for helping to make this family
event possible.*

24th Annual Choice Series

APPALACHIAN SPRING
(BALLET FOR MARTHA)* (*Excerpt*)

Choreography and Costumes by
Martha Graham

Music by
Aaron Copland **

Set by
Isamu Noguchi

Lighting by
Jean Rosenthal

Première
October 30, 1944
Coolidge Auditorium,
Library of Congress, Washington, DC

Springtime in the Appalachian wilderness is celebrated by a man and woman building a house with joy and love and prayer.

The Bride
JOYCE HERRING

The Husbandman
ETHAN BROWN

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC.

* The original title chosen by Aaron Copland was *Ballet for Martha* which Martha Graham subsequently titled *Appalachian Spring*.

** Used by arrangement with The Aaron Copland Fund for Music, copyright owners; and Boosey & Hawkes, Inc., sole publisher and licensee. Recorded by The Atlantic Sinfonietta conducted by Andrew Schenck, courtesy of KOCH International Classics.

LAMENTATION

Choreography and Costume by
Martha Graham

Music by
Zoltán Kodály *

Lighting by
Thomas Skelton

Première
January 8, 1930
Maxine Elliott's Theatre, New York City

29

Lamentation is a dance of sorrow.

JOYCE HERRING

Pianist Alan Moverman

* Klavierstücke, Op. 3, No. 2.

Pause

SATYRIC FESTIVAL SONG

Choreography and Costume by
Martha Graham

Reconstructed by
Diane Gray
Janet Eilber

Original music by
Imre Weisshaus

Music for Reconstruction by
Fernando Palacios *

Lighting by
Steven L. Shelley

Première
November 20, 1932
Guild Theatre, New York City

DENISE VALE

* *Minuta Perversa* used by special arrangement with Mundimúsica.

Reconstruction made possible by The Jessica Fund.

The Artistic Directors wish to acknowledge Barbara Morgan, whose photographs were used in part to reconstruct "Satyric Festival Song" and also Janet Eilber and Gisella Speranza for their assistance. Photographic prints courtesy of Morgan & Morgan, Inc., Dobbs Ferry, NY.

TJANANG SARI (A SHORT STUDY)

Choreography by

Steve Rooks

Music

Traditional Japanese Taiko Drums
Kodo Drummers

31

CHS Dance Body of Community High School, Ann Arbor
DEBORAH SIPOS-RØE, *Director*

IRENE AKIO
ERIKA ROTH ATWOOD
CASIE BURKE
ETHEL GOLDMAN
MARIE HUGHES
ARIEL HURWITZ
HAGAI A. KAMIL
STEPHANIE KNOL
SARAH KRAFT
MARK MEVES
ANNA NOVICK
INGRID PETERSON
AMELIA SCOTT
TERA SKY SIPOS
SHAD STERLING

Pause

MAPLE LEAF RAG

Choreography by

Martha Graham

Music by

Scott Joplin *

Costumes by

Calvin Klein

Lighting by

Steven L. Shelley

Première

October 2, 1990

City Center Theater, New York City

For Ron

Martha Graham, dubbed “Mirthless Martha” by her musical director Louis Horst, would, when frustrated by a new dance, turn and say, “Oh, Louis, play me the *Maple Leaf Rag*” — the only thing that would cheer her.

TERESE CAPUCILLI MARIO CAMACHO

ELIZABETH AUCLAIR, KATHY BUCELLATO,
KATHERINE CROCKETT, JOYCE HERRING,
SANDRA KAUFMANN, RIKA OKAMOTO,
MIKI ORIHARA, ALESSANDRA PROSPERI,
DENISE VALE, MYRA WOODRUFF

GARY GALBRAITH, MARTIN LOFSNES,
PETER LONDON, MATTHEW ROSE,
KENNETH TOPPING, ZHANG ZHENJUN

Pianist Alan Moverman

* *Elite Syncopations* (1902), *Bethena - Ragtime Waltz* (1905) and *Maple Leaf Rag* (1899) arranged by Chris Landriau.

UNIVERSITY
MUSICAL
SOCIETY
presents

In the American Grain: The Martha Graham Centenary Festival

MARTHA GRAHAM DANCE COMPANY

*Founder, Dancer
and Choreographer*
Martha Graham

Artistic Director
Ronald Protas

*Associate Artistic
Director*
Diane Gray

ANN ARBOR SYMPHONY ORCHESTRA
Stanley Sussman, *Guest Conductor*

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PROGRAM

EL PENITENTE

*Saturday Evening,
October 29, 1994
at 8:00*

Pause

PANORAMA (*Excerpts*)

*Power Center
Ann Arbor, Michigan*

INTERMISSION

DARK MEADOW

INTERMISSION

MAPLE LEAF RAG

*Ninth Presentation of the
116th Season*

*Made possible in part by a grant from the Lila Wallace-Reader's Digest
Arts Partners Program which is administered by the Association of
Performing Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund
and Arts Midwest members and friends in partnership with the
National Endowment for the Arts, and the Michigan Council for the
Arts and Cultural Affairs.*

24th Annual Choice Series

*Special thanks to Hammell Music Inc., Livonia, Michigan for the
piano used in tonight's performance.*

EL PENITENTE

Choreography and Costumes by
Martha Graham

Music by
Louis Horst

Set by
Isamu Noguchi

Lighting by
Jean Rosenthal

Première
August 11, 1940
College Theatre, Bennington, Vermont

The Penitentes of the American Southwest are a sect which believes in purification from sin through severe penance. Even today, they enact their ancient rites, culminating in the Crucifixion. The dance bears no factual relationship to these practices but is presented as a story told after the manner of the old mystery plays. The three figures enter, assume their characters and perform as a group of players. The action is divided by a return to the entrance theme. The Festival Dance at the end is a version of a popular dance of celebration with none of the ritualistic content of the preceding scenes.

The Characters

Penitent
MARIO CAMACHO

Christ Figure
PETER LONDON

Virgin
Mary as Magdalen
Mother
MIKI ORIHARA

- The Action
- I Entrance of Performers
- II Flagellation of Penitent
- III Vision of Penitent
The Virgin Pleads
The Christ Blesses
- IV Death Cart
The Death Cart is the symbol of sin
- V Seduction
The Magdalen seduces the Penitent
- VI The Fall of Man
- VII The Christ condemns
- VIII The Penitent bears the cross on his back
- IX The Crucifixion
The Penitent atones and wins salvation
- X The Festival Dance

PANORAMA

(Excerpts)

Choreography by

Martha Graham

Music by

Norman Lloyd

Music Arranged and Orchestrated by

Stanley Sussman

Costumes by

Martha Graham,
realized by Russ Vogler

Mobile by

Robert Kracik
after Alexander Calder

Lighting by

David Finley

Reconstructed by

Yuriko from the Julien Bryan film

Première

August 14, 1935
Vermont State Armory,
Bennington, Vermont

In every country there are basic themes of thought and action. These themes are part of the national consciousness and form an inheritance that contributes to the present. *Panorama* endeavors to present three themes which are basically American.

I. Theme of Dedication. This theme is based on that early intensity of fanaticism with which our Puritan fathers sang their hymn of dedication of a new nation.

II. Imperial Theme. For this theme a southern locale was chosen since here was to be found the most striking expression of a people in bondage ridden by superstitions and strange fears.

III. Popular Theme. This theme is of the people and their awakening social consciousness in the contemporary scene.

(Original program notes from the première performance, August 14, 1935.)

Ann Arbor-area Dancers

37

EVE MEREDITH ANDERSON	LENA IGLESIAS
GAYLE BAILEY	JULIA INGALLS
EMILY BERRY	ELISA LABELLE
MELISSA BISCHOFF	GRETCHEN LEATHERS
KIMBERELY BRATON	CARINA LUCERO
AKOSUA BURRIS	AMY MARTIN
LISA CATRETT-BELROSE	SHANNON MAXWELL
DARA COHEN	TARA MUNGER
JODIE COLOÑE	LAURA OLESKY
EMMA COTTER	FELESHA SIMPSON
KELLY CRANDALL	AMANDA STANGER
LINDSEY DIETZ	ROSANNA TAVAREZ
HEATHER FOUNTAIN	JULIE TICE
MEGHAN FRANK	DARBY WILDE
HOPE GRIDER	LEANDREA WILLIAMS
JOYCE HSU	CHRISTINA ZANI
CHERYL IAQUINTO	

The reconstruction of *Panorama* was made possible, in part, by gifts from Baroness Hoyningen-Huene, Miss Alice Tully, Stephan Weiss, an Anonymous Patron and The Martha Graham Guild.

The touring production of *Panorama* was supported by The Ida and William Rosenthal Foundation.

The 1935 première of *Panorama* was performed with a series of mobiles by Alexander Calder (see Martha Graham's autobiography, *Blood Memory*). In this performance, the original mobiles, now lost, are suggested by mobiles made in the style of Alexander Calder.

A display of never-before-shown sketches by Alexander Calder for Martha Graham is on view in the Power Center Green Room.

The Martha Graham Dance Company wishes to express its deep appreciation to Ruth Lloyd for her help with the music and to Susan Kikuchi for her assistance with the reconstruction.

DARK MEADOW

Choreography and Costumes by
Martha Graham

Music by
Carlos Chávez *

Set by
Isamu Noguchi

Lighting by
Jean Rosenthal

Première
January 23, 1946
Plymouth Theatre, New York City

It is a world of great symbols, the place of experience, the Dark Meadow of Ate, the meadow of choice, the passage to another area of life.

The One Who Seeks
CHRISTINE DAKIN

He Who Summons
DONLIN FOREMAN

She of the Ground
KATHY BUCCELLATO

They Who Dance Together
ELIZABETH AUCLAIR, SANDRA KAUFMANN,
RIKA OKAMOTO, MIKI ORIHARA,
MYRA WOODRUFF, MARIO CAMACHO,
GARY GALBRAITH, MATTHEW ROSE,
KENNETH TOPPING

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC.

* *La Hija de Colquide* used by arrangement with G. Schirmer, Inc., agent for Carlanita Music Company, publisher and copyright owner.

MAPLE LEAF RAG

Choreography by

Martha Graham

Music by

Scott Joplin *

Costumes by

Calvin Klein

Lighting by

Steven L. Shelley

Première

October 2, 1990

City Center Theater, New York City

For Ron

Martha Graham, dubbed “Mirthless Martha” by her musical director Louis Horst, would, when frustrated by a new dance, turn and say, “Oh, Louis, play me the *Maple Leaf Rag*” — the only thing that would cheer her.

TERESE CAPUCILLI MARIO CAMACHO

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MIKI ORIHARA, ALESSANDRA PROSPERI,
DENISE VALE, MYRA WOODRUFF

GARY GALBRAITH, MARTIN LOFSNES,
PETER LONDON, MATTHEW ROSE,
KENNETH TOPPING, ZHANG ZHENJUN

Pianist Alan Moverman

* *Elite Syncopations* (1902), *Bethena - Ragtime Waltz* (1905) and *Maple Leaf Rag* (1899) arranged by Chris Landriau.

THE ELIZABETH SPRAGUE COOLIDGE FOUNDATION



PROGRAM
 OF
 THE TENTH FESTIVAL OF CHAMBER MUSIC
 +
 THE COOLIDGE AUDITORIUM
 October 28, 29 and 30 - 1944

THE LIBRARY OF CONGRESS

Martha Graham

de, de Stéphane Mal-
[944]

ere a woman waits with
for what she waits; she
ired to do or to endure,
a time of preparation,
scrutiny; images of the
its cold surface, add to
t. With self-knowledge
ous destiny; this is the

s her. As she advances
falls.

III AARON COPLAND [1900-]

APPALACHIAN SPRING [1943-44]

(Dedicated to Mrs. Elizabeth Sprague Coolidge)

Part and parcel of our lives is that moment of Pennsyl-
vania spring when there was "a garden eastward in Eden."
Spring was celebrated by a man and a woman building a
house with joy and love and prayer; by a revivalist and his
followers in their shouts of exaltation; by a pioneering
woman with her dreams of the Promised Land.

The Pioneering Woman: MAY O'DONNELL

The Revivalist: MERCE CUNNINGHAM

The Followers:

NINA FONAROFF MARJORIE MAZIA
PEARL LANG YUEIKO

The Husbandman: ERICK HAWKINS

The Bride: MARTHA GRAHAM

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Diane Gray

ANN ARBOR SYMPHONY ORCHESTRA
Stanley Sussman, *Guest Conductor*

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PROGRAM

Celebration of an American Masterwork: Appalachian Spring (1944)

*Sunday Afternoon,
October 30, 1994
at 2:00*

*Power Center
Ann Arbor, Michigan*

Aaron Copland (1900-1990)

FANFARE FOR THE COMMON MAN

University of Michigan Symphony Band Brass
H. Robert Reynolds, conductor

INTRODUCTION

Claire Bloom
Master of Ceremonies

Aaron Copland (arr.)

LONG TIME AGO

University of Michigan Chamber Choir
Theodore Morrison, conductor

GREETINGS *from the* NATIONAL ENDOWMENT FOR THE ARTS

Susan Clampitt, Deputy Director of Programs
Sali Ann Kriegsmann, Director of Dance Programs

Aaron Copland

“PROMISE OF LIVING” *from*
THE TENDER LAND

University of Michigan Chamber Choir
Theodore Morrison, conductor
Joel Hastings and Howard Watkins, pianists

“THE MAKING OF APPALACHIAN SPRING:
A VISUAL RETROSPECTIVE”

All visual materials are from collections of the Library
of Congress. Music by Aaron Copland.

REFLECTIONS FROM THE
ORIGINAL CAST MEMBERS

Erick Hawkins
Pearl Lang

INTERMISSION

APPALACHIAN SPRING (BALLET FOR MARTHA)

*Tenth Presentation of the
116th Season*

*Thanks to Wayne Shirley, Music Specialist, The Library of Congress,
speaker at this afternoon's Philips Educational Presentation.*

*Thanks also to Hammell Music Inc., Livonia, Michigan for the piano
used in tonight's performance.*

*Made possible in part by a grant from the Lila Wallace-Reader's Digest
Arts Partners Program which is administered by the Association of
Performing Arts Presenters.*

*This project is also made possible by grants from The Grayling Fund and
Arts Midwest members and friends in partnership with the National
Endowment for the Arts, and the Michigan Council for Arts and
Cultural Affairs.*

FANFARE FOR THE
COMMON MAN

Aaron Copland

Born November 14, 1900 in Brooklyn, New York

Died December 2, 1990 in Brooklyn

Copland's *Fanfare for the Common Man*, composed in 1942, is scored for horns, trumpets, trombones, tuba, timpani, bass drum, and tam-tam.

43

LONG TIME AGO

On the lake where droop'd the willow,
Long time ago,
Where the rock threw back the billow,
Brighter than snow,
Dwelt a maid beloved and cherish'd
By high and low.
But with autumn leaf she perish'd,
Long time ago.
Rock and tree and flowing water,
Long time ago,
Bird and bee and blossom taught her
Love's spell to know.
While to my fond words she listen'd,
Murmuring low
Tenderly her blue eyes glisten'd
Long time ago.

PROMISE OF LIVING

(Horace Everett)

The promise of living
With hope and thanksgiving
Is born of our loving our friends and our labor.

The promise of growing
With faith and with knowing
Is born of our sharing our love with our neighbor.

The promise of living
The promise of growing
Is born of our singing in joy and thanksgiving.

For many a year we've known these fields
And known all the work that makes them yield,
Are you ready to lend a hand?
We're ready to work, we're ready to lend a hand.

By working together we'll bring in the harvest
We'll bring in the harvest, the blessings of harvest.
We plant each row with seeds of grain,
And Providence sends us the sun and the rain,

By lending a hand,
By lending an arm,
Bring out from the farm,
Bring in from the land
Bring out the blessings of harvest

Give thanks there was sunshine,
Give thanks there was rain
Give thanks we have hands to deliver the grain

O let us be joyful,
O let us be grateful,
Come join us in thanking the Lord for his blessing.

O let us sing our song,
And let our song be heard.
Let's sing our song with our hearts, and find
a promise in that song.

The promise of ending
In right understanding
Is peace in our own hearts and peace
with our neighbor.

The promise of living
The promise of growing
The promise of ending is labor and sharing and loving.

APPALACHIAN SPRING
(BALLET FOR MARTHA)*

Choreography and Costumes by
Martha Graham

Music by
Aaron Copland **

Set by
Isamu Noguchi

Lighting by
Jean Rosenthal

Première
October 30, 1944
Coolidge Auditorium,
Library of Congress, Washington, DC

Springtime in the Appalachian wilderness is celebrated by a man and woman building a house with joy and love and prayer; by a revivalist and his followers in their shouts of exaltation; by a pioneering woman with her dreams of the Promised Land.

The Bride
JOYCE HERRING

The Husbandman
ETHAN BROWN

The Pioneering Woman
DENISE VALE

The Revivalist
PETER SPARLING

The Followers
ELIZABETH AUCLAIR, SANDRA KAUFMANN,
RIKA OKAMOTO, ALESSANDRA PROSPERI

Commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress, Washington, DC.

* The original title chosen by Aaron Copland was *Ballet for Martha* which Martha Graham subsequently titled *Appalachian Spring*.

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Company Biographies

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The oldest and most celebrated dance company in America, the **Martha Graham Dance Company** has received international acclaim from audiences in over fifty countries on five continents. Since it was formed in April 1926, the Company has performed at the Metropolitan Opera House, the Paris Opera House, Covent Garden, the John F. Kennedy Center for the Performing Arts, as well as at the base of the Great Pyramids of Egypt, and the ancient Herod Atticus Theatre on the Acropolis in Athens, Greece. In addition to live performances, the Company has produced films and videotapes that are broadcast and distributed throughout the world.

Ronald Protas, Artistic Director, first came to know Martha Graham when he was a professional photographer while still at college. An English literature and international relations major, he spent his undergraduate years at University Heights NYU, where he received a Bachelor of Arts degree, phi beta kappa. As a photographer he worked with Margot Fonteyn and Rudolf Nureyev, Maria Callas, Marlene Dietrich and others. He attended Columbia University Law School, but withdrew from his studies when Martha Graham asked that he work with her in re-establishing her dance company. For 22 years, he served as Associate Artistic Director of the Company. During that time, he designed sets for Martha Graham's ballets *Persephone* and *The Rite of Spring*. Martha Graham designated him Artistic Director of the Martha Graham Dance Company. He is currently involved in the creation of a musical based on the life of Martha Graham.

Carol Fried, Rehearsal Director, was born in New York City where she trained at the Hanya Holm School of Dance, School of American Ballet, High School of the Performing Arts, and the Dalcroze School of Music. She studied under full scholarship at the Martha Graham

School of Contemporary Dance as the recipient of the Bethsabee de Rothschild Scholarship. In addition to performing in Broadway musicals and on television, Ms. Fried was a soloist with the Martha Graham Dance Company, and danced in the companies of Hanya Holm, Pearl Lang, Sophie Maslow, Helen Tamaris/Daniel Nagrin and Yuriko. Ms. Fried has held an Assistant Professorship in Dance at the State University of New York at Purchase and has taught in England, Germany, Israel, Portugal, and Spain, and throughout the United States in conservatories and universities, including positions as an artist-in-residence at Cornell University and master teacher in the California State University system.

In New York, Ms. Fried has taught at the Alvin Ailey American Dance Center and New York University, and adjudicated competitions at the High School of the Performing Arts. She has taught at the Martha Graham School since 1961 and has choreographed for students at the Alvin Ailey American Dance Center and SUNY at Purchase. Ms. Fried first became Rehearsal Director of the Martha Graham Dance Company in the 1970's. At that time, Martha Graham asked her to reconstruct and revive several major works. After a leave of absence, she returned to the company as Rehearsal Director in 1989 and was appointed Associate Artistic Director in 1993. Recently, she helped complete a study film of the Martha Graham Technique for the National Endowment for the Arts. In January 1993, she produced the Martha Graham Dance Company Choreographers Project. She continues to pursue her interest in conservation and archival research which will lead to the reconstruction of Martha Graham's works.

Diane Gray, Associate Artistic Director and Director of the Martha Graham School, came to New York to study with Martha Graham after seeing Graham's film *A Dancer's World* in college. After receiving a Bachelor of Science in Dance from The Juilliard School, she was asked to join the Martha Graham Dance Company in 1964. Ms. Gray became

a principal dancer and danced many major roles, including *The Bride* in *Appalachian Spring*, *Helen of Troy* in *Clytemnestra*, *A Woman in Herodiade*, *Jocasta* in *Night Journey*, and *Joan* in *Seraphic Dialogue*.

Before dancing in the Graham Company, Ms. Gray worked with the dance companies of Helen McGehee, Jeff Duncan, Yuriko, Pearl Lang, Kazuko Hirabayashi and Sophie Maslow. As an actress/dancer she appeared with Dame Judith Anderson at the Ypsilanti Greek Theatre in Ypsilanti, Michigan in 1966 under the direction of Alexis Solomos of the National Greek Theatre. The same year she also performed with Dame Judith in Elizabeth the Queen at City Center in New York and Medea at the Houston Music Center, for which production she was also the choreographer.

Between 1979 and 1983 Ms. Gray choreographed and presented new works in New York and on tour in the United States for her own group, "Dances by Diane Gray." In 1983 Ms. Gray was appointed Director of the Martha Graham School of Contemporary Dance, founded in 1926 as the official school of the Martha Graham Dance Company. Having begun teaching at the Graham School in 1963, Ms. Gray has been a guest teacher in many parts of the world and has done several artist-in-residence workshops in colleges and universities.

Ms. Gray completed a Master of Science in Education from Hunter College and is a member of Kappa Delta Pi Honorary Education Society. She was the founding President of the Emergency Fund for Student Dancers, and is presently Chairman of the Commission on Accreditation for the National Association of Schools of Dance.

Stanley Sussman, Music Director, has been a principal conductor for the Martha Graham Dance Company since 1966. He has led ballet and symphony orchestras for dance in major theaters of the world, including Covent Garden, Tivoli Gardens, the Paris Opera, the Metropolitan Opera House, the New York State Theater, Kennedy Center, Spoleto USA, the Pointe Theater and the White House. He has conducted the

Pittsburgh, San Antonio, Tivoli, Oakland, Syracuse, New Mexico, and San Jose symphony orchestras, the Buffalo and Rochester philharmonics, the Ohio and St. Luke's Chamber Orchestras and the Ballet Orchestra of Ireland. He has conducted many world premières for the Graham Company, including Martha Graham's version of *The Rite of Spring* by Stravinsky. Recently, he arranged and orchestrated the music for *Panorama* and *Salem Shore*. His television credits with Martha Graham include "Live from Wolfrap," "Clytemnestra", and "Martha Graham Dance Company at the Paris Opera." Currently he is a conductor and composer for the Cleveland-San Jose Ballet. His original music for the ballets *Wu T'ai Shih*, *Last Act, Passing Bye*, and *Romantic Interlude* are in that company's permanent repertory. He has also arranged and orchestrated the music for their productions of *In Studio "D"* and *By George*. Mr. Sussman has received "Meet the Composer" and ASCAP awards, has been conductor for Rudolf Nureyev and Friends, music director for the Jose Limon Dance Company, and for seven years was a member of the faculty of the Juilliard School.

Ethan Brown, Guest Artist, was born in New York City and began his dance training with his father Kelly Brown in Phoenix. Both his father and his mother Isabel Mirrow were members of American Ballet Theatre. At the age of thirteen, he moved to New York to train at the School of American Ballet where he studied for six years.

In 1981, Mr. Brown joined American Ballet Theatre as a member of the corps de ballet. His repertoire with the Company includes leading roles in Bruch Violin Concerto No. 1 and *Drink to Me Only With Thine Eyes*, Her Pastor in *Fall River Legend*, Hilarion in *Giselle*, the Wounded Veteran in Agnes de Mille's *The Informer*, the fourth movement in *The Leaves are Fading*, the Jailer in *Manon*, the Head Wrangler in *Rodeo*, Benvolio and Tybalt in *Romeo and Juliet*, leading roles in *Some Assembly Required* and *Symphonic Variations*, and featured roles in *Ballet Imperial*, *Jardin aux*

Lilas, *Theme and Variations* and *Voluntaries*. He created a featured role in Ulysses Dove's *Serious Pleasures*.

Mr. Brown was appointed Soloist in 1986.

Mario Camacho, Principal Dancer, a native of Port Lavaca, Texas, began his dance training at Texas Christian University under the supervision of Jerry Bywaters Cochran. Mr. Camacho moved to New York in 1984 after receiving a scholarship to both the Martha Graham School of Contemporary Dance and the Alvin Ailey American Dance Center. He joined the Martha Graham Dance Company in 1986, became a soloist in 1989, and a principal dancer in 1993. His roles include The Messenger of Death in *Clytemnestra*, the Creature of Fear in *Errand into the Maze*, the Man in Yellow in *Diversion of Angels*, Hippolytus in *Phaedra*, the Penitent in *El Penitente*, The Stranger in *Embattled Garden*, Astyanax in *Cortege of Eagles*, the Lion in *Circe*, a featured role in *The Eyes of the Goddess*, and the lead man in *Maple Leaf Rag*. Mr. Camacho has appeared in film and television productions of Pearl Lang's "The Possessed," Ruby Shang's "The Small Wall Project," and "Martha Graham Dance Company at the Paris Opera." Mr. Camacho has also danced with the companies of Mark Dendy, Pearl Lang, Peggy Lyman and Ruby Shang. He frequently performs works of individual choreographers such as David Hochoy, Lyndon Branaugh, Kenneth Topping, Austin Hartel and Maxine Sherman.

Terese Capucilli, Principal Dancer, has in her 15 years with the Martha Graham Dance Company, performed a wide range of principal roles, among them nearly twenty-five originally performed by Martha Graham. Joining the Company in 1979, she was one of four to dance in honor of Martha Graham in the televised presentation of the Kennedy Center Honors that same year. In 1984 she premiered the role of The Chosen One in *The Rite of Spring* and later Martha Graham created the principal roles in the ballets *Temptations of the Moon*, her final ballet *Maple Leaf Rag*, and her unfinished work *The Eyes of the Goddess* on Ms. Capucilli

and reconstructed the 1937 solo *Deep Song* for her. In *Errand into the Maze*, she danced in the PBS broadcast of "An Evening of Dance and Conversation with Martha Graham." In the same role, she appeared at the Soviet-American "Making Music Together" festival in Boston, and again in the Company's filming in Tokyo, Japan. Most recently, she filmed *Maple Leaf Rag* at the Paris Opera. Ms. Capucilli has shared the stage on two occasions with Rudolf Nureyev and has been partnered by Mikhail Baryshnikov in Graham's *Appalachian Spring*, *Night Journey*, and *El Penitente*, which she was invited to perform with Mr. Baryshnikov's White Oak Dance Project in Paris and London. In 1992, Ms. Capucilli, with Carol Fried, reconstructed and performed Martha Graham's solo *Salem Shore*, not seen since 1947. Miss Capucilli is from Syracuse, New York, and received her Bachelor of Fine Arts degree from SUNY-Purchase. Prior to working with the Martha Graham Dance Company she performed with the companies of Marcus Schulkind, Kazuko Hirabayashi, Mel Wong, Jean-Louis Morin and was a founding member of Elisa Monte and Dancers, with whom she later appeared as a guest artist. Ms. Capucilli also does ongoing work with the Buglisi/Foreman Dance Company, having performed their ballets on numerous occasions, including at the Teatro Nuovo in Milan, Italy with Carla Fracci's Italian Ballet. At Prague's International Dance Week '93 she was invited to be a guest artist and teacher with Donlin Foreman and appeared in Jacquelyn Buglisi's *Threshold* and Foreman's *Field of Loves*. Ms. Capucilli is a recipient of a Dance Fellowship from the Princess Grace Foundation-U.S.A. and was later awarded the Princess Grace Statuette for her work with the Graham Company. Ms. Capucilli's recent roles have included the principal sister in *Deaths and Entrances*, The Chosen One in *The Rite of Spring*, and the solo *Salem Shore* narrated by Claire Bloom. She also appeared in the premiere of Twyla Tharp's *Demeter and Persephone*.

Christine Dakin, Principal Dancer, has been a member of the Martha Graham Dance Company since 1976. Before joining the company she studied and performed with the companies of Pearl Lang and Kazuko Hirabayashi, for whom she has also acted as rehearsal director. She studies modern dance with Kazuko Hirabayashi and ballet with Vladimir Dokoudovsky. Off-Broadway she performed in *The Dybbuk* and *Hard to be a Jew*. On film she was most recently a featured performer in the documentary "Les Printemps du Sacre," and performed in the WNET production "Young Artists in Performance at the White House," as well as the Graham Company's recent filming of *Night Journey*, *Herodiade*, and *The Rite of Spring*. As a guest artist, Ms. Dakin has established a reputation as a speaker and teacher in the United States and abroad. She teaches for the Ballet Nacional de Mexico and the Ballet Contemporaneo de Buenos Aires. In 1992 she was one of the first Americans allowed into Vladivostok, Siberia sponsored by the USIA as a guest artist. Ms. Dakin is a member of the faculty at The Juilliard School and the Martha Graham School. She premiered the role of Phaedra in *Phaedra's Dream* at the Athens Festival in Greece and later performed it with Rudolf Nureyev at the Paris Opera, the Berlin Festival and the New York State Theater. For the 1988 revival of *Letter to the World*, Miss Dakin stepped out of her usual role as principal dancer to recreate the role of The One Who Speaks. Miss Dakin's other roles in the Graham repertory include *Clytemnestra*, *Jocasta* in *Night Journey*, *The Woman in Errand into the Maze*, *Medea* in *Cave of the Heart*, *The Bride* in *Appalachian Spring*, the lead in *Tangled Night*, *The Chosen One* in *The Rite of Spring*, and *The One Who Seeks* in *Dark Meadow*.

Donlin Foreman, Principal Dancer, was invited to join the Martha Graham Dance Company in 1977. A principal dancer since 1979, Mr. Foreman has been coached and directed by Martha Graham in nearly every major male role in the repertory. Recently he has appeared in *Seraphic Dialogue*, *Cave of the Heart*,

The Rite of Spring and *Deaths and Entrances*. For his work with the Graham Company, Mr. Foreman has received several honors which include dancing at the White House in the Young Artists Series, being listed in *Marquis Who's Who* and *Outstanding Young Men of America*, and being presented the President's Award for Outstanding Achievement in the Performing Arts from the University of Montevallo. In 1989 and 1992 Mr. Foreman was invited to present his choreography as part of the Graham Company's New York City Center seasons. Mr. Foreman has established an international reputation as guest artist, teacher, and choreographer. As a visiting dancer he has performed two seasons with Feld Ballets NY, dancing the role created on him in Mr. Feld's passionate ballet *Adieu*. Mr. Foreman originated in 1992 the role of Christopher Columbus in La Scala Ballet's production *Cristoforo Colombo* and returned to La Scala this spring to dance and choreograph his new work, *Night's River* with Luciana Savingano. Mr. Foreman also continues his nine years of association with Jacques d'Amboise's National Dance Institute. He recently formed, with his wife Jacquelyn Buglisi and with the collaboration of Christine Dakin and Terese Capucilli, Buglisi/Foreman Dance, presenting their choreography in festivals and galas in Prague, Taiwan, Milan, Purchase, NY and the Brooklyn Academy of Music Opera House. Last fall Mr. Foreman set his ballet *Field of Loves* on Ballet Nacional de Mexico, being the first choreographer outside that company invited to do so. *Out of Martha's House*, Mr. Foreman's first volume of poetic writings was published in Italy in 1992. Last spring the National Arts Club presented him the Helen Weiselberg Award in Dance for his choreography and writings.

Joyce Herring, Principal Dancer, was born in Grassy Point, New York. She received her Bachelor of Fine Arts in Dance from The Juilliard School and danced in the companies of Manuel Alun, Kathryn Posin and Pearl Lang before joining the Martha Graham Dance Company in 1981. Her television credits include the

WNET productions "Young Artists in Performance at the White House," "Celebrate! 100 Years of the Lively Arts at the Met," and "Martha Graham Dance Company at the Paris Opera." She appeared as a guest artist with the London Contemporary Dance Theatre in 1991, performing Miss Graham's solo, *Lamentation*. Miss Herring continues to teach at schools and universities in the United States and abroad. Her recent roles have included *Jocasta* in *Night Journey*, the lead in *Primitive Mysteries*, *The Bride* in *Appalachian Spring* and *Joan* in *Seraphic Dialogue*.

Peter London, Principal Dancer, was born in Port-of-Spain, Trinidad and Tobago where he was a choreographer and dancer in the Barataria Folk Dance Group from 1976 to 1983. After coming to the United States he entered The Juilliard School and choreographed for The Juilliard School Cross-Cultural Program, graduating in 1987. He was a member of the Jose Limon Dance Company from 1987 to 1988. A member of the Martha Graham Dance Company since 1988, he was made a soloist in 1993. His roles include the lead man in *Night Chant*, a role which was created for him by Martha Graham, the Snake in *Circe*, the Priest of the Sacrifice in *Clytemnestra*, *Charon* in *Cortege of Eagles*, the Christ Figure in *El Penitente*, *Tiresias* in *Night Journey*, and *The Shaman* in *The Rite of Spring*.

Peter Sparling, Guest Artist, Associate Professor and Chair of the U/M Department of Dance, is also artistic director of Dance Gallery/Peter Sparling & Co. A graduate of the Interlochen Arts Academy and the Juilliard School, he has danced with the Jose Limon Dance company and was a principal dancer with the Martha Graham Dance Company from 1973-87. Sparling has held residencies as teacher, performer and choreographer nationally and internationally. He has received funding from the National Endowment for the Arts, the Michigan Council for the Arts and Cultural Affairs, Arts Foundation of Michigan, U/M Rackham School of Graduate

Studies, School of Music, and the Office of the Vice President for Research, and has received a U/M Faculty Recognition Award.

Kenneth Topping, Principal Dancer, a native of Boston, Massachusetts, received a Bachelor of Arts degree in psychology from Skidmore College, where he began his dance training under the supervision of Moss Cohen. Mr. Topping has danced with the companies of Geulah Abrahams, David Hochoy, Peggy Lyman and Sophie Maslow. After graduating from Skidmore in 1984, Mr. Topping moved to New York City, joined the Martha Graham Dance Company in 1985, and became a principal dancer in 1990. During the Graham Company's 1992 New York season, Mr. Topping made his debut as the lead male in *Plain of Prayer* and *Orestes in Clytemnestra*. In April 1992, in collaboration with Elizabeth Lende, Mr. Topping made his choreographic debut at Skidmore College where he created three dances for Skidmore's Spring Concert.

Denise Vale, Principal Dancer, a native of Philadelphia, Pennsylvania, received her dance training from Edmund Novack of the Ballet Russe de Monte Carlo and the Philadelphia Academy for the Performing Arts. Ms. Vale has danced with the companies of Joan Kerr, Larry White and Elisa King. In 1985 Ms. Vale joined the Martha Graham Dance Company and became a principal dancer in 1990. Her roles have included The Pioneering Woman in *Appalachian Spring*, Helen of Troy in *Cortege of Eagles*, The Woman in White in *Diversion of Angels*, the solo *Lamentation*, Aphrodite in *Phaedra*, and the lead role in *Night Chant*, which was created for her in 1988 by Miss Graham.

Alan Moverman, pianist, *Maple Leaf Rag*, received his M.M. from Juilliard School and Doctorate from SUNY Stony Brook. As a composer, he has written music for two PBS documentaries and for his New York based group, "A Cloud Nine Consort." He has toured extensively in the United States and Europe as an on-stage pianist and company class accompa-

nist for the Martha Graham Dance Company. He has worked extensively as a musician with the Martha Graham School, Sarah Lawrence College and Queensborough Community College, Rise Jaraslow and Dancers, and Karen Bamonte's Zero Moving Dance Company. Presently he is Musician/Composer-in-residence in the Dance Department at Connecticut College.

ANN ARBOR SYMPHONY ORCHESTRA

Violin I

Stephen Shipps
Concertmaster

Jennifer Ross
Associate Concertmaster

Lorien Benet
Assistant Concertmaster

Elizabeth Rust

Violin II

Barbara Sturgis-Everett
Principal

Mari Sato
Scott Esty

Viola

Kathleen Grimes
Principal

Nancy Thomas

Cello

Richard Mattson
Principal
Chwen-Huei Liou

Bass

Gregg Emerson Powell

Piano

Virginia Weckstrom

Timpani

James Lancioni

Percussion

James Lee Wyatt III

Flute/Piccolo

Penelope Fischer
Principal

Lu Chang
Jessica Peek

Oboe/Piccolo

Lorelei Crawford
Principal

Kristin Reynolds

Clarinet

Celia Eidex Tsiang
Principal

Susan Alexander True

Bassoon

Dean Zimmerman
Principal

Roger Maki

Horn

Willard Zirk
Principal

Bernice Schwartz
Daniel Ross

Haley Hoops

Trumpet

Charles Daval
Principal

Christopher Hart
Christopher Bubolz

Trombone

David Jackson
Principal

Scott Hartley
Greg Lanzi

Tuba

Robert Calkins

The Ann Arbor Symphony Orchestra, founded in 1928 by a group of dedicated music lovers and volunteer musicians, began as a community orchestra designed to allow the many talented musicians of this area a place to perform. They provided classical music concerts open to everyone at no cost and were the last community orchestra of note in the country to perform for free. Today, the AASO remains dedicated to the performance of orchestral music meeting the highest standards of excellence which entertains, inspires, and educates the widest possible audience.

Celebration of an American Masterwork

Guest Participants

The University of Michigan

Symphony Band, the School of Music's premiere student performance ensemble for wind and percussion instruments, is known throughout the world as one of the outstanding groups of its kind. The Symphony Band has appeared in Carnegie Hall, Boston Symphony Hall, Lincoln Center, Philadelphia Academy of Music and Orchestra Hall, Chicago. In 1984, the Symphony Band was selected to premiere an opera for La Scala in Milan, Italy and continued to perform throughout its six-week residency at several distinguished European festivals, including Florence, Zurich and Amsterdam. In 1987, the brass section of the Band was invited to represent the United States at the 750th anniversary celebration of the founding of the city of Berlin.

H. Robert Reynolds, Director of the University Bands, has conducted in many of the great concert halls of the United States and Europe, including Lincoln Center, Kennedy Center, the Maggio Musicale in Florence, Zurich's Tonhalle and the Concertgebouw in Amsterdam. He serves as musical advisor and conductor to the Detroit Chamber Winds.

Claire Bloom was born in London and made her first appearance on the stage with the Oxford Repertory Company at the age of 16. Her first major role came a year later, when she played Ophelia at Stratford-Upon-Avon opposite the alternating Hamlets of Paul Scofield and Robert Helpmann. Her first London appearance was as Alizon Eliot in John Gielgud's production of Christopher Fry's *The Lady's Not for Burning* opposite Richard Burton. Her performance in Peter Book's production of Jean Anouilh's *Ring Round the Moon*, also starring Paul Scofield, led to the role of Teresa in Charles Chaplin's 1952 film *Limelight*.

Since then she has divided her career between England and the United States. Her films include *Limelight*, *The Man Between*, *Richard III*, *Look Back in Anger*, *The Spy Who Came in From the Cold*, *Charley, A Doll's House*, *Islands in the Stream*, *Clash of the Titans*, *Sammy and Rosie*, and Woody Allen's *Crimes and Misdemeanors*.

Her most notable stage roles have included Juliet, Ophelia, Viola, Miranda and Cordelia at the Old Vic; in London's West End she has appeared as Sasha in *Ivanov*, Nora in *A Doll's House*, Rebecca West in *Rosmersholm*, and Mme. Ranyeskyva in *The Cherry Orchard* and, at the Almeida in 1990, as Irena in *When We Dead Awaken*. In 1974, for her London portrayal of Blanche du Bois in *A Streetcar Named Desire*, she won the three major English theatrical awards.

Her television appearances include *Brideshead Revisited*, in which she and Laurence Olivier played Lord and Lady Marchmain, Philip Roth's *The Ghost Writer*, and *Shadowlands*, for which she won Britain BAFTA Award for best television actress of the year.

Limelight and After, an autobiographical book, was published in 1982 by Harper and Row.

Miss Bloom is currently appearing as narrator with major symphony and chamber orchestras and also tours the U.S. extensively with her one woman performances.

The University of Michigan

Chamber Choir, directed by Theodore Morrison, is composed of voice majors from the School of Music. The ensemble has received extraordinary recognition for its range and ability, particularly for its performances of challenging choral works. The Chamber Choir was invited to be the first American choir-in-residence at the Festival of Two Worlds in Spoleto, Italy. The Choir has toured eastern and western Europe numerous times and was twice invited to be choir-in-residence of the Las Pamas Opera Festival in the Canary Islands.

Theodore Morrison has directed choirs at the Peabody Conservatory and Smith College in addition to the University of Michigan. He founded the Baltimore Choral Arts Society in 1967 and thereafter frequently guest conducted the Baltimore Symphony Orchestra. Since 1980, he has also been an active composer.

Susan Clampitt was named Deputy Chairman for Programs at the National Endowment for the Arts in November 1993.

Ms. Clampitt, a recognized leader in the arts and in the management of non-profit organizations, has had a distinguished career as a curator, administrator, and educator. She has focused her career on public accessibility to the arts and on the creation of innovative arts programs. In addition, she has worked as a consultant to many cultural organizations and private foundations on issues of management and programming.

Ms. Clampitt served as curator at the Montclair Art Museum in New Jersey and as associate director of public information at New York City's Museum of Modern Art. She founded and directed the graduate program in museum education at Bank Street College of Education, one of the country's preeminent programs for training museum professionals. Under the auspices of the Museum of Modern Art, she co-founded Children's Art Carnival in Harlem, an organization that has benefited thousands of inner-city children. Ms. Clampitt has been active as a board member and advisor for many cultural institutions, including the Smithsonian Institution, WETA, INFORM, and Children's Express.

A native of New Jersey, Ms. Clampitt received her undergraduate degree in Art History and English at Douglas College. She went on to receive as Master of Science degree at Bank Street College of Education.

Sali Ann Kriegsman has been Director of the National Endowment for the Arts Dance Program since October, 1986. Before coming to the Arts Endowment, she worked as a writer and critic and served as an independent consultant and advisor on a variety of professional programs in the dance field over the past decade.

She is the author of *Modern Dance in America: The Bennington Years* (1981), has written dance criticism and commentary, and has produced television features on the arts. She has taught and lectured on dance at universities, performing arts centers and museums. She co-directed the Colorado Dance Festival's Jazz Tap Celebration in 1986. From 1979-1983, she served as the Smithsonian Institution's dance consultant and originated and produced the American Dance Experience series featuring some 100 performers and artists working in ballet, modern, post-modern, ethnic and jazz tap forms. She chaired the 1982 Dance Critics Association national conference on dance reconstruction and revival. She served in an advisory capacity to the National Choreography Project and has evaluated dance, media and arts programs for federal and state arts agencies, private foundations, and universities. She was a member of the NEA Dance Advisory Panel from 1979-1982, serving as Chair of the Choreographers' Fellowship Panel in 1982.

She has written extensively about dance and her background includes five years with the American Film Institute where she served as Executive Editor.

Born in New York City, Mrs. Kriegsman has resided in the Washington, D.C. metropolitan area (Chevy Chase, Maryland) since 1966.

Pearl Lang is an esteemed dancer, choreographer, and teacher. She was the first dancer chosen by Martha Graham to perform her own roles in the Graham repertoire.

Miss Lang danced the leading roles in *El Penitente*, *Appalachian Spring*, *Primitive Mysteries*, *Joscasta in Night Journey*, Emily Dickinson (one who dances) in *Letter to the World*, the title role in *Herodiade* and the

title role in *Clytemnestra*. Miss Lang also was present and participated in the creation of Graham works such as *Appalachian Spring*, *Deaths and Entrances*, *Dark Meadow*, *Punch and Judy*, *Night Journey*, *Eye of Anguish*, *Diversion of Angels* and *Ardent Song*.

In the mid-fifties, she formed her own dance company — The Pearl Lang Dance Theatre. She has choreographed over forty-three dance works which have also been performed by major dance organizations in the United States, Europe, and Israel. For thirteen years she was instructor of theatre movement at Yale University's School of Drama and for twelve years at the Juilliard School of Music (undergraduate division).

For over forty years Pearl Lang has been senior instructor of the Martha Graham technique and choreographer at the Martha Graham Center. She is now an artistic advisor and supervisor for many of the revivals in the Graham repertoire.

Among others, her awards include two Guggenheim Fellowships for choreography, and the Martha Graham Award for excellence in performance and choreography.

Erick Hawkins, in his 60th year in dance, has been hailed as "one of the true dance radicals," and in 1996 will celebrate the 45th anniversary of his company. Born in Trinidad, Colorado, Hawkins received a scholarship to Harvard University, and earned a degree in Greek culture. Inspired to become a dancer after seeing Harald Kreutzberg and Yvonne Gerogi dance, he became the first American student in George Balanchine's School of American Ballet. After Hawkins choreographed *Showpiece* for Ballet Caravan (later to become New York City Ballet), Balanchine called him his most promising young choreographer. Mr. Hawkins became Martha Graham's first male dancer in a solo in American Document, the created celebrated roles in *Appalachian Spring*, *El Penitente*, *Dark Meadow*, *Deaths and Entrances*, and *Night Journey*.

In 1951, Mr. Hawkins opened his own school, creating a movement theory which harmonizes body,

mind and spirit, developing his "free-flow technique" with the first positive use of fluidity in dance training, described at the 1988 Samuel H. Scripps American Dance Festival Awards by Charles Reinhart as "virtuosity without effect." In 1975, his school was honored by a substantial Mellon Foundation Award and September, 1994 the Company received a generous grant from the Pew Charitable Trusts to create a video and booklet documenting the Hawkins Technique. The school is the official training center of the Hawkins technique, and enrolls approximately 1,500 students annually from the U.S. and abroad. It is now the fourth oldest existing school of dance — ballet or modern — in the United States.

Through the Erick Hawkins Dance Company, also founded in 1951, Mr. Hawkins continues to extend the boundaries of American dance through new works and regular performances, master classes and lecture-demonstrations presented in New York and throughout the world. His unprecedented collaborations with artists, sculptors and designers, include such luminaries as Helen Frankenthaler, Isamu Noguchi, Ralph Lee, Robert Motherwell and Ralph Dorazio.

Mr. Hawkins profoundly believes in the beauty and power of live music in the theatre, and his company has never performed to recorded music. He has created over 50 works for his company with commissioned scores by such distinguished international composers as Virgil Thomson, Alan Hovhaness, Lou Harrison, Michio Mamiya, Ge Gan-ru, Ross Lee Finney, Dorrance Stalvey and Lucia Dlugoszewski.

January, 1994 Erick Hawkins was honored by Mikhail Baryshnikov and Howard Gilman with a grand celebration for over 250 luminaries, colleagues and friends who celebrated his 60 years in dance. March, 1994 Mikhail Baryshnikov contributed a substantial sum of money to the Erick Hawkins Dance Foundation to provide salaries for dancers and the restoration of historic works, helping to ensure Erick's legacy for years to come.

*In the American Grain:
The Martha Graham
Centenary Festival*

Complete Festival Schedule

PRELIMINARY EVENTS

Tuesday, October 18

12:10pm

*"Personal Emotion and Public Space:
Noguchi and Abstract Sculpture."*

Nan Plummer, Assistant Director for Programs,
U-M Museum of Art

Free admission, U-M Museum of Art AV Room

Wednesday, October 19

7:00pm

Open Rehearsal of Panorama

Peter Sparling, Chair, U-M Department of Dance
Susan Kikuchi, Ensemble Director, Martha Graham
School of Contemporary Dance

An informal look at the reconstruction of a
Graham masterwork, featuring dancers selected
by audition from the Ann Arbor community who
will perform the work with the Martha Graham
Dance Company on October 28 and 29 in the
Power Center. *Free admission, Betty Pease Studio
Theatre, U-M Dance Building.*

Sunday, October 23

2:30pm

PHILIPS EDUCATIONAL PRESENTATION

*Martha Graham and the
American Composer*

Richard Crawford, U-M Professor of Music
History and Musicology

*Free Admission, Rackham Auditorium. Underwritten by
a grant from Philips Display Components Company.*

4:00pm

Michigan Chamber Players

Stanley Sussman, guest conductor

The Music of Martha Graham

The Michigan Chamber Players — faculty mem-
bers from the University of Michigan School of
Music — and Stanley Sussman, Principal
Conductor of the Martha Graham Dance
Company, join forces for this concert focusing on
music commissioned and inspired by Martha
Graham. *Free Admission, Rackham Auditorium.*

PROGRAM

Menotti *Errand into the Maze*

Kodály *Klavierstücke, Op. 3, No. 2* (Lamentation)

Copland *Appalachian Spring* (Ballet for Martha)

EXHIBITIONS

September 24 - November 13

Isamu Noguchi:

Exploration and Collaboration

This two-part exhibition presents Isamu Noguchi
(1904 - 1988) both as student of tradition and as
innovator, through his early figure studies in the
ancient Chinese brush technique and the artist's
celebrated sculptural sets for Graham ballets *Cave
of the Heart* and *Circe*. *Free Admission, U-M Museum
of Art.*

October 18 - 30

Graham, Noguchi, Calder:

Imagery for Dance Theater

Isamu Noguchi designed completely integrated
theatrical settings to enhance the drama of the
dance on stage. Included in this exhibition are
selected pieces he created for *Clytemnestra* which
exemplify the highly dramatic aspects of his work.
Also included are never-before displayed sketches
by Alexander Calder for Martha Graham. *Free
admission, Power Center Lobby/Green Room. Open to
the public during all performances. Underwritten by
Matthew C. Hoffmann Jewelry Design, Ann Arbor.*

Wednesday, October 26

12:00-3:00pm

Lamentation Tour

A touring presentation of the Martha Graham solo ballet *Lamentation* will visit a number of sites in and around Ann Arbor with Martha Graham Company Dancers. *Free admission, Washtenaw Council for the Arts Loft (12:00pm), University of Michigan School of Music, MacIntosh Theatre (12:30pm), Pittsfield Elementary School (1:00pm), University of Michigan School of Art, Slusser Gallery (1:30pm), Washtenaw Community College Auditorium (2:00pm), Angell Elementary School (2:15pm).*

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THURSDAY, OCTOBER 27

9:00am

SESSION I

Welcome and Introduction/Overview

Kenneth C. Fischer, Executive Director, University Musical Society
 Peter Sparling, Chair, U-M Department of Dance; Former Principal Dancer, Martha Graham Dance Company
 Barbara Groves, Executive Director, Martha Graham Dance Company
 Ronald Protas, Artistic Director, Martha Graham Dance Company
Free Admission, Rackham Amphitheatre.

9:30am - 12noon

SESSION II

Historical and Critical Perspectives on Martha Graham

Moderator: Francis Mason, Chairman Emeritus, Martha Graham Center of Contemporary Dance; Editor, *Ballet Review*, Editor of the book, *I Remember Balanchine*, Co-author with Balanchine of *101 Stories of the Great Ballets*
 Panelists: Anna Kisselgoff, Dance Critic, *The New York Times*
 Deborah Jowitt, Dance Critic, *The Village Voice*
 Janet Soares, Chair, Department of Dance, Barnard College, Author of *Louis Horst: Musician in a Dancer's World*
Free Admission, Rackham Amphitheatre.

2:00pm - 3:00pm

SESSION III

American Masters Screening: "Martha Graham: The Dancer Revealed."

Free Admission, Rackham Auditorium.

3:00pm - 4:00pm

SESSION IV

Commentary and Discussion on the Videobiography

Commentators: Ronald Protas, Artistic Director, Martha Graham Dance Company
 Anna Kisselgoff, Dance Critic, *The New York Times*
Free Admission, Rackham Auditorium.

4:00pm - 5:00pm

SESSION V

Graham and the Future: The School, the Company, the Repertory

Moderator: Diane Gray, Associate Artistic Director, Martha Graham Dance Company
 Panelists: Ronald Protas, Artistic Director, Martha Graham Dance Company
 Members of the Martha Graham Dance Company
Free Admission, Rackham Auditorium.

7:00pm - 10:00pm

SESSION VI

Graham as Woman and Creative Force

Moderator: Susan Isaacs Nisbett, Dance Critic, *The Ann Arbor News*
 Panelists: Abigail Stewart, Director, Women's Studies Program, University of Michigan; Professor, Department of Psychology, University of Michigan
 Diane Apostolos-Cappadona, Professorial Lecturer in Religion and the Arts, Georgetown University and editor, *Isamu Noguchi: Essays and Conversations*
 Sophie Maslow, Former Principal Dancer, Martha Graham Dance Company
 Beth Genné, Assistant Professor, U-M Department of Dance; Lecturer in Art History, U-M Residential College
Co-sponsored by the U-M Center for the Education of Women. Free Admission, Rackham Auditorium.

FRIDAY, OCTOBER 28

10:00am - 12noon

SESSION VII

Reminiscences: Graham Dancers and Collaborators Remember

Moderator: Francis Mason, Chairman Emeritus, Martha Graham Center of Contemporary Dance; Editor, *Ballet Review*; Editor of the book, *I Remember Balanchine*; Co-author with Balanchine of *101 Stories of the Great Ballets*.
Free admission, Rackham 4th Floor Assembly Hall.

1:30pm - 5:00pm

The Martha Graham Film Festival/Tours of Exhibits

Four consecutive films exploring the life and work of Martha Graham comprise The Martha Graham Film Festival, which receives its first screening in the Rackham Amphitheatre. (A second screening will take place at U-M Museum of Art AV Room, Saturday, October 29, 11:00am - 2:30pm.) Exhibitions in the U-M Museum of Art and the Power Center Lobby will be open during this time. *Free Admission.*

The Martha Graham Film Festival

A Dancer's World (1957, b&w, 30 min.)

Martha Graham discusses the dancer as a creative artist, as members of the her dance company illustrate her theories.

Night Journey (1960, b&w, 29 min.)

Appalachian Spring (1959, b&w, 32 min.)

Night Journey retells the Oedipus legend from Jocasta's point of view; *Appalachian Spring* evokes the wedding day of a young pioneer couple in the early American wilderness.

Martha Graham: Three Contemporary Classics (1984, color, 85 min.)

Includes three Graham ballets: *Errand into the Maze* and *Cave of the Heart*, both with sets by Isamu Noguchi and part of the Festival repertoire, and *Acts of Light*.

5:00pm

PHILIPS EDUCATIONAL PRESENTATION

Medea in Modern Performance

Yopie Prins, U-M Assistant Professor of English and Comparative Literature

An introduction to the *Medea* of Euripides and Martha Graham's interpretation. *Free Admission, U-M Museum of Art. Underwritten by a grant from Philips Display Components Company.*

8:00pm

PROGRAM I

The Martha Graham Dance Company

The Ann Arbor Symphony Orchestra

Stanley Sussman, conductor

Paid admission, Power Center.

PROGRAM

Satyric Festival Song (1932, Fernando Palacios)

Lamentation (1930, Zoltán Kodály)

Panorama (1935, Norman Lloyd/Sussman, arr.)

Cave of the Heart (1946, Samuel Barber)

Acts of Light (1981, Carl Nielsen)

10:00pm

Opening Night Reception

\$10.00 admission, Power Center Green Room/Lobby

Underwritten by Matthew C. Hoffmann Jewelry Design, Ann Arbor.

SATURDAY, OCTOBER 29

9:30am - 11:00am

A Chance to Dance with Graham

Members of the Martha Graham Dance Company will direct this participatory workshop which offers the opportunity to experience some of the same movements to be featured in the 2pm Family Performance. *Free admission, Power Center Rehearsal Room. Ticket-holders for the 2pm Family Show must call the UMS Box Office at 313.764.2538 to reserve places in the workshop.*

10:00am - 11:00am

SESSION VIII

Daughters of the Sun: Noguchi's Voyage from Medea to Circe

Diane Apostolos-Cappodona, Professorial Lecturer in Religion and the Arts, Georgetown University; Editor, *Isamu Noguchi: Essays and Conversations*

This session explores the ground-breaking collaboration of the sculptor, Isamu Noguchi, and Martha Graham, and features a demonstration of Noguchi's "spider dress" for *Cave of the Heart*. Free Admission, U-M Museum of Art.

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11:00am - 2:30pm

The Martha Graham Film Festival (Repeat screening)

A second screening of four films exploring the life and work of Martha Graham. See Friday, Oct. 28, 1:30pm, above, for details on the films. Free Admission, U-M Museum of Art AV Room.

11:30am - 1:00pm

Shaping Space through Sculpture and Dance

Hosted by the U-M Museum of Art's ChAMPs program (Children's Arts Museum Programs), this is a special workshop for children ages 5 - 13. Watch Noguchi's famous "spider dress" come to life. Then experiment with strange and wonderful materials to build and dance in your own sculpture-set-costume. Free Admission, U-M Museum of Art. Registration includes a ticket to the 2pm Family Show by the Martha Graham Dance Company (paid admission). Call 313.747.2064.

2:00pm

FAMILY PERFORMANCE

The Martha Graham Dance Company
A one-hour lecture/demonstration tailor-made for the family! Paid admission, Power Center.

PROGRAM

Satyric Festival Song (1932, Fernando Palacios)
Tjanang Sari (Choreographed by Steve Rooks, Instructor, Martha Graham School of Contemporary Dance)
Maple Leaf Rag (1990, Scott Joplin)
Lamentation (1930, Zoltán Kodály)
Appalachian Spring (1944, Aaron Copland)
(excerpt)

3:00pm - 5:00pm

SESSION IX

Martha Graham and Her Collaborators: The Alchemy of Graham's Dance/Theater

Moderator: Beth Genné, Assistant Professor, U-M Department of Dance; Lecturer in Art History, U-M Residential College

Panelists: Stanley Sussman, Principal Conductor, Martha Graham Dance Company
Pearl Lang, Artistic Director, Pearl Lang Dance Company; Former Dancer, Martha Graham Dance Company

Diane Apostolos-Cappodona, Professorial Lecturer in Religion and the Arts, Georgetown University and editor, *Isamu Noguchi: Essays and Conversations*.

Erick Hawkins, Former Principal Dancer, Martha Graham Dance Company; Founder and Artistic Director, Erick Hawkins Dance Company
Sophie Maslow, Former Principal Dancer, Martha Graham Dance Company; Artistic Director and Choreographer, Sophie Maslow Dance Company

Wayne Shirley, Music Specialist, The Library of Congress

Vicki Reisner Wulff, Dance Specialist, The Library of Congress

Free Admission, Rackham Amphitheatre.

5:00pm - 5:30pm

Costume/Parade Discussion

A close-up look at Graham as costume designer, featuring dancers modelling costumes, with commentary. *Free Admission, Rackham Amphitheatre*

5:30pm - 6:00pm

SESSION X

*Jean Rosenthal:
Master Lighting Designer*

A discussion of Jean Rosenthal as Graham collaborator and innovator of dance lighting.

Free Admission, Rackham Building

6:00pm - 8:00pm

Pre-Performance Supper

*\$25 admission, Rackham Auditorium 4th floor
Assembly Hall, Call (313) 764-2538.*

8:00pm

PROGRAM II

The Martha Graham Dance Company

The Ann Arbor Symphony Orchestra
Stanley Sussman, conductor

Paid Admission, Power Center.

PROGRAM

El Penitente (1940, Louis Horst)

Panorama (1935, Norman Lloyd)

Dark Meadow (1946, Carlos Chávez)

Maple Leaf Rag (1990, Scott Joplin)

SUNDAY, OCTOBER 30

12:30pm - 2:00pm

PHILIPS EDUCATIONAL PRESENTATION

The Making of Appalachian Spring

Wayne Shirley, Music Specialist, Library of Congress

Free Admission, Rackham Amphitheatre.

Underwritten by a grant from Philips Display

Components Company.

2:00pm

PROGRAM III

*The Martha Graham Dance Company
Appalachian Spring: Celebration of an
American Masterwork*

The Ann Arbor Symphony Orchestra

Stanley Sussman, conductor

A special multimedia event commemorating the 50th anniversary to the day of the premiere of the

Aaron Copland/Martha Graham collaboration,

Appalachian Spring (*Ballet for Martha*), first per-

formed at the Library of Congress on October 30,

1944. This event features readings, music, films,

commentary, and a performance of the ballet.

Paid admission, Power Center.

In the American Grain: The Martha Graham Centenary Festival

Principal Partners

Festival Planning Committee
Members are in bold face.

The Martha Graham Dance

Company, America's oldest and most influential dance troupe, has circled the globe numerous times, performing for audiences in the world's most prestigious venues in 50 countries. The Company is the professional performing ensemble of the The Martha Graham Center of Contemporary Dance, a not-for-profit corporation. Martha Graham and her Company, separately and together, have received numerous awards and honors, as well as decades of consistent critical acclaim. **Barbara Groves, Ron Protas, Bill Ferry, Diane Gray, Penny Daulton**

Now entering its 116th season, the **University Musical Society** of the University of Michigan (UMS) is one of the oldest continuing performing arts presenters ranking with Carnegie Hall, Lincoln Center, Boston's Celebrity Series, and the Washington Performing Arts Society at the Kennedy Center as among the finest presenters in the country. The UMS hosts approximately 60 concerts each season of the world's most acclaimed chamber ensembles, recitalists, symphony orchestras, dance companies, and world music ensembles as well as opera, jazz, theatrical arts and popular attractions. Although it is proudly affiliated with the University of Michigan and is housed on the Ann Arbor campus, the UMS is a separate not-for-profit organization, which supports itself from tickets, contributions, and endowment income. **Kenneth Fischer, Michael Kondziolka, Adam Glaser, John Kennard, Ede Bookstein, Judy Fry, Helen Siedel, Catherine Arcure, Yoshie Campbell**

Founded in 1800, the **Library of Congress** is the largest library in the world, with more than 105 million items on 532 miles of bookshelves. The Music Division was created in 1897 to deal with music deposited for copyright. Today, its collections consist of over 10 million items covering the subject of music, including print and non-print materials. Many of our 600 special collections focus on American music, and have been acquired through generous gifts; a significant number of original music manuscripts have been acquired through commissions offered by the Music Division (including Appalachian Spring, a 1944 Coolidge commission). The Music Division also sponsors an ambitious concert and broadcast series. **James Pruett, Wayne Shirley, Vicky Wulff**

The University of Michigan

Department of Dance is one of the finest schools in the country for training and experience in dance performance and choreography. Part of the prestigious U-M School of Music, it offers 60 dance majors in both undergraduate and graduate degree programs the expertise of its six full-time and four part-time faculty members—many of them prominent dance artists—as well as the academic and cultural resources of a large, first-class university. Faculty: **Mary Cole, Gay Delanghe, Bill DeYoung, Jessica Fogel, Beth Genné (Dance and Art History), Judy Rice, Stephen Rush, Biza Sompá, Peter Sparling (Chair), Linda Spriggs, Karen Walwyn; Suzanne Jones, Administrative Assistant.**

Collaborative Partners

The University of Michigan Museum of Art houses a rich permanent collection with representative holdings from both the Western and Asian traditions. In addition to its permanent collection, the Museum offers a changing series of special exhibitions, family programs, chamber concerts, and a full complement of interpretive programs. **William Hennessey, Leslie Anne Stainton, Ellen Plummer, Leslie Austin**

The University of Michigan Center for the Education of Women (CEW), now celebrating its 30th anniversary, was one of the first women's centers in the United States and the first to combine service, advocacy, and research. CEW has become a national model for its leadership in addressing women's concerns at the University of Michigan and beyond. **Carol Hollenshead, Judy Lax, Susan Halloren, Jean Manis**

The University of Michigan School of Music consistently ranks among the top half-dozen music schools in the United States. It enrolls 800 students pursuing degrees at the undergraduate through doctoral levels in practically all fields of music, dance, and theater performance and scholarship. The extraordinary faculty includes performers currently active on the international stage; former members of major symphony orchestras, opera houses, dance and theater companies; prize-winning composers; and scholars who are leaders in their disciplines. **Stephen Shipp, Dean Paul Boylan, Richard Crawford, Anneke Overseth**

Comprised of faculty members, and occasionally advanced students of the University of Michigan School of Music, the **Michigan Chamber Players** presents four to six concerts a year, two of which are sponsored by the University Musical Society. While these concerts normally involve smaller groups, the Players performance of music commissioned by Martha Graham will utilize larger ensembles of up to 15 players under the direction of guest conductor Stanley Sussman. **Stephen Shipp, Stanley Sussman**

Founded in 1987, the **University of Michigan Institute for the Humanities** is the centerpiece of the University's effort to promote broad, collaborative, integrative teaching and research in the humanities. Each year, the Institute organizes activities around an annual theme, choosing faculty, graduate students, and visiting fellows with research projects and teaching proposals connected to the announced theme or problem of the year. **Mary Price, James Winn**

Founded in 1965, **Washtenaw Community College** strives to make a positive difference in people's lives through programs that are excellent and accessible. WCC's occupational programs prepare people for jobs while its transfer programs help students make the move to a four-year college. WCC also offers a wide variety of non-credit continuing education workshops and seminars, as well as training programs for business and industry. **Noonie Anderson**

The **Ann Arbor Public Schools** is at the center of a three-week residency engaging members of the Martha Graham Dance Company with the Ann Arbor community, October 9 - 30, featuring special opportunities to observe and work with company members in rehearsals, classes and special youth performances. The Schools is proud of its tradition of excellence in Arts Education. All students study music and visual art through 6th grade, and many elect dance, music, theatre and visual art classes through 12th grade. Additionally, creative movement receives significant attention through curriculum-based movement and dance workshops. The residency activities with the Graham Company are part of an ongoing collaborative effort between the Schools and the University Musical Society to offer Ann Arbor students many workshop, residency, and youth performance opportunities throughout the year. **Deborah Katz**

The Ann Arbor Symphony Orchestra, founded in 1928, celebrates its 66th season in 1994/95. The AASO has enjoyed a meteoric transformation over the past eight years, going from a small ensemble that performed modest programs for free to an orchestra that is "in excellent hands and...on the cutting edge" (Ann Arbor News). AASO Music Director Samuel Wong is considered one of the most exciting conductors of his generation and is sought-after worldwide as a guest conductor. The AASO performs subscription concerts approximately once a month throughout the school year the historic Michigan Theater, as well as collaborating with other organizations such as the University Musical Society and the Ann Arbor Cantata Singers. **Lori Cheek, Mary Steffek-Blaske, Stanley Sussman**

Other members of the Festival Planning Committee include **Susan Isaacs Nisbett, Anna Kisselgoff, JoAnn Germain, Margo Cohen, and Peter Beudert**. Thank you all for your time and dedication.

Special Project Support

This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is administered by the Association of Performing Arts Presenters. This project is also made possible by grants from The Grayling Fund and support by Arts Midwest members and friends in partnership with the National Endowment for the Arts. In addition, we are grateful to the Ford Motor Company for making possible the Saturday, October 29, afternoon family show which is a part of the Ford Family Series, and The Michigan Council for Arts and Cultural Affairs.



Special Thanks

Thank you to an anonymous donor for the series of Alexander Calder sketches created for Martha Graham which are on display in the Power Center Green Room and to **Matthew C. Hoffman, Jewelry Design** for helping to make its display possible.

Alexa Lee Gallery and Framing, 201 Nickels Arcade, Ann Arbor for the framing of the Calder sketches.

Judy Dow Alexander
Bentley Historical Library
Deanna Dorner
Susan Farr
Brett Finley
Matthew Hoffman
Marilyn McNitt
Michael Patterson
Dr. Marta Robertson
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60

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MARTHA GRAHAM SCHOOL OF CONTEMPORARY DANCE, INC.
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Executive Director of School

Diane Gray

Administrative Director of School

Nolini Barretto

Ensemble Director

Susan Kikuchi

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Justin Dello Joio, Music
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Martin Lofsnes
Kaye Richards
Susan Sentler
Zeynep Tanbay
Amanda Thomas
Yung Yung Tsau
Myra Woodruff

Guest Teachers

Dorothy Bird
Ethel Butler
Kazuko Hirabayashi
Linda Hodes
Sophie Maslow
May O'Donnell
Jeanne Ruddy
Marnie Thomas
David Wood
Yuriko

School Musicians

Chairman
Reed Hansen
Geoffrey Armes
Patrick Byers
Quentin Chiapetta
Patrick Daugherty
Ethan Iverson
John McDowell
Andy Monroe
Jeanette Miller
Andy Rosen
James Steeber
William Levine

The Martha Graham School of Contemporary Dance is the original and only authorized school of Martha Graham Technique™. The School perpetuates the instruction of Graham Technique and prepares students to become professional dancers in the Martha Graham Dance Company and other major dance companies throughout the world. The School offers four programs: the Trainee Program — a two year certificate program in Graham Technique, the Foreign Student Program, the General Program for non-professional dancers, and the Children and Teens Program. Outreach projects include the Arts Excellence in Education, bringing dance classes and live performances to the New York City Public Schools, and the Arts Alliance Program, a cooperative arts-in-education program with the Port Washington Union Free School District. Classes are also offered in partnering, repertory, music, costuming, movement for actors, and choreography. For information please contact the Martha Graham School of Contemporary Dance, 316 East 63rd Street, New York, NY 10021. Telephone: (212) 838-5886. FAX: (212) 223-0351.

Martha Graham's choreography and costumes and Isamu Noguchi's sets are used by permission of the Estate of Martha Graham.

The Martha Graham Center for Contemporary Dance, Inc. houses both the Martha Graham Dance Company and the Martha Graham School of Contemporary Dance. The Martha Graham Center is a not-for-profit corporation which is supported largely through tax-deductible contributions from individuals, corporations and foundations. Contributions may be sent to the Martha Graham Center of Contemporary Dance, Inc., 316 East 63rd Street, New York, NY 10021. Telephone: (212) 832-9166. FAX: (212) 223-0351.

The Martha Graham Guild is a support organization assisting the Martha Graham Dance Company and School through membership contributions and Guild-sponsored activities. The Honorary Chairmen is Mrs. Gerald R. Ford. The Co-Chairmen are Ms. Deborah Kraman and Ms. Inger Witter. For further information about membership or volunteering, please contact the Guild Coordinator, 316 East 63rd Street, New York, NY 10021. Telephone: (212) 832-9166. FAX: (212) 223-0351.

The Martha Graham School Boutique is located on the second floor of the Martha Graham School at 316 East 63rd Street, New York, NY 10021. A selection of Company and School t-shirts, sweatshirts, video cassettes, tote bags, notecards, books and posters are sold. Members of the Martha Graham Guild receive a 10% discount. Orders may be placed over the telephone by calling (212) 838-5886 or by fax (212) 223-0351.

The Martha Graham Ensemble is comprised of a select group of advanced and professional level scholarship students from the Martha Graham School under the direction of Susan Kikuchi. The Ensemble tours in small theaters throughout the United States and also presents a one-hour introductory lecture-demonstration program of excerpts and complete works from the Martha Graham repertory for school audiences in the metropolitan area. For tour information call Gary Lindsey Artist Services at (800) 944-5412. For information on school programs call Carol Ann Stutz at (212) 838-5886.

The **Artists** employed in these productions are members of the American Guild of Musical Artists AFL-CIO, the union of professional dancers, singers and staging personnel in the United States. The **Technicians** are members of the International Alliance of Theatrical Stage Employees.

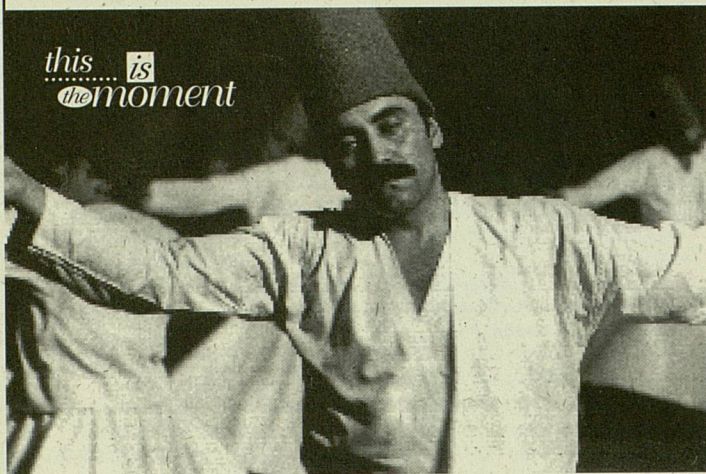
Whirling Dervishes of Turkey

Friday, November 4, 8:00 PM

Hill Auditorium

An act of love and a drama of faith. A form in which the gentles turns become increasingly dynamic, creating a state of personal and communal transcendence. This is the whirling of the dervishes, combining rhapsodical music with the chanting of poetry and rhythmic rotation to create a state of synaesthesia which, according to the faithful, induces a feeling of soaring, ecstasy, and mystical flight.

Philips Educational Presentation: Francis Trix, Assistant Professor of Anthropology, Wayne State University. A discussion of Sufi culture and the Whirling Dervishes performance. Michigan League, 7 PM.



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the moment

Call for tickets **313.764.2538**

Michigan Council for Arts and Cultural Affairs

University Musical Society

of the University of Michigan • Burton Memorial Tower • Ann Arbor, MI 48109-1270

Tnuatron Dance Troupe

this... **is**
the moment

Tuesday, November 8, 7:00 PM

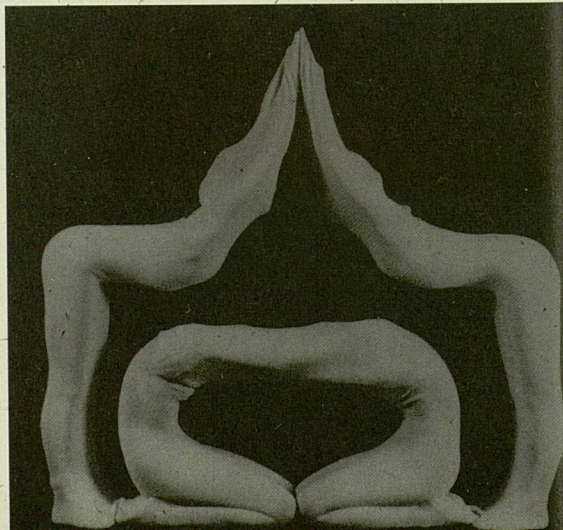
Michigan Theater

"Tnuatron" is a play on the Hebrew words for joy, movement and theatre, all of which are encompassed in the colorful presentations of this innovative Israeli troupe of young women aged 8 to 18. The University Musical Society, together with University of Michigan Hillel and the Jewish community of Ann Arbor, proudly welcome Tnuatron to the Michigan Theater.

This program is part of the Mid East/West Fest International Community Cultural Exchange sponsored by the W. K. Kellogg Foundation and Lufthansa, Major Sponsors, and Hudson's and the Dayton Hudson Foundation.



In addition, we are grateful to the Ford Motor Company for making possible this performance, which is part of the Ford Family Series.



Call for tickets **313.764.2538**

Michigan Council for Arts and Cultural Affairs

University Musical Society

of the University of Michigan • Burton Memorial Tower • Ann Arbor, MI 48109-1270

this... is.
the moment

Frederica von Stade,
mezzo-soprano

Martin Katz, piano

Sunday, November 13, 4:00 PM
Hill Auditorium

As she enters the third decade of an extraordinary career, Frederica von Stade continues to reign as one of the music world's most beloved mezzo-sopranos. A noted *bel canto* specialist, she excels effortlessly as she traverses all musical styles and characterizations. Ms. von Stade makes her Ann Arbor debut.

Program

Ms. von Stade will perform a program which includes songs of Marie-Joseph Canteloube, Francis Poulenc, Richard Strauss, Alberto Ginastera, and Arnold Schoenberg.

Philips Educational Presentation: Richard LeSueur, Head of Technical Services, Ann Arbor Public Library and Director, Vocal Arts Information Services.
"They Call Her Flicka." Michigan League, 3:00 PM.



Frederica von Stade



Yefim Bronfman

Oslo Philharmonic
Mariss Jansons, conductor
Yefim Bronfman, piano

Tuesday, November 29, 8:00 PM
Hill Auditorium

"One of Europe's hidden, orchestral treasures" (*San Francisco Examiner*), the Oslo Philharmonic is led by Mariss Jansons, who returns to Hill Auditorium after last season's triumphant performance with the St. Petersburg Philharmonic. Pianist Yefim Bronfman joins the orchestra for a rare performance of Bartók's Piano Concerto No. 1. "[Jansons] had an unmistakable presence, creating a carefully etched musical architecture with extraordinary technical control" (*The New York Times*).

Program

Bartók: Piano Concerto No. 1
Shostakovich: Symphony No. 9
Ravel: *La Valse*

University Musical Society

of the University of Michigan • Burton Memorial Tower
Ann Arbor, MI 48109-1270

Michigan Council for Arts and Cultural Affairs

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From outside the 313 area code, call toll-free

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Bill T. Jones / Arnie Zane Dance Company *Still Here*

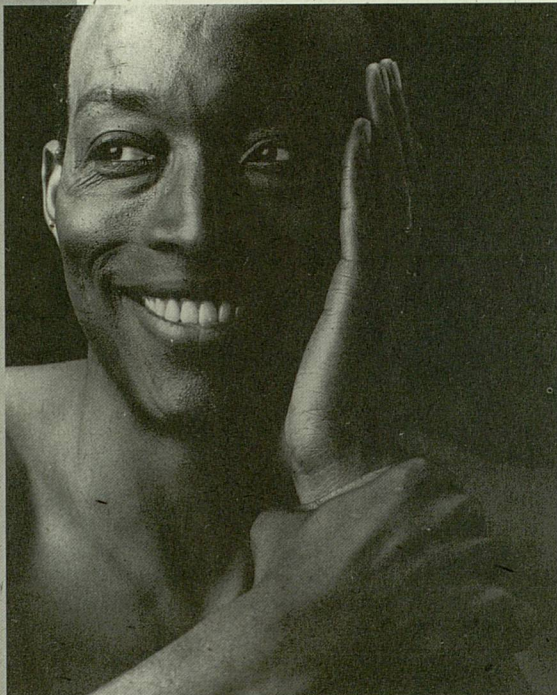
Friday, March 24, 8PM
Saturday, March 25, 8PM

Power Center

What does it mean to be told that a virus that causes AIDS is in your blood? It is a question such as this that speaks to the fundamentals of the human condition — survival and death — and one which speaks to all of us. *Still/Here* is a therapeutic experience made of dance, folk music, rock and video, which turns such issues into a healing artistic vision. Conceived of and created by Bill T. Jones for his company, this full-length evening work is a must-see for everyone interested in life, love, sharing and humanity.

Philips Educational Presentation:
A Survival Symposium with Bill T. Jones and an Ann Arbor community panel.

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



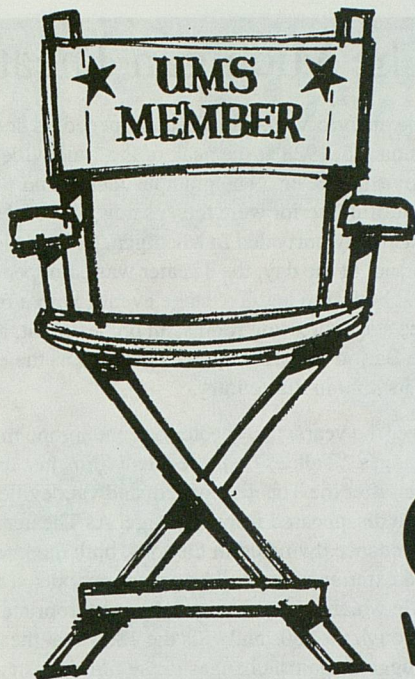
*“The most versatile
and inventive of
America’s black
dancer-choreographers”*
— Time Magazine

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Michigan Council for Arts and Cultural Affairs



STAR QUALITY

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They care about continuing the fabulous programming that makes our community a unique cultural phenomenon.

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- Thank-you listings in UMS publications.
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The Michigan Theater

The historic Michigan Theater opened its doors January 5, 1928 at the peak of the vaudeville/movie palace era. The gracious facade and beautiful interior were then as now a marvel practically unrivaled in Michigan. As was the custom of the day, the Theater was equipped to host both film and live stage events, with a full-size stage, dressing rooms, an orchestra pit, and the Barton Theater Organ, acclaimed as the best of its kind in the country.

Over the years, the Theater has undergone many changes. "Talkies" replace silent films just one year after the Theater opened, and vaudeville soon disappeared from the stage. As Theater attendance dwindled in the '50s, both the interior and exterior of the building were remodeled in a style which was architecturally inappropriate. Through the '60s and '70s the 1800-seat theater struggled against changes in the film industry and audiences until the non-profit Michigan Theater Foundation stepped in to operate the failing movie house in 1979.

After a partial renovation which returned much of the Theater to its prior glory, the Michigan Theater has become Ann Arbor's home of quality cinema as well as a popular venue for the performing arts. The Michigan Theater is also the home of the Ann Arbor Symphony Orchestra.

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American Potpourri Bolcom and Morris	Sep 10
Symphonie Fantastique David Shifrin, Clarinet	Oct 1
Candlelight Concert Ann Arbor Cantata Singers, Judy Dow Alexander, M.C.	Dec 18, 6 pm
Dances Around the World Jobe Christiansen, Tap Dancer	Jan 21
Eastern Tapestry Jeanne Baxtresser, Flute, & Friends	Mar 25
Season Finale Glenn Dicterow, Violin	Apr 29

All concerts at the Michigan Theater
 at 8 pm (except December).
 Tickets: Call 994-4801

Burton Memorial Tower

A favorite campus and Ann Arbor landmark, Burton Memorial Tower is the familiar mailing address and box office location for UMS concertgoers.

In a 1921 commencement address, University president Marion LeRoy Burton suggested that a bell tower, tall enough to be seen for miles, be built in the center of campus to represent the idealism and loyalty of U-M alumni. Burton served as president of the University and as a Musical Society trustee from 1920 until his death in 1925.

In 1935 Charles M. Baird, the University's first athletic director, donated \$70,000 for a carillon and clock to be installed in a tower dedicated to the memory of President Burton. Several organizations, including the Musical Society, undertook the task of procuring funds, and nearly 1,500 individuals and organizations made contributions. The gift of the UMS totaled \$60,000.

Designed by Albert Kahn, Burton Memorial Tower was completed in 1940, at which time the University Musical Society took residence of the first floor and basement.

A renovation project headed by local builder Joe O'Neal began in the summer of 1991. As a result, the UMS now has refurbished offices on three floors of the tower, complete with updated heating, air conditioning, storage, lighting, and wiring. Over 230 individuals and businesses contributed to this project.

The remaining floors of Burton Tower are arranged as classrooms and offices used by the School of Music, with the top reserved for the Charles Baird Carillon. During the academic year, visitors may observe the carillon chamber and enjoy a live performance from noon to 12:30 p.m. weekdays when classes are in session and most Saturdays from 10:15 to 10:45 a.m.

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SHOW

Group Tickets

It's easy to impress your group when you take them to a UMS event! No matter what your group — company, family, club, religious congregation — the University Musical Society has an event to make you smile. And when you purchase your tickets through the UMS Group Sales Office, you'll be smiling all the way to the bank, with terrific discounts available for nearly every performance:

- Adult Groups of 20 to 46 receive a 15% discount per ticket and 1 complimentary ticket
- Adult Groups of 47 or more receive a 20% discount per ticket and 2 complimentary tickets
- For select performances, adult groups of 20 or more and student or senior groups of 10 or more receive a 25% discount per ticket and 1 complimentary ticket
- Senior groups (65+) of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.
- College Student Groups of 10 or more receive a 20% discount per ticket and 2 complimentary tickets.

Your Group Sales representative offers many benefits to your group including block seating, free promotional materials, assistance with group dining arrangements, free bus parking, Philips Educational Presentations, and more. During its five-year history, the UMS Group Sales Program has brought more than 500 groups numbering over 10,000 people to UMS performances at Hill Auditorium, Rackham Auditorium, and the Power Center. Estimated Savings: \$50,000. Now that's a discount! For information, call your UMS Group Sales Coordinator at (313) 763-3100.



**Bodman,
Longley
& Dahling**

*Our best wishes to the
University Musical Society*

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Arts Midwest Minority Fellow

The University Musical Society is pleased to have been selected as a host site for its second Arts Midwest Minority Arts Administration Fellow. Morning Bishop, founder and director of the Morning Bishop Theater Playhouse in Gary, Indiana, is spending four months at UMS this fall to enhance her present arts administration skills, to develop a network of new contacts, and to increase her awareness of the challenges facing persons of color in the field of arts administration. Arts Midwest works in partnership with private and public arts supporters throughout the Midwest to translate human and financial resources into enriching arts experiences for Midwestern residents.

Enjoy the Concert this evening. . .

Have a grand time.



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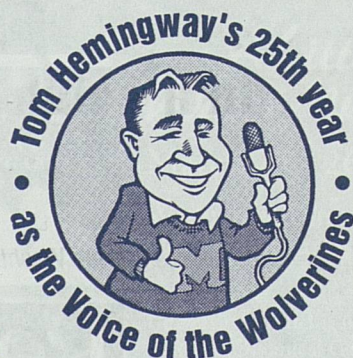
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Volunteers are always welcome and needed to assist the UMS staff with many projects and events during the concert season. Projects include helping with mailings, ushering for the Philips Educational Presentations, staffing the Information Table in the lobbies of concert halls, distributing publicity materials, assisting with the Youth Program by compiling educational materials for teachers, greeting and escorting students to seats at performances, and serving as good-will representatives for UMS as a whole.

If you would like to become part of the University Musical Society volunteer corps, please call (313) 747-1175 or pick up a volunteer application form from the Information Table in the lobby.

Internships with the University Musical Society provide experience in performing arts management, marketing, journalism, publicity, and promotion. Semester- and year-long internships are available in many aspects of the University Musical Society's operations. Those interested in serving as a UMS Intern should call (313) 764-6199 for more information. We look forward to hearing from you!

UMS Ushers

Absolute chaos. That is what would ensue without ushers to help concertgoers find their seats at UMS performances. Ushers serve the essential function of assisting patrons with seating and distributing program books. With their help, concerts begin peacefully and pleasantly.

The UMS Usher Corps comprises 275 individuals who volunteer their time to make concertgoing easier. Music lovers from the community and the university constitute this valued group. The all-volunteer group attends an orientation and training session each fall. Ushers are responsible for working at every UMS performance in a specific hall (Hill, Power, or Rackham) for the entire concert season.

The ushers must enjoy their work, because 85% of them return to volunteer each year. In fact some ushers have served for 30 years or longer. Bravi Ushers!

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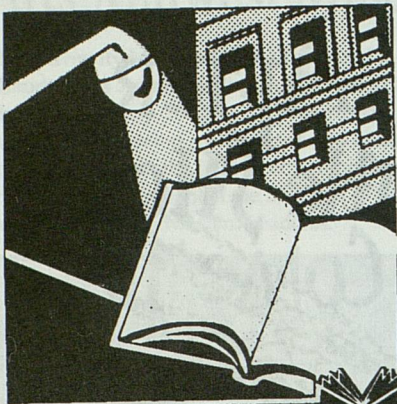
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Students working for the University Musical Society as part of the College Work-Study program gain valuable experience in all facets of arts management including concert promotion and marketing, fundraising, and event planning and production. If you are a college student who receives work-study financial aid and who is interested in working for the University Musical Society, please call 764-2538.

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1994/1995 Season

Concert Schedule

The Chick Corea Quartet*+
Saturday, October 1, 8PM

Guarneri String Quartet*
Sunday, October 2, 4PM

Made possible by a gift from Edward Surovell Company/Realtors.

The Michael Nyman Band*
Saturday, October 8, 8PM

Made possible by a gift from Drs. Carol and Irving Smokler

The Philadelphia Orchestra
Wolfgang Sawallisch, conductor
Tuesday, October 18, 8PM

Made possible by a gift from First of America Bank-Ann Arbor.

This concert is presented in honor of Dr. and Mrs. Harlan Hatcher

Uptown String Quartet*+
Friday, October 21, 8PM

Made possible by a gift from Mary Steffek-Blaske and Thomas Blaske and a grant from CHAMBER MUSIC AMERICA's Presenter-Community Residency Program. This project is also supported by Arts Midwest members and friends in partnership with the National Endowment for the Arts.

Michigan Chamber Players
Faculty Artists Concert*

The Music of Martha Graham
Sunday, October 23, 4PM

In the American Grain:

The Martha Graham Centenary Festival

The Martha Graham Dance Company

Friday, October 28, 8PM (Program I)*

Saturday, October 29, 8PM (Program II)

Sunday, October 30, 2PM*

(Program III — *Appalachian Spring*: Celebration of an American Masterwork)

Saturday, October 29, 2PM (Family Show)*

This project is made possible in part by a grant from the Lila Wallace-Reader's Digest Arts Partners Program which is

administered by the Association of Performing Arts Presenters.

This project is also made possible by grants from The Grayling

Fund and support by Arts Midwest members and friends in partnership with the National Endowment for the Arts. In addition, we are grateful to the Ford Motor Company for making possible the Saturday, October 29, afternoon family show which is a part of the Ford Family Series.

Whirling Dervishes of Turkey*

Friday, November 4, 8PM

A Celebration of the Spiritual*

Jester Hairston, conductor

with the UMS Choral Union

Sunday, November 6, 4PM

Made possible by a gift from The Anderson Associates/Realtors

In addition, we are grateful to the Ford Motor Company for making possible the Sunday, November 6, afternoon family show which is a part of the Ford Family Series.

Tnuatron Dance Troupe

Tuesday, November 8, 7 PM

This program is part of the Mid East/West Fest International Community Exchange sponsored by Lufthansa and the W. K. Kellogg Foundation, major sponsors, and Hudson's and the Dayton-Hudson Foundation.

In addition, we are grateful to the Ford Motor Company for making possible this performance which is a part of the Ford Family Series.

Ute Lemper, vocalist
Friday, November 11, 8PM

Frederica von Stade, mezzo-soprano*
Martin Katz, piano
Sunday, November 13, 4PM

**The 2nd Annual
UMS Theatre Residency:
The Shaw Festival**

The Front Page
Wed., November 16, 8PM
Friday, November 18, 8PM*
Saturday, November 19, 2PM

Arms and the Man
Tuesday, November 15, 8PM
Thursday, November 17, 8PM*
Saturday, November 19, 8PM
Sunday, November 20, 2PM

Made possible by gifts from TriMas and the Detroit & Canada Tunnel Corporation.

**Oslo Philharmonic
Mariss Jansons, conductor
Yefim Bronfman, piano**
Tuesday, November 29, 8PM

Roberto Aussel, guitar
Friday, December 2, 8PM

Handel's Messiah
UMS Choral Union
Ann Arbor Symphony Orchestra
Thomas Sheets, music director
and conductor
Saturday, December 3, 8PM
Sunday, December 4, 2PM
*Made possible by a gift from Wolverine
Temporaries Inc*

Sweet Honey in the Rock*
Friday, January 6, 8PM
*Made possible by a gift from Great Lakes
Bancorp*

**The Complete Piano Music of
Frederic Chopin, Part I**
(1st of 3 installments)
Garrick Ohlsson, piano
Friday, January 13, 8PM*

Ruth Brown* +
Saturday, January 14, 8PM
*Part of the University of Michigan's 1995 Rev.
Dr. Martin Luther King, Jr. Day Symposium.*

Spiritual Ensemble of Harlem
Sunday, January 15, 7PM
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*Co-presented with the University of Michigan
Office of the Vice Provost for Academic and
Multicultural Affairs as part of the University's
1995 Rev. Dr. Martin Luther King, Jr. Day
Symposium.*

**Academy of St. Martin-in-the-Fields
Iona Brown, conductor/violinist**
featuring Vivaldi's The Four Seasons
Sunday, January 22, 7PM
*Made possible by a gift from British Airways/Conlin-
Faber Travel*

Jean-Pierre Rampal, flute*
John Steele Ritter, piano
Wednesday, January 25, 8 PM

The Romeros, guitar family*
Friday, January 27, 8PM

Noa, vocalist, and Gil Dor, guitar*
Thursday, February 9, 8PM
*This program is part of the Mid East/West Fest
International Community Exchange sponsored
by Lufthansa and the W. K. Kellogg Foundation,
major sponsors, and Hudson's and the Dayton-
Hudson Foundation.*

**The Society Bank Cleveland
Orchestra Weekend**
The Cleveland Orchestra
Christoph von Dohnányi, music director
Friday, February 3, 8PM*

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The Cleveland Orchestra
Christoph von Dohnányi, music director
Emanuel Ax, piano
Saturday, February 4, 8PM

**Chamber Music with Members
of the Cleveland Orchestra**
Sunday, February 5, 4PM
*Made possible by a gift from Society Bank,
Michigan. This project is also supported by Arts
Midwest members and friends in partnership
with the National Endowment for the Arts.*

Anne-Sophie Mutter, violin
Lambert Orkis, piano
Saturday, February 11, 8PM
*Made possible by a gift from Parke-Davis
Pharmaceutical Research.*

**Freiburg Baroque Orchestra
Drew Minter, countertenor**
Sunday, February 12, 7PM

Kodo Drummers*
Monday, February 13, 8PM
Tuesday, February 14, 8PM

Hagen String Quartet*
Thursday, March 2, 8PM
*Made possible by a gift from Curtin & Alf
Violinmakers.*

**New York City Opera National
Company**
Rossini's *Il Barbiere di Siviglia*
(The Barber of Seville)
Tuesday, February 28, 7PM
(Family Show)
Wednesday, March 1, 8PM
Friday, March 3, 8PM*
Saturday, March 4, 8PM
Sunday, March 5, 2PM
*Made possible by a gift from JPEinc. We are
grateful to the Ford Motor Company for making
possible the Tuesday, February 28, family show
which is a part of the Ford Family Series.*

Warsaw Sinfonia*
Krzysztof Penderecki, conductor
Allison Eldredge, cello
Saturday, March 11, 8PM

**The Complete Piano Music
of Frederic Chopin, Part I**
(2nd of 3 installments)
Garrick Ohlsson, piano
Sunday, March 12, 4PM*

Lincoln Center Jazz Orchestra+
Wednesday, March 15, 8PM
*Presented in conjunction with U-M Office of
Major Events (MEO).*

**Berlin Philharmonic Woodwind
Quintet**
Friday, March 17, 8PM

Maurizio Pollini, piano
Monday, March 20, 8PM

**Bill T. Jones/Arnie Zane Dance
Co. — Still/Here***
Friday, March 24, 8PM
Saturday, March 25, 8PM

Cleveland String Quartet*
Giora Feidman, clarinet
Sunday, March 26, 4PM
*Made possible by a gift from Edward Surovell
Company/Realtors*

**Michigan Chamber Players
Faculty Artists Concert**
Tuesday, March 28, 8PM

**The Complete Piano Music
of Frederic Chopin, Part I**
(3rd of 3 installments)
Garrick Ohlsson, piano
Friday, March 31, 8PM

Anonymous 4, vocal quartet*
Saturday, April 1, 8PM

**Royal Concertgebouw Orchestra
of Amsterdam***
Riccardo Chailly, conductor
Thursday, April 6, 8PM

Julian Bream, guitar
Tuesday, April 25, 8PM

Detroit Symphony Orchestra*
Jerzy Semkov, conductor
Edith Wiens, soprano
Florence Quivar, mezzo-soprano
UMS Choral Union
Sunday, May 14, 4PM

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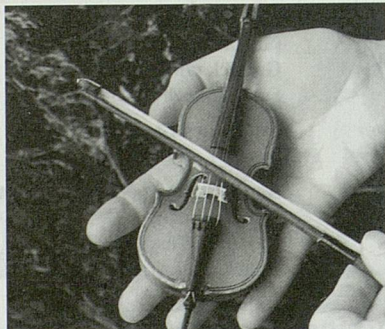
Four years ago, UMS began publishing expanded program books that included advertising and detailed information about UMS programs and service. As a result, advertising revenue now pays for all printing and design costs.

UMS advertisers have written to tell us how much they appreciate advertising in the UMS program books to reach you, our world-class audience. We hope that you will patronize the businesses who advertise with UMS and tell them that you saw their ad in the UMS program book so that we can continue to bring you the program notes, artists' biographies, and general information that illuminate each UMS presentation. For information about how your business can become a UMS advertiser, call (313) 764-6199.

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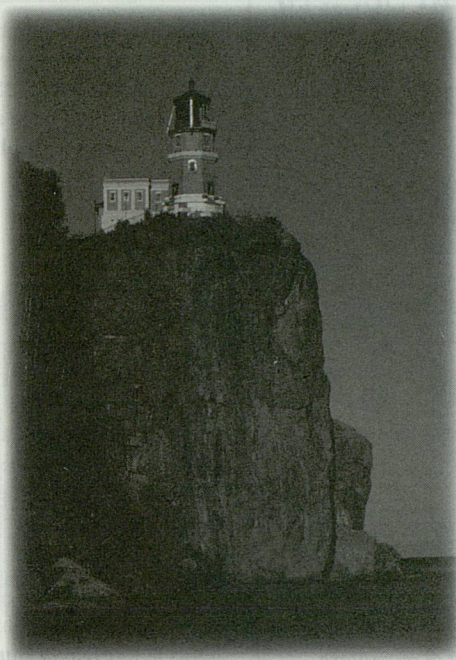
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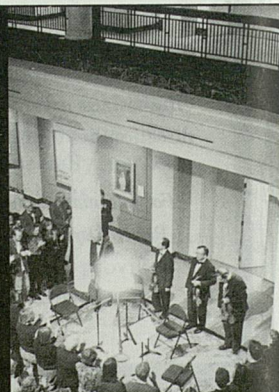
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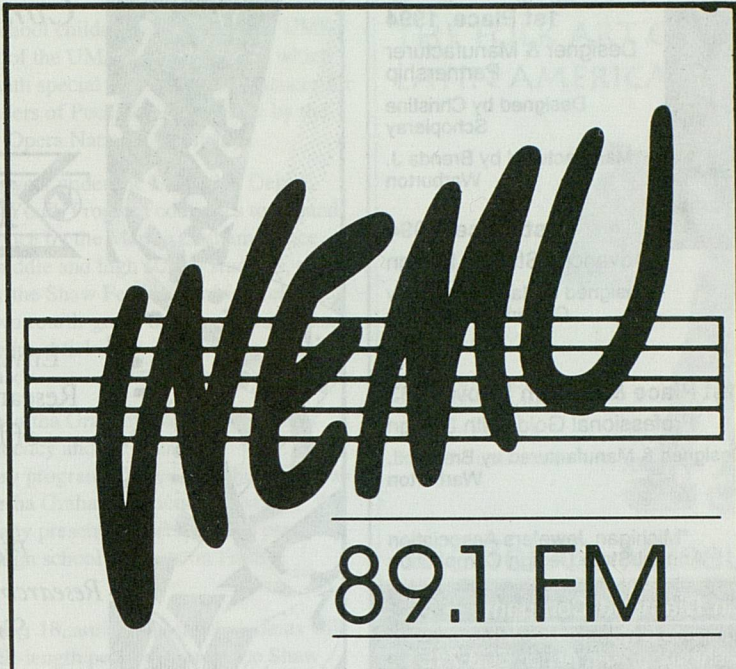
October 7, 8pm
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March 18, 8pm
March 19, 4:30pm
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Youth Program

Thousands of school children annually attend UMS concerts as part of the UMS Youth Program, which began in 1990 with special one-hour performances for local fourth graders of Puccini's *La Boheme* by the New York City Opera National Company.

Now in its sixth year under the Education Department, the UMS Youth Program continues to expand, with a performance by the Martha Graham Dance Company for middle and high school students, a performance by the Shaw Festival for high school students, and two fourth-grade opera performances, as well as discounted tickets to nearly every concert in the UMS season.

As part of the Martha Graham Dance Company's Ann Arbor residency and the four-day multidisciplinary program entitled "In The American Grain: The Martha Graham Centenary Festival," the Graham Company presents a special youth program to middle and high school students on Friday, October 28.

Friday, November 18, area high school students will experience a full-length performance of the Shaw Festival's production of Shaw's *Arms and the Man*.

On Friday, March 3, 1995 2700 fourth-graders will visit the Power Center for abbreviated one-hour performances of Rossini's *Barber of Seville*. These performances allow children to experience opera that is fully-staged and fully-costumed with the same orchestra and singers that appear in the full-length performances.

Discounted tickets are also available for UMS concerts as part of the Youth Program to encourage students to attend concerts with their teachers as a part of the regular curriculum. Parents and teachers are encouraged to organize student groups to attend any UMS events, and the UMS Youth Program Coordinator will work with you to personalize the students' concert experience, which often includes meeting the artists after the performance. Many teachers have used UMS performances to enhance their classroom curriculums.

The UMS Youth Program has been widely praised for its innovative programs and continued success in bringing students to the performing arts at affordable prices. To learn more about how you can take advantage of the various programs offered, call Education Coordinator Helen Siedel at 313.936.0430.

The 1994/1995 UMS Education Program is underwritten in part by the McKinley Foundation, ERIM, the Bernard L. Maas Foundation, the Anderson Associates, Ford Motor Company, David and Tina Loesel, Thomas H. and Mary Steffek Blaske, and the Michigan Council for the Arts and Cultural Affairs.

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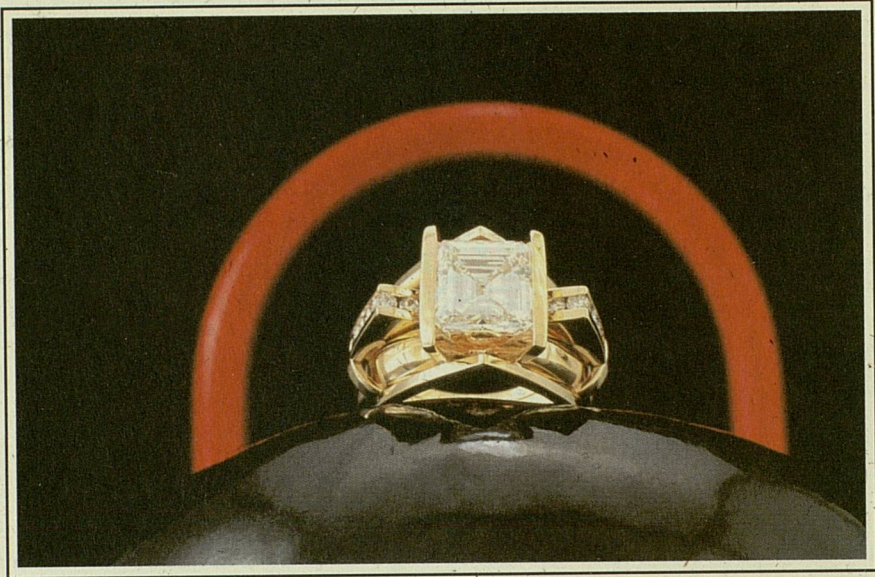


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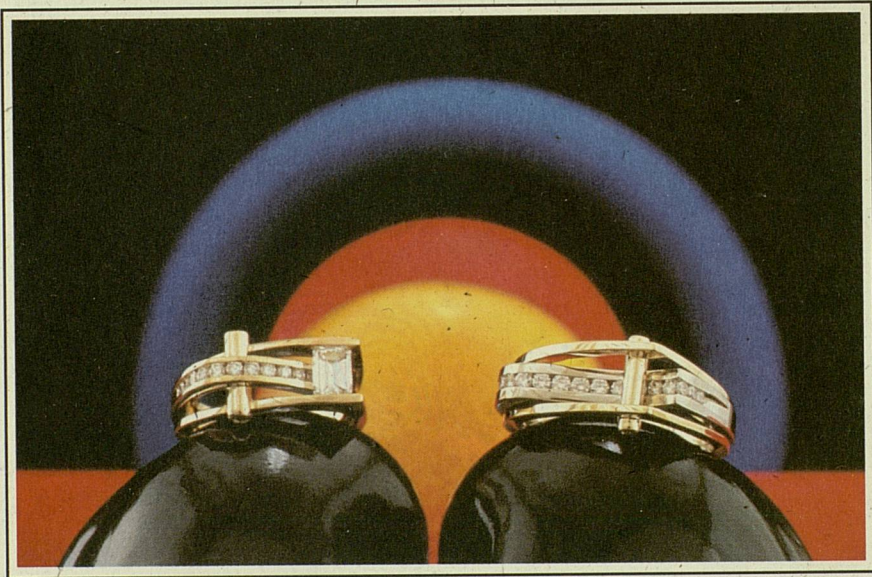
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