

SOCIETY FOR
BATSHEVA DANCE COMPANY

האגודה למען
להקת מחול בת-שבע

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קרן בת-שבע
לאמנות והשכלה
BATSHEVA FOUNDATION
FOR ART AND LEARNING

December 4, 1970

E L M I R A

I. BAROQUE CONCERTO NO. 5

I n t e r m i s s i o n

II. ERRAND INTO THE MAZE

I n t e r m i s s i o n

III. SIN LIETH AT THE DOOR

I n t e r m i s s i o n

IV. THE MYTHICAL HUNTERS

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BAROQUE CONCERTO NO. 5

Choreography: Norman Walker
Music: Antonio Vivaldi
Lighting: Haim Tchelet

1. Allegro Rena Gluck, Nurit Stern, Dalya Levy, Bruce Becker
and
Tselila Goldstein, Laurie Freedman, Esther Nadler, Pamela Sharni
Yaakov Sharir, Yair Vardi, Avner Vered
2. Largo Rena Gluck and the Company
3. Allegro Yaakov Sharir and Esther Nadler, Laurie Freedman, Dalya Levy
Tselila Goldstein, Yair Vardi, Avner Vered
4. Adagio Nurit Stern and Bruce Becker
5. Allegro The Company



E R R A N D I N T O T H E M A Z E

Choreography and Costumes:	MARTHA GRAHAM
Music:	GIAN CARLO MENOTTI
Scenery:	ISAMU NOGUCHI
Lighting:	JEAN ROSENTHAL

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.



S I N L I E T H A T T H E D O O R

Choreography: Moshe Efrati
Music: Noam Sheriff
Scenery: Danny Karavan
Lighting: Haim Tchelet
Costumes: Linda Hodes

In the eyes of the choreographer, Cain is a creative individual, thoroughly critical of the world around him and unwilling to abide by the conventional. Against him stands his brother Abel, who is his enemy, satisfied in his servitude and so, Cain, the outcast, is induced by temptation. This very temptation is personified in the being of the Demon, who tries to simplify the entangled and perverted world of Cain.

The slaying of Abel seems to Cain to be the only solution towards freeing himself from the burden and pressures imposed upon him as a result of Abel's existence.



THE MYTHICAL HUNTERS

Choreography: Glen Tetley
Music: Odeon Partos (Imp)
Costumes: Anthony Binstead
Lighting: Haim Tchelet

In the totemic imagination there is no sharp division between man and nature, between the quick and the dead. Yesterday and tomorrow, in a manner inexplicable to us, merge into today. And the hunter, his prey, and the hunted itself are one and the same.

The Dream-Age Ancestors

The First Figures: Rena Gluck
The Second Figures: Rina Schenfeld
The Third Figures: Nurit Stern

Dalya Levy Laurie Freedman Esther Nadler

The Hunters:

Rahamim Ron Moshe Kfrati Yaskov Charir
Bruce Becker Yair Vardi Avner Vered