

London
Coliseum

1-12 July
1986



DANCE THEATRE OF HARLEM

Pariminder Vir OBE BLACK & ETHNIC ARTS ARCHIVE
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Patricia Ruanne · Antony Tudor

CENTRAL SCHOOL OF BALLET

Directors: Christopher Gable · Simon Mottram · Ann Stannard



We are delighted to announce that, as from July 25th 1986, CSB will be in its own, newly converted home at Herbal Hill, Clerkenwell Road.

We shall expand into four large, airy studios and practice rooms. Lecture room and library allow 'A' level work to be included in the curriculum.

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Music & Drama: George Hall *Art:* Neil Paterson
Dance History & Critical Studies: Sandra Hockey
Consultant Physician: Dr. Richard Pearson MRCP

Course accredited by the Council for Dance Education and Training.
Auditions for entry in September 1987 begin in the Autumn.

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An opportunity for young dancers to attend the Central School of Ballet.
Boys and girls age 11-15 are invited to audition for a place in these classes.

All enquiries:

Until July 25th: 17 Duke's Road, London WC1H 9AB
Tel: 01-387 0161 Ext 61

After July 25th: 1 Herbal Hill, Clerkenwell Road, London EC1R 5EJ
Tel: 01-837 6332



THE INTERMISSION QUIZ

[Or how many can you answer before the lights go down?]

WHO?

1. WHO IS THE ROYAL BALLET BALLERINA SHARING A FOREIGN POSTAGE STAMP WITH A RACEHORSE AND JOCKEY?
2. WHO WERE THE DANCERS FOR WHOM PARLIAMENT SUSPENDED ITS SITTINGS IN ORDER TO ATTEND IN 1781?
3. WHO IS AMADEO AMODIO?
4. WHO WERE THE FIRST AND SECOND CHOREOGRAPHERS OF THE RITE OF SPRING?

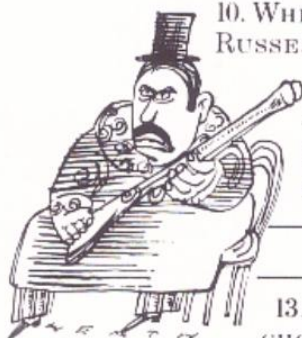
WHAT?

5. WHAT DID THE FIRST SYLPHIDE, PRINCESS AURORA, SUGAR-PLUM FAIRY HAVE IN COMMON?
6. WHAT CLASSIC EUROPEAN BALLET WAS RECENTLY RELOCATED IN A LOUISIANA SETTING?
7. WHAT BRITISH COMPANIES HAVE AS ARTISTIC DIRECTORS PETER DARRELL; PETER SCHAUFUSS; PETER WRIGHT?
8. WHAT BALLETS IN THE BRITISH REPERTORY HAVE MUSIC BY DUKE ELLINGTON; SCOTT JOPLIN?



WHERE?

9. WHERE DID THE ROYAL BALLET FROM COVENT GARDEN TOUR ABROAD IN 1985?
10. WHERE DID DIAGHILEV ONCE SIT WITH THE BALLETS RUSSES ORCHESTRA NURSING A GUN?
11. WHERE WAS ISADORA DUNCAN KILLED WHEN HER SCARF ACCIDENTALLY THROTTLED HER?
12. WHERE SINCE 1980 HAS BACH'S ST MATTHEW PASSION BEEN STAGED AS (A) A BALLET; (B) AN OPERA?



WHEN?

13. WHEN WAS THE FIRST THREE-ACT BALLET BY A BRITISH CHOREOGRAPHER?
14. WHEN WAS ANNA PAVLOVA FIRST SEEN IN LONDON?
15. WHEN DID MARIE SALLÉ REVOLUTIONISE A BALLERINA'S DRESS AND HAIR STYLE IN LONDON?
16. WHEN WAS THE FILM "THE RED SHOES" FIRST SCREENED?

Theatre of Harlem, 1984. 7. Scottish Ballet; London Festival Ballet; Sadler's Wells Royal Ballet. 8. Night Creature, London Festival Ballet; Elite Synchronisations, Royal Ballet. 9. Hungary; East Germany; Spain; Portugal. 10. Prince's Theatre, London, 1927; he anticipated a riot which never occurred. 11. Nice, 1927; in a motor-car, the scarf catching in the spokes of its wheel. 12. (a) Hamburg, 1981; (b) Milan, 1985. 13. 1948. Sir Frederick Ashton's "Cinderella" at Covent Garden. 14. In 1910. 15. In 1734, in the ballet "Pygmalion". 16. In 1948.

Antonicetta dell'Era. 6. Giselle, by Dance were Italian; Marie Taghioni; Carlotta Brianza; Nijinsky. 1913; Leonid Massine, 1920. 5. All ballet company Aterballetto. 4. Vaelav son Auguste. 3. Artistic Director of the Italian 2. The Italian-born Gaetano Vestris and his who sponsored her studies in London. issue for the Hong Kong Jockey Club. 1. Ravenna Tucker, on a \$1.30 centenary

ANSWERS:

NORTH THAMES GAS
IN TUNE WITH OUR CUSTOMERS

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PARMINDER VIRROBE BLACK & ETHNIC ARTS ARCHIVE

DANCE THEATRE OF HARLEM

Founders

Arthur Mitchell Karel Shook

Artistic Director

Arthur Mitchell

Music Director

Milton Rosenstock

DANCE ARTISTS

Karen Brown
Joseph Cipolla
Stephanie Dabney
Julie Felix
Lorraine Graves
Yvonne Hall

Dean Anderson
Joselli Audain
Anjali Austin
Tyrone Brooks

Lisa Attles
Sharon Bogan
Carol Crawford
Marcia de Castro
Robert Garland
Nena Gilreath
Kellye Gordon
James Goree
Karen Henry

Charmaine Hunter
Virginia Johnson
Carld Jonassaint
Melanie Person
Cassandra Phifer
Eddie J Shellman

Cubie Burke
Darrell Davis
Elena Dominguez

Gregory Jackson
Adam James
Christina Johnson
Erika Lambe
Hugues Magen
Adelaide Mallette
Nicolette Marshall
Mitchell McCarthy

Lowell Smith
Linda Swayze
Judy Tyrus
Augustus Van Heerden
Derek Williams
Donald Williams

Pierre Lockett
Judith Rotardier
Theara Ward

Bernard McClain
Allen Sampson
Willow Sanchez
Endalyn Taylor
Keith Thomas
Marck Waymmann
Laurie Woodard
Leslie Woodard

Dance Theatre of Harlem gratefully acknowledges the assistance of New York State Council on the Arts, the National Endowment for the Arts and the New York City Department of Cultural Affairs.

Dance Theatre of Harlem is a non-profit tax-exempt organisation. All contributions are tax-deductible.

Guest Conductor **Michael Lloyd**

London Gala Orchestra

Leader Christopher Hirons/Irvine Arditti July 11, 12
Manager Wilfred Goddard 01-556 8294

THE DANCE THEATRE OF HARLEM

Just over a three decades ago, a young man presented himself at Balanchine's School of American Ballet and was accepted. The only unusual thing about this was that the young man, Arthur Mitchell, happened to be black. In those days black dancers were considered to be supreme in jazz, tap and Afro-ethnic dance manifestations; somehow it was never thought that physically or temperamentally they were right for classical ballet companies. But Mitchell progressed rapidly through the school and, owing to the vision of George Balanchine and Lincoln Kirstein, he was accepted into the corps of New York City Ballet; later he rose to become one of the company's most popular male stars and so integrated that any question of skin colour was never to arise again.

It was in 1968, after the murder of Martin Luther King in Memphis, that Mitchell felt he had a personal commitment to Harlem's black community. Since dance was the thing he could do best, he felt that the greatest tribute to the memory of a great man would be to teach others to dance. He therefore opened his first studios in a garage and the basement of a church belonging to the Harlem School of Arts. Anyone who walked in from the street could join since, owing to the heat, the doors were always open. In the beginning there were about 30 students, but by the end of that first summer there were at least 400, of ages ranging from eight to fourteen-year-olds. At that time Mary Hinkson was teaching modern technique, Pearl Reynolds was teaching ethnic dance or Dunham technique; classical was taught by Mitchell himself and Karel Shook, then ballet master of the Dutch National Ballet in Holland, who was invited over from Europe for the summer but who remained with Harlem until he died in 1985.

After the classes had been going for a few weeks it became obvious that to hold the interest of the students it was necessary to involve them in some kind of performance situation. So two dancers – Walter Raines and Llanichie Stevenson – started giving lecture demonstrations and open classes which amounted to a form of performance. As these developed, the Ford Foundation gave a grant to the Harlem School of Arts specifically for dance programmes; in this way an embryonic company gradually started to form.

By the end of 1968, relations with the Harlem School of Arts became rather strained and greatly increased rent was demanded. Mitchell went to consult his mentor, Balanchine, who advised him to open a school of his own. In February 1969, Dance Theatre of Harlem became a corporate body with Balanchine and Kirstein amongst its first charter members. After working in various temporary studios, the DTH company and school was able to move into its own home in 1971. This was made possible owing to the generosity of Mrs Alva B Gimbel and the Rockefeller Foundation, also to the dedication of the dancers who raised 70,000 dollars by giving extra performances without accepting any fees. After that, and with much good-will and a great deal of practical help from many quarters, the school and company, with Mitchell and Shook as co-directors, grew rapidly.

The first official appearance of The Dance Theatre of Harlem was in a series of performances at the Guggenheim Museum in January 1971. In the beginning the repertory consisted of works – such as *Tones*, *Holberg Suite*, *Fête Noire* – which Mitchell himself choreographed over the previous years so as to give the developing dancers an idea of how the classic, neo-classic and ethnic

forms they were learning could work in the theatre. The greatest test though came later in that Balanchine gave the company some of his works which need, above all else, a discipline and technical perfection that in the past was considered rather alien to the black dancer who instinctively responds to music and rhythm in a totally individual way. Although there were undoubtedly some rough edges in the beginning with works such as *Concerto Barocco*, *Allegro Brillante*, *Four Temperaments* and so on, over the years any roughness was burnished away until the quality of performance, especially in works such as *Serenade*, compared very favourably with any classical company in the world including New York City Ballet. Of all Balanchine works it was Stravinsky's *Agon*, in which Mitchell himself had been remarkable in the original NYCB production, that seemed most ideally suited to the qualities of the Harlem company who graphically put over the 'contest' theme and the humour with tremendous style.

It was later in 1971 that, owing to the enterprise of Gian Carlo Menotti, DTH was invited to the Spoleto Festival in Italy. The success of this first European appearance led to further European and world tours that were to become an integral part of the company's working year. 1974 saw DTH giving its first extended Broadway season at the Uris Theatre; in the same year the first London season at Sadler's Wells was so triumphant that three record-breaking seasons in the same theatre followed in subsequent years; in 1981, DTH made history with its first season at the Royal Opera House, Covent Garden. The London successes have been repeated in further tours throughout Europe, the West Indies, Australia, Japan and the American continent.

From dancers who originally were very raw material, Mitchell and Shook gradually built up a company able to encompass all forms of dance and to which it brought its own unique quality. Over 15 years, a large and very varied repertory has been developed, according to how Mitchell felt the dancers had reached a stage when they could give works with the style and quality that was needed. In addition to the basic repertory of neo-classic Balanchine ballets, through which the company found its classicism in the first place, the company has proved itself in single acts from various Russian classics but most triumphantly in Frederic Franklin's version of the full-length *Giselle*, premièred at the Coliseum in 1984 and which won the Society of West End Theatre's Laurence Olivier Award for being the Outstanding New Dance Production of the Year in London. The breadth and variety of the company's range is apparent in the way that it brings distinction to all forms of dance theatre, whether it be in works by Glen Tetley, John Butler, Agnes de Mille, Valerie Bettis, Michael Smuin, John Taras, Jerome Robbins, Domy Reiter-Soffer, Billy Wilson, or in the more ethnic or jazz-orientated works by Geoffrey Holder, Louis Johnson, Talley Beatty and others.

Although DTH is now universally acclaimed possibly the greatest reward was the triumph of its homecoming season, in March '86, in its birthplace – Harlem. None of this would have happened without the drive and personality of Arthur Mitchell who, owing to the guidance and inspiration from the late George Balanchine, created a school and company that has given the Harlem community its self-respect. It has also made it possible for black dancers, many of whom were trained in the DTH school, to take their rightful place in many of the world's major classical companies. It is one of the great achievements in the arts of this century.

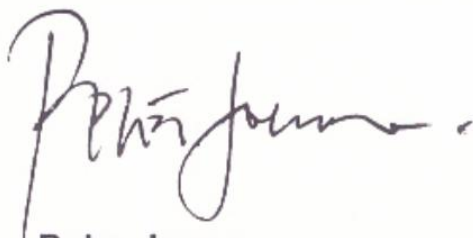
On behalf of the English National Opera it gives me great pleasure to welcome two distinguished dance companies to the Coliseum while ENO is on holiday.

Dance Theatre of Harlem is no stranger to London, indeed they consider it their second home. Although this is only the company's second visit to our theatre we already consider Arthur Mitchell and his distinguished company as long established friends.

London Festival Ballet are regular visitors of long standing and we are very pleased to welcome them at the start of their summer season which continues, after the Coliseum, at the Royal Festival Hall.

I am delighted that the City of Westminster has taken the initiative by co-ordinating the variety of dance companies in London this summer into a Dance Festival.

I sincerely hope that all our visitors, performers and audiences alike have an enjoyable dance season at the Coliseum.



Peter Jonas
Managing Director
English National Opera



For full details of the London Dance Festival see The London Standard's Entertainment Guide or telephone the City of Westminster's hotline: 01-798 2036

DIARY OF PERFORMANCES

Tue 1 July

Stars and Stripes *Interval Fancy Free Interval Concerto in F*

Wed 2 July

Stars and Stripes *Interval Fancy Free Interval Concerto in F*

Thu 3 July

Allegro brillante *Interval Giselle Interval between Acts I & II*

Fri 4 July

Concerto in F *Interval Fancy Free Interval Stars and Stripes*

Sat 5 July Mat & Eve

Allegro brillante *Interval Giselle Interval between Acts I & II*

Mon 7 July

Serenade *Interval Voluntaries Interval Firebird*

Tue 8 July

Serenade *Interval Voluntaries Interval Firebird*

Wed 9 July

Stars and Stripes *Interval Voluntaries Interval Banda*

Thu 10 July

Concerto in F *Interval Voluntaries Interval Banda*

Fri 11 July

Serenade *Interval Equus Interval Firebird*

Sat 12 July Mat & Eve

Serenade *Interval Equus Interval Firebird*

STARS AND STRIPES July 1, 2, 4, 9

Choreography: George Balanchine

Music: Adapted and Arranged by
Hershey Kay

After Music by John Philip Sousa

By arrangement with Boosey and Hawkes, Inc.,
publisher and copyright owner.

Staging for DTH: Victoria Simon

Original Scenery: David Hays

Original Costumes: Karinska

Costume Execution: Carl Michel

Conductor: Michael Lloyd

First Campaign

1st Regiment: Corcoran Cadets

Charmaine Hunter

Joselli Audain Nena Gilreath Yvonne Hall/Elena Dominguez 4, 9

Melanie Person Kellye Gordon Elena Dominguez Anjali Austin

Lisa Attles Erika Lambe Willow Sanchez

Carol Crawford Endalyn Taylor

Second Campaign

2nd Regiment: Rifle Regiment

Lorraine Graves

Linda Swayze Karen Brown Cassandra Phifer

Sharon Bogan Nicolette Marshall Adelaide Mallette Judith Rotardier

Christina Johnson Leslie Woodard Theara Ward

Marcia de Castro Laurie Woodard

Third Campaign

3rd Regiment: Thunder and Gladiator

Joseph Cipolla

Gregory Jackson Augustus Van Heerden/Darrell Davis 4, 9 Tyrone Brooks

Allen Sampson Mitchell McCarthy Darrell Davis/Robert Garland 4, 9

James Goree Cubie Burke Hugues Magen

Pierre Lockett Keith Thomas

Fourth Campaign

Liberty Bell and El Capitan

Virginia Johnson Eddie J Shellman

Fifth Campaign

All Regiments



Parminder Vir OBE BLA
Stars and Stripes
Stephanie Dabney
Photo: Johan Elbers
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FANCY FREE July 1, 2, 4

Choreographer: Jerome Robbins

Composer: Leonard Bernstein

By arrangement with Boosey & Hawkes, Inc.,
agent for Jalni Publications, Inc..

Set Design: Oliver Smith

Staging for DTH: Sara Leland

Costume Design: Kermit Love

Costume Execution: Zelda Wynn

Lighting Design: Ronald Bates

Conductor: Milton Rosenstock

The ballet concerns three sailors
on shore leave.

Time: 1944, a hot summer night

Place: New York City, a side street

Bartender

Bernard McClain

Sailors

Donald Williams Cubie Burke Tyrone Brooks

Passers-by

Charmaine Hunter Christina Johnson Theara Ward

Fancy Free Cubie Burke Photo: Martha Swope



CONCERTO IN F July 1, 2, 4, 10

Choreography: Billy Wilson

Composer: George Gershwin

Concerto in F

Used by arrangement with G Schirmer Inc., US agent
for Warner Brothers, publisher and copyright owner.

Set design: Carl Michel

Costume design and execution:

Carl Michel

Lighting design: Chenault Spence

Conductor: Milton Rosenstock

Piano Soloist: David LaMarche

I Allegro

Stephanie Dabney/Virginia Johnson 2 Donald Williams/Eddie J Shellman 2

Joselli Audain Anjali Austin Carol Crawford Lorraine Graves/Adelaide Mallette 2

Charmaine Hunter Christina Johnson Cassandra Phifer

Endalyn Taylor Theara Ward

Carl Jonassaint James Goree Pierre Lockett Mitchell McCarthy

Bernard McClain Allen Sampson Keith Thomas

II Andante Con Moto

Charmaine Hunter/Christina Johnson 2, 10

Joseph Cipolla Hugues Magen

III Allegro Agitato

The Company

GISELLE July 3, 5 m&e

Original Choreography:

Jean Coralli and Jules Perrot

Restaged for DTH: Frederic Franklin

Composer: Adolphe Adam

Costume Design & Execution:

Carl Michel

Set Design: Carl Michel

Lighting Design: Shirley Prendergast

Scenario: Arthur Mitchell and
Carl Michel

Conductor: Milton Rosenstock/

Michael Lloyd 5m

Giselle was first performed at the Paris Opera on 28 June 1941. The ballet, conceived by poet-critic Theophile Gautier in collaboration with dramatist Saint-Georges, was inspired by the Germanic legend of the 'Wilis' described in the poetry of Heinrich Heine. The 'Wilis' are the ghosts of young girls who die before their wedding day. Unable to fulfil their unrequited love, their souls and spirits roam the earth from the hours of midnight to early dawn. They attempt to revenge their fate by luring any males they meet into a dance to their death.

The original choreography for *Giselle* was by Jean Coralli and Jules Perrot. The score was written by Adolphe Adam. The ballet was directed and staged for The Dance Theatre of Harlem by Frederic Franklin.

The ballet opens in a small country village with the townspeople busily carrying out their daily affairs or enjoying the warm sun. Giselle, happily in love with Count Albert whom she knows as the villager, Loys, invites the townspeople to join a dance in celebration of the sugar cane harvest. Hilarian, who loves Giselle, unmask the Count as an imposter betrothed to Bathilde. The shock is too much for Giselle who goes mad and dies of a broken heart.

Act II opens in a bayou in the forest near Giselle's grave. The Wilis gather with Queen Myrta to initiate Giselle into their ranks. Hilarian, in search of Giselle, meets his death at their hands. Albert arrives with flowers for Giselle's grave only to be trapped and commanded to dance to his death. Giselle, determined to save him, dances with him until dawn when the Wilis lose their power. Albert is rescued from death and Giselle's act of love and forgiveness releases her soul from its destiny of remaining a Wilis forever.

The Dance Theatre of Harlem has chosen ante-bellum Louisiana as the setting for its Creole *Giselle*. Arthur Mitchell, on a first visit to southern Louisiana many years ago, was struck by the mystery, mood and beauty of the area. Aware also of a local legend of young girls who had died of unrequited love, he resolved to produce his long-dreamed of *Giselle* in that setting.

Carl Michell, designer for the sets and costumes engaged in collaboration with Mr Mitchell in researching the history of Louisiana in the 1800s, uncovering in the process, a relatively unknown chapter in the history of the freed black people of Louisiana.

Much to the joy of the researchers, it was possible to fit in realistic ways all the characters of the ballet into the historical and social mores of the times and the place. Consequently, a full lineage based on historical information, was developed for *Giselle* as well as for all the principal characters in the ballet.

Social custom of the mid-19th century made impossible the marriage of the daughter of a recently freed slave to the son of a family which had been freed since the mid-18th century. Thus Giselle was unable to move into the social class which Albert's family had enjoyed for a century. Marriage, regardless of the depth of their love, was never a real possibility for Albert and Giselle. Therein lies the tragic love story of The Dance Theatre of Harlem's Creole *Giselle*.

Giselle Photo: Leslie E Spatt



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Act One: Madame Berthe's farm, Plaquemines Parish, Louisiana

Giselle Lanaux	Virginia Johnson/Stephanie Dabney 5m
Albert	Eddie J Shellman/Donald Williams 5m
Monet-Cloutier	
Hilarion Guidry	Lowell Smith/Hugues Magen 5m
Mme Berthe Lanaux	Cassandra Phifer
Bathilde de la Cour	Theara Ward
Bathilde's friends	Judith Rotardier, Laurie Woodard, Leslie Woodard
Grooms	
Ettienne de Villefort	Hugues Magen/James Goree 5m
Two Gentlemen	James Goree/Robert Garland 5m Keith Thomas/
	Marck Waymmann 5m/ Robert Garland 5e
Alexander de la Cour	Derek Williams
Grandmother	Valerie D Simmons
Pas de deux	Judy Tyrus/Yvonne Hall 5m Joseph Cipolla/
	Augustus Van Heerden 5m
Giselle's friends	Lisa Attles, Willow Sanchez, Joselli Audain, Elena Dominguez,
	Anjali Austin, Endalyn Taylor, Nena Gilreath, Kellye Gordon
Farmgirls	Christina Johnson, Melanie Person, Karen Henry,
	Charmaine Hunter, Linda Swayze, Adelaide Mallette,
	Carol Crawford, Nicolette Marshall
Farmboys	Carld Jonassaint/Keith Thomas 5m&e, Allen Sampson,
	Tyrone Brooks, Pierre Lockett, Dean Anderson,
	Darrell Davis, Mitchell McCarthy, Cubie Burke
Townspeople	Marcia de Castro, Bernard McClain, Vernon Ross,
	Marck Waymmann, Erika Lambe

Act Two A graveyard near a bayou not far from Madame Berthe's farm

Myrta	Lorraine Graves
Miseries	Karen Brown, Charmaine Hunter
Wilis	Melanie Person, Lisa Attles, Kellye Gordon, Nena Gilreath,
	Joselli Audain, Karen Henry, Linda Swayze, Erika Lambe,
	Nicolette Marshall, Adelaide Mallette, Endalyn Taylor,
	Christina Johnson, Sharon Bogan,
	Laurie Woodard, Elena Dominguez, Willow Sanchez,
	Cassandra Phifer, Marcia de Castro, Leslie Woodard,
	Anjali Austin, Theara Ward, Judith Rotardier, Carol Crawford,
	Tassia Hooks, Yvonne Hall



ALLEGRO BRILLANTE July 3, 5

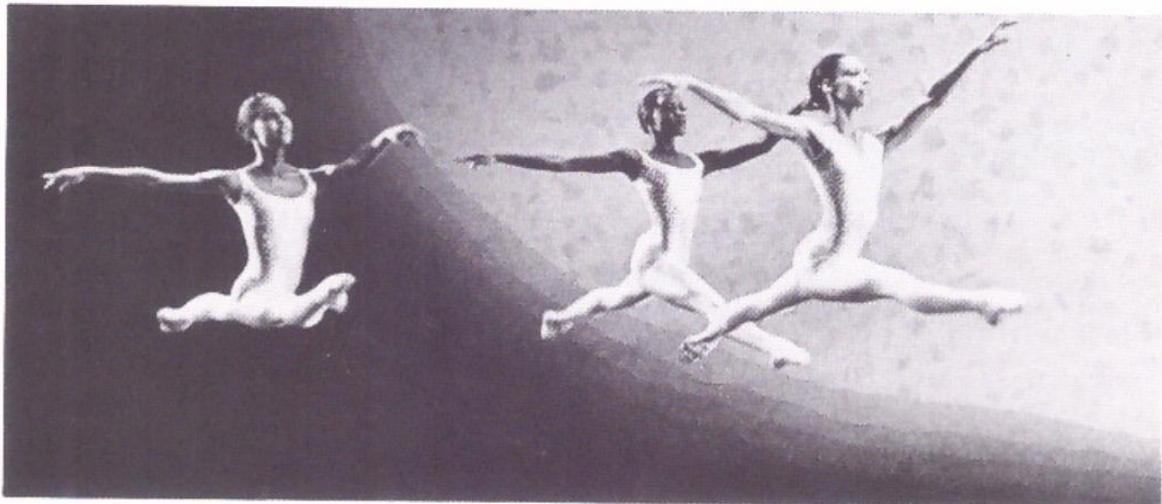
Choreography: George Balanchine
Composer: Peter Tchaikovsky
Original Costumes: Karinska
Costumes Execution: Zelda Wynn

Lighting: Clarke W Thornton
Conductor: Michael Lloyd/
 Milton Rosenstock 5m
Piano Soloist: David LaMarche

George Balanchine has composed a number of works to Tchaikovsky scores, notably *Serenade* (1934), *Ballet Imperial* (1941), *Theme and Variations* (1947), *The Nutcracker* (1954). In 1956 he invented *Allegro Brillante*. He describes this work as a concentrated essay in the

extended classic vocabulary in which a maximum amount of choreographic development, contained in a rather restricted area of time and space, accompanies the full resources of the orchestra and solo piano.

Stephanie Dabney/Lorraine Graves 5m **Donald Williams/Eddie J Shellman** 5m
Melanie Person/Christina Johnson 5m **Augustus Van Heerden**
Yvonne Hall/Endalyn Taylor 5m **Carli Jonassaint/Robert Garland** 5m
Karen Brown/Linda Swayze 5m **Pierre Lockett**
Charmaine Hunter/Adelaide Mallette 5m **Cubie Burke**



Voluntaries Photo: Martha Swape

SERENADE July 7, 8, 11, 12 m&e

Choreography: George Balanchine
Composer: Peter Tchaikovsky
Restaging for DTH: Rosemary Dunleavy

Costume Design: Karinska
Costume Execution: Zelda Wynn
Conductor: Michael Lloyd

Set to Tchaikovsky's *Serenade for Strings*, this was the first ballet created by Balanchine in America. It was originally presented on 9 June 1934 by the Students of the School of American Ballet at the estate of Felix M Warburg, White Plains, NY. Subsequently the work was

remounted for the American Ballet Caravan, 1941; the Ballet Russe de Monte Carlo, 1943; for the Grand Opera, Paris, 1947 and for the New York City Ballet, 1949. It has since gone into the repertoires of several companies in this country and Europe.

Virginia Johnson/
Karen Brown 11
Yvonne Hall 12m

Lorraine Graves/
Cassandra Phifer 11
Cassandra Phifer 12m

Theara Ward/
Stephanie Dabney 11
Stephanie Dabney 12m

Eddie J Shellman/
Augustus Van Heerden 11, 12m

Lowell Smith/
Eddie J Shellman 11, 12m

Kellye Gordon **Joselli Audain** **Anjali Austin** **Carol Crawford**
Elena Dominguez **Karen Henry** **Endalyn Taylor** **Melanie Person**
Linda Swayze **Adelaide Mallette** **Cassandra Phifer/** **Karen Brown** **Lisa Attles**
Willow Sanchez 11, 12m
Charmaine Hunter **Leslie Woodard** **Judith Rotardier** **Laurie Woodard**
Mitchell McCarthy **James Goree** **Bernard McClain** **Hugues Magen**

VOLUNTARIES July 7, 8, 9, 10

Choreography: Glen Tetley
Music: for Organ and Orchestra
by Francis Poulenc
Assistant to Mr Tetley: Scott Douglas
Costume & Set Design:
Rouben Ter-Arutunian
Costume Execution: Zelda Wynn
Costume Painted by:
Parmelee Welles Tolkan
Lighting Design: Jennifer Tipton
Conductor: David LaMarche/
Michael Lloyd 10
Organ Soloist: Michael Bassett

Voluntaries, by musical definition, are free-ranging organ or trumpet improvisations that are often played before, during, or after religious service. The Latin root of the word also connotes desire or flight and the ballet is conceived as a linked series of voluntaries.

Used by arrangement with G Schirmer, Inc.,
US agent for editions Salabert, Paris.

Principals:

Yvonne Hall/Virginia Johnson 10 **Augustus Van Heerden/Eddie J Shellman** 10

Pas de Trois:

Joseph Cipolla/ Stephanie Dabney/ Donald Williams/
Carld Jonassaint 10 **Karen Brown** 10 **Pierre Lockett** 10

Couples:

Ladies

Elena Dominguez
Endalyn Taylor
Charmaine Hunter/Anjali Austin 10
Christina Johnson
Adelaide Mallette
Linda Swayze

Men

Carld Jonassaint/Allen Sampson 10
Dean Anderson
Cubie Burke
Pierre Lockett/Darrell Davis 10
James Goree
Mitchell McCarthy



Serenade Photo: Leslie E Spatt

FIREBIRD July 7, 8, 11, 12 m&e

Choreography: John Taras

***Composer:** Igor Stravinsky

Firebird Suite, 1945 version

Costume & Set Design: Geoffrey Holder

Conductor: Milton Rosenstock/

Michael Lloyd 11, 12 m&e

Young Man

Donald Williams/Joseph Cipolla 11, 12m

Firebird

Stephanie Dabney/Judy Tyrus 11, 12m

Princess of Unreal Beauty

Lorraine Graves/Theara Ward 11, 12m

Beautiful Maidens

Theara Ward/Marcia DeCastro 11, 12m

**Laurie Woodard, Leslie Woodard,
Endalyn Taylor, Nicolette Marshall,
Sharon Bogan, Carol Crawford, Willow
Sanchez, Adelaide Mallette, Karen
Henry, Erika Lambe, Christina Johnson**

Prince of Evil

Derek Williams

Creatures of Evil

Tyrone Brooks, Darrell Davis

**Anjali Austin, Kellye Gordon, Lisa Attles,
Nena Gilreath, Joselli Audain, Elena
Dominguez, Gregory Jackson, James
Goree, Robert Garland, Dean Anderson,
Allen Sampson, Mitchell McCarthy, Keith
Thomas, Hugues Magen, Bernard
McClain, Marck Waymmann**

Apotheosis

Entire Ensemble

Born in New York, dancer, choreographer and ballet master John Taras has been associated with American Ballet Caravan (1940), Littlefield Ballet (1940-41), American Ballet (1941), (American) Ballet Theatre (1942-46), De Basil's Original Ballet Russes (1947), Grand Ballet du Marquis de Cuevas (1948-53 and 1955), New York City Ballet (1959-69 and since 1972), Paris Opéra Ballet (1969-70) and Deutsche Opera Ballet in West Berlin (1971-72). Among the ballets he has choreographed are *Graziana* (1945), *Camille* (1946), *The Minotaur* (1947), *Designs with Strings* (1948), *Tarasiana* (1951), *Piège de Lemiére* (1953), *La Guirlande de Campra* (1966), *Haydn Concerto* (1968), *Scènes de Ballet* (1972), *Daphnis and Chloë* (1975), *Souvenir de Florence* (1981) and many others. In addition to his own works, he has mounted ballets by George Balanchine for companies around the world.

Using Stravinsky's revised and shortened 1945 score, Mr Taras and Geoffrey Holder have moved the ballet out of the mythical forests of old Russia and rest it in an imaginary tropical jungle. The production was premiered by Dance Theatre of Harlem on 12 January 1982, at New York's City Center, featuring in the cast Stephanie Dabney in the title role, plus Donald Williams, Lorraine Graves and Sulpicio Mariano.

Firebird was first produced by Diaghilev's Ballet Russes at the Paris Opéra in June 1910, with choreography by Michel Fokine, the great early twentieth-century Russian choreographer. The cast was headed by Tamara Karsavina, the choreographer and his wife, Vera. Based on legends of oriental Russia, Fokine sought to create a ballet of national origin. Since a complete *Firebird* story suitable in its entirety for a ballet did not exist, he combined various folk tales for his scenario. Stravinsky, then young and relatively unknown, was chosen to compose the music. Other choreographers who have staged productions of *Firebird* include Adolph Bolm (Ballet Theatre, 1945), George Balanchine (NY City Ballet, 1949 and, in collaboration with Jerome Robbins, 1970), Serge Lifar (Paris Opéra Ballet, 1954), John Cranko (Stuttgart Ballet, 1964), George Skibine (Harkness Ballet, 1965), Brian MacDonald (Harkness Ballet, 1967), Maurice Béjart (Paris Opéra Ballet and Ballet of the 20th Century, 1970), and Eske Holm (Royal Danish Ballet, 1972), some set to a new scenario rather than the original.



Firebird Donald Williams, Stephanie Dabney Photo: Leslie E Spatt

This production was made possible by a generous gift from Judith Peabody and a grant from the Rockefeller Foundation.

*By arrangement with Belwin-Mills Publishing Corp., New York, as agent for MCA Music, a division of MCA Inc. 1-1986

Costume Execution: Grace Costumes, Inc. Working for London

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ROBE BLACK & ETHNIC ARTS ARCHIVE
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BANDA July 9, 10

(Company Premiere 19 January 1982)

Sets, Choreography, Costumes & Music:

Geoffrey Holder

Costume Execution: Zelda Wynn

Conductor:

Milton Rosenstock/David LaMarche 10

This ballet is dedicated to the Voodoo priest and painter, André Pierre.

Voudoun is not only the respected religion of the vast majority of the inhabitants of the Republic of Haiti, but also of Brazil, Cuba and Trinidad, to name a few of the Caribbean Islands and Latin American Countries. It is of African origin, and *Banda* is a dance of Baron Samedi, one of the most powerful of the Haitian Voudoun deities. He is the Sovereign of the Cemeteries, Lord of Eroticism; the Eternal Figure posted at the timeless crossroads at which all men – and

even the sun – one day arrive. He is the Guardian of the Past, of the history of the race; an aristocratic King of Clowns. His scarf and cane are the symbols of Life and Pleasure. And the cross on the tomb is his symbol.

'The living do not serve the dead; it is the dead who are made to serve the living.'

Maya Deren

Divine Horsemen: The Voodoo Gods of Haiti

Mother	Karen Brown/ Charmaine Hunter 10
Baron Samedi	Donald Williams/ Cubie Burke 10
Priests	Dean Anderson, Darrell Davis, Tyrone Brooks
Man With Coffin	Lowell Smith
Female Mourners	Joselli Audain, Elena Dominguez, Lisa Attles, Theara Ward, Leslie Woodard, Judith Rotardier, Anjali Austin, Endalyn Taylor
Male Mourners	Bernard McClain, Allen Sampson, Marck Waymmann, Hugues Magen, Mitchell McCarthy, Robert Garland



Banda Donald Williams Photo: Leslie E Spatt

EQUUS: THE BALLET July 11, 12 m&e

Based on the play by Peter Shaffer

Choreography: Domy Reiter-Soffer

Director: Domy Reiter-Soffer

***Composer: Wilfred Josephs**

Set and Costume design:

Domy Reiter-Soffer

Lighting recreated by: Paul G. Moore

Conductor: Milton Rosenstock

The main action of the ballet takes place in a psychiatric hospital, the Strang family home, a stable and a field at night. The ballet is divided into scenes, indicating a change of time, locale or mood.

Hesther Salomon, a magistrate

A Nurse

Martin Dysart, a psychiatrist

Alan Strang

Dora Strang, his mother

Frank Strang, his father

Jill Mason

Nugget, the horse

Horses

Cassandra Phifer

Theara Ward

Lowell Smith

Tyrone Brooks

Lorraine Graves

Derek Williams

Charmaine Hunter

Donald Williams/Joseph Cipolla 12m

Hugues Magen, Dean Anderson,

Carld Jonassaint, James Goree,

Pierre Lockett

At the heart of this drama is a crime: For no apparent reason, the 17-year-old Alan Strang has blinded six horses. Instead of sending the stable boy to jail, magistrate Hesther Salomon brings him to child psychiatrist Martin Dysart. Trying to learn Alan's motives, he discovers the conflict that consumes his uncooperative patient, who struggles against his teenage sexual longings, his mother's religious fanaticism, and his father's brusque atheism. Alan, who yearns for love and fulfilment, has invested horses with magical, god-like powers. His special favourite and object of both worship and

desire is Nugget.

It is Jill, the groom, who has introduced Alan to her world and she now wants him to make love to her in the stable. But Alan cannot respond; he cannot risk an act of love in the presence of the watching 'horse-gods', for fear of being severely punished.

After discharging Alan, Martin realizes that during the process of Alan's treatment he discovered his own normal life is barren, devoid of ecstasy, magic, religious fervour and love in comparison to his patient's rich and fanciful madness.

Equus, a ballet with music by Wilfred Josephs. Scenario by Domy Reiter-Soffer, based on the stage play by Peter Shaffer.

**Costumes Execution: Huntington Parker
Costume Shop.**

*By arrangement with Belwin-Mills Publishing Corp., New York, exclusive representative for Wilfred Josephs.

This production was partially funded by a grant from the National Endowment for the Arts.

Domy Reiter-Soffer is represented exclusively by Dube Zakin Management, Inc., 1841 Broadway, NYC.

Dr Wilfrid Josephs is represented by Belwin-Mills.

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The performances of 'Serenade', 'Allegro brillante', and 'Stars and Stripes', Balanchine Ballets, are presented by arrangement with the Estate of George Balanchine and have been produced in accordance with the Balanchine Style and Balanchine Technique Service standards established and provided by the Estate.

*Michael Lloyd appears by arrangement with English National Opera

THE LONDON COLISEUM

This season by The Dance Theatre of Harlem at the London Coliseum is by arrangement with English National Opera, which is responsible for administering the theatre

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English National Opera returns to the London Coliseum on August 27

English National Opera receives financial assistance from the Arts Council of Great Britain and is supported by Westminster City Council on behalf of London

FOR THE DANCE THEATRE OF HARLEM

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- 1 The public may leave at the end of the performance by all exit doors and such doors must at that time be open
- 2 All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction
- 3 Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted, in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions
- 4 The safety curtain must be lowered and raised in the presence of each audience
Smoking is not permitted in the auditorium
The use of cameras and tape recorders is not permitted



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