



The 1968 Bath Festival

Artistic Director: Yehudi Menuhin

presents

Batsheva Dance Company

Founder: Bethsabée de Rothschild
Artistic Adviser: Martha Graham
Artistic Director: Jane Dudley
Assistants: Linda Hodes, Rina Schenfeld
Music Adviser: Gary Bertini
Lighting Consultant: Haym Tehelet

Rhoda Antman
Rena Gluck
Dalya Levy
Gideon Abrahams
Anthony Binstead

Naomi Ben-David
Linda Hodes
Rina Schenfeld
Ehud Ben-David
Moshe Efrati
Yakov Sharir

Galya Gat
Yael Lavy
Nurit Stern
Igal Berdichevski
Moshe Romano

with the

Francis Chagrin Orchestra Leader: Homi Kanga Conducted by Francis Chagrin

The cost of this orchestra has been met by The Musicians' Union as a contribution to the Festival in order to make it possible for the programme to be presented with live music

Gala Performance at Theatre Royal, Bath

Managing Director: Frank Maddox

Monday, 24 June 1968 at 7.30 pm

This performance is sponsored by the Bath and Portland Group.

Staff for the Batsheva Dance Company

Manager: François Schapira

Chief Stage Manager: Joe Bastien

Stage Manager: Alexander Benraf

Chief Electrician: Dan Redler

Chief Carpenter: Zeev Halperin

Sound Technician: Akiba Melamed

Wardrobe Supervisor: Jehudith Levy

Production Secretary: Zafira Sheriff

Costumes executed by: Jehudith Levy

Sets built by: Zeev Halperin

Tights and Leotards: Heller (Israel)

The Batsheva Dance Company is sponsored by the
Batsheva Foundation for Art and Learning
9, Sd. Hahaskala—Tel Aviv (Israel)

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Shore Bourne

Choreography and Costumes . . . Pearl Lang
Music Antonio Vivaldi
Lighting Haim Tehelet

Allegro Rena Gluck, Yael Lavi, Rhoda Antman, Dalya Levy, Ehud Ben-David, Moshe Efrati, Yakov Sharir, Gideon Abrahami, Igal Berdichevski
Adagio Ehud Ben-David, Rena Gluck, Nurit Stern, Yael Lavi, Rhoda Antman, Moshe Efrati, Gideon Abrahami, Yakov Sharir
Vivace Rena Gluck, Moshe Efrati, Nurit Stern, Yael Lavi, Rhoda Antman, Dalya Levy, Ehud Ben-David, Gideon Abrahami, Yakov Sharir, Igal Berdichevski

Errand into the Maze

Choreography and Costumes . . . Martha Graham
Music Gian Carlo Menotti
Setting Isamu Noguchi
Lighting Jean Rosenthal

Rita Schenfeld Moshe Efrati

A Greek legend tells of a beast, half-bull, half-man, called the Minotaur, which was kept by the King of Crete in a labyrinth. Every nine years, as a penalty of war, the people of Corinth were doomed to send to Crete fourteen of the city's finest youth and maidens to be fed to the Minotaur.

The hero, Theseus, prince of Corinth, went himself to Crete and into the labyrinth, guided by a secret thread which had been given to him by the Princess Ariadne, and there fought and killed the Minotaur.

Martha Graham's ERRAND INTO THE MAZE derives from this legend. But here the story has been transformed into a drama about the conquest of fear itself. The heroine enters a landscape like the maze of her own heart, and goes along the frail thread of her courage to find the fear which lurks like a Monster, a Minotaur, within her. She encounters it, conquers it and emerges to freedom.

Embattled Garden

Choreography and Costumes . . . Martha Graham
recreated under the direction of Linda Hodes

Music Carlos Surinach
Setting Isamu Noguchi
Lighting Jean Rosenthal and Haim Tehelet

Eve Galya Gat
Adam Moshe Efrati
Lilith Rina Schenfeld
The Stranger Ehud Ben-David

Love, it has been said, does not obey the rules of love but yields to some more ancient and ruder law. The Garden of Love seems always to be threatened by the Stranger's knowledge of the world outside and by the old knowledge of those like Lilith (according to Legend, Adam's wife before Eve) who lived there first.

(Music published by Associated Music Publishers)

Rehearsal ! (?)

Choreography Norman Morrice
Music Moncayo-Revueltas
Costumes Galya Gat
Lighting Haym Tehelet

A Choreographer Rena Gluck
Dancers Moshe Efrati, Nurit Stern, Moshe Romano, Rhoda Antman, Yael Lavi, Dalia Levy, Yakov Sharir, Anthony Binstead, Igal Berdichevski

Towards the end of the creation of a new work there is a moment when the real and the unreal overlap, when rehearsal becomes performance and the line between what is true and what is simulate is impossible to define.

(Music published by Peer Musik Verlag)