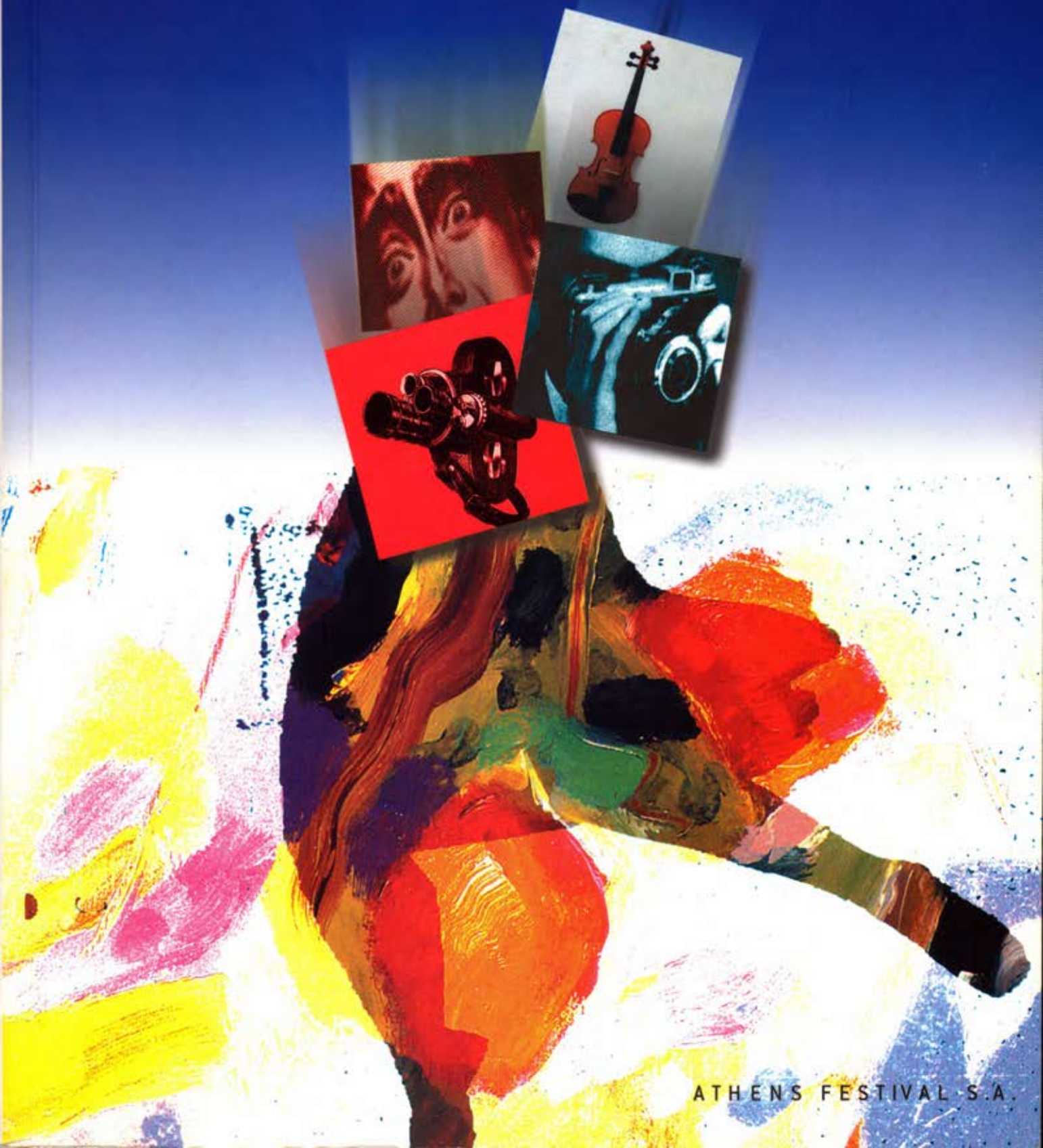


JUNE 25 - AUGUST 2 1999

ATHENS FESTIVAL



ATHENS FESTIVAL S.A.

Batsheva Dance Company & Batsheva Ensemble - The Junior Company

Extracts from
OHAD NAHARINS works

Passomezzo
(1989)

Queens of Golub
(1989)

Anaphase
(1993)

Sabotage Baby
(1997)

Zachacha
(1998)

MUSIC

**GUEM, DANI MAKOV, ARVO PÄRT,
ROLF WAIN AND UNKNOWN**

Transcription of a light song
by **DICK DALE**

Transcription and interpretation
of a traditional
song by **TRACTOR'S REVENGE**
and **OHAD NAHARIN**

A song by **ARLEN HAROLD**
adapted by **MARUSHA**

The Soundtrack
of *Cha-cha de Amor*
is interpreted by
DEAN MARTIN
YMA SUMAC
& **ROILEY POILEY**

COSTUMES
RAKEFET LEVY

LIGHTING
BAMBI

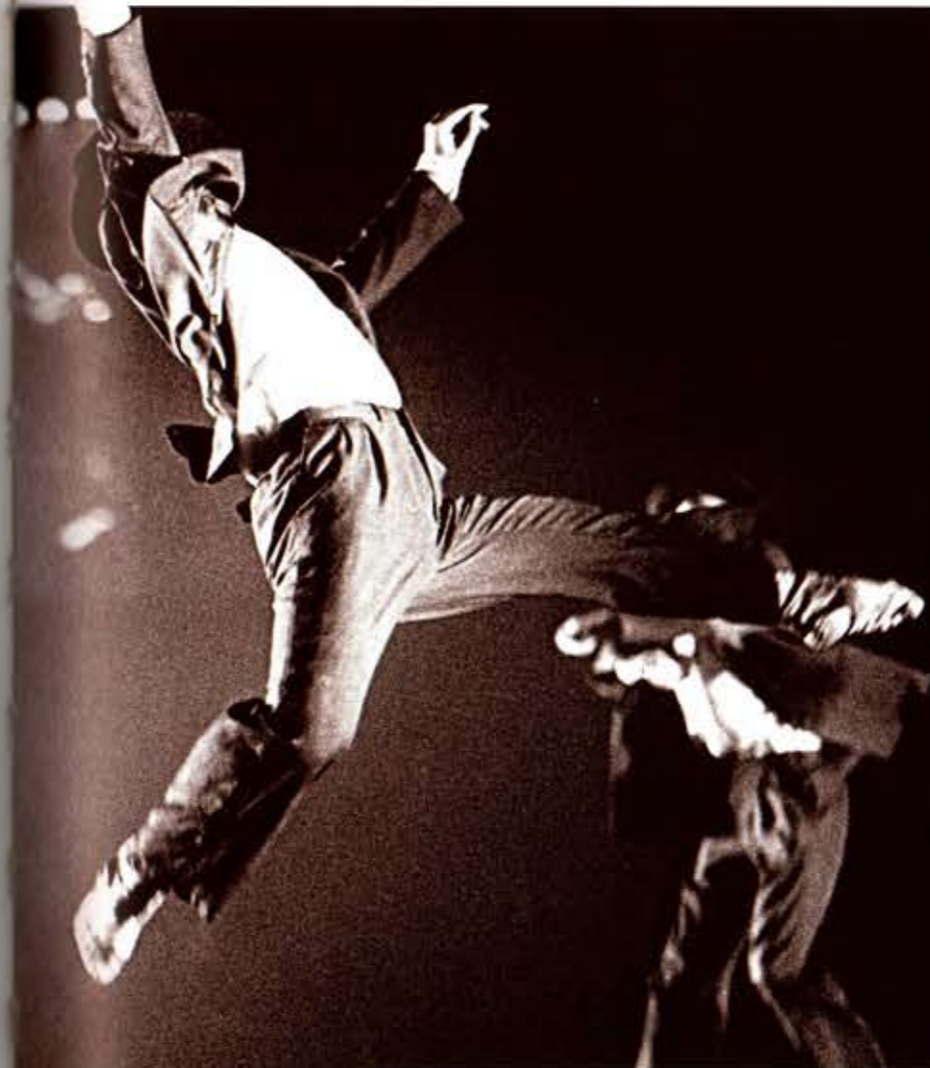
SOUND
FRANKIE LIEVAART

BALLET IN ISRAEL AND THE BATSHEVA DANCE COMPANY

*The process, the source of inspiration, the reasons
to create complicated things that are hard and maybe even
needless to write about.*
OHAD NAHARIN

The period that followed the independence of Israel in 1948 brought a number of changes to the dance life of the country, which until then limited itself to traditional dance. This was caused mainly by the end of central European expressionistic influence and the adoption of modern American dance practices. Many dancers born in the USA and influenced by Martha Graham moved to Israel where they began teaching and appearing in performances while others, born in Israel, went to New York to study at the Julliard School of Performing Arts and at Graham's Studio. An important factor in the development of dance in Israel was the immigration to Israel of many Yemenite Jews shortly after independence. Sate Levi-Tanai's name is connected to the birth and development of a style which combined tradition with modernity. With her students, singers and dancers, she founded the Yemenite Inbal Dance Company with the help of Jerome Robbins who sent over Anna Sokolow as a teacher and choreographer and introduced the group to impresario Sol Hurok, who organised many tours in Europe and America. Sokolow formed her own group too, the Lyrical Theatre (1962-64), members of which were among the founders of Batsheva Dance Company. This group was instrumental in the development of

modern dance in Israel. Baroness Batsheva de Rothschild, who had left the USA for Israel, decided there was a need for a professional "modern dance" group with proper sets and costumes and with the proper training in what was then called modern dance. She herself sent several young dancers to New York to study at Martha Graham's school, which she sponsored. Graham's agreed to assume the position of artistic director of the new group. It is from this group that the first accomplished Israeli dancers and choreographers sprang up. At that time,



BATSHEVA DANCERS
YOSI BERG, SHARON EYAL
KRISTIN FRANCKE
JESPER THIRUP HANSEN
YOSHIFUMI INAO, RAMI LEVI
KEREN MALKIT, EINAT NIV
CHISATO OHNO, ADI SALANT
Yael Schnell, Mami Shimazaki
KRZYSZTOF SOLEK, SHAI TAMIR
INBAL YAACOBI, YOSSI YUNGMAN

BATSHEVA ENSEMBLE
- THE JUNIOR COMPANY
DANCERS
MICHAL ALMOGI
ELDAD BEN-SASSON
JEREMY BERNHEIM
INBAR NEMIROVSKY
RONNY NENNER, ITAMAR SAHAR
ILAYAH SHALIT, HAGIT SIERACKI
BOAZ TRON, MAYA WEISER
NOA ZOUK, ARKADY ZAIDES

DRUMMER
DANI MAKOV

With the kind support of
NIKOTIAN - YOUNG CHANG PIANOS





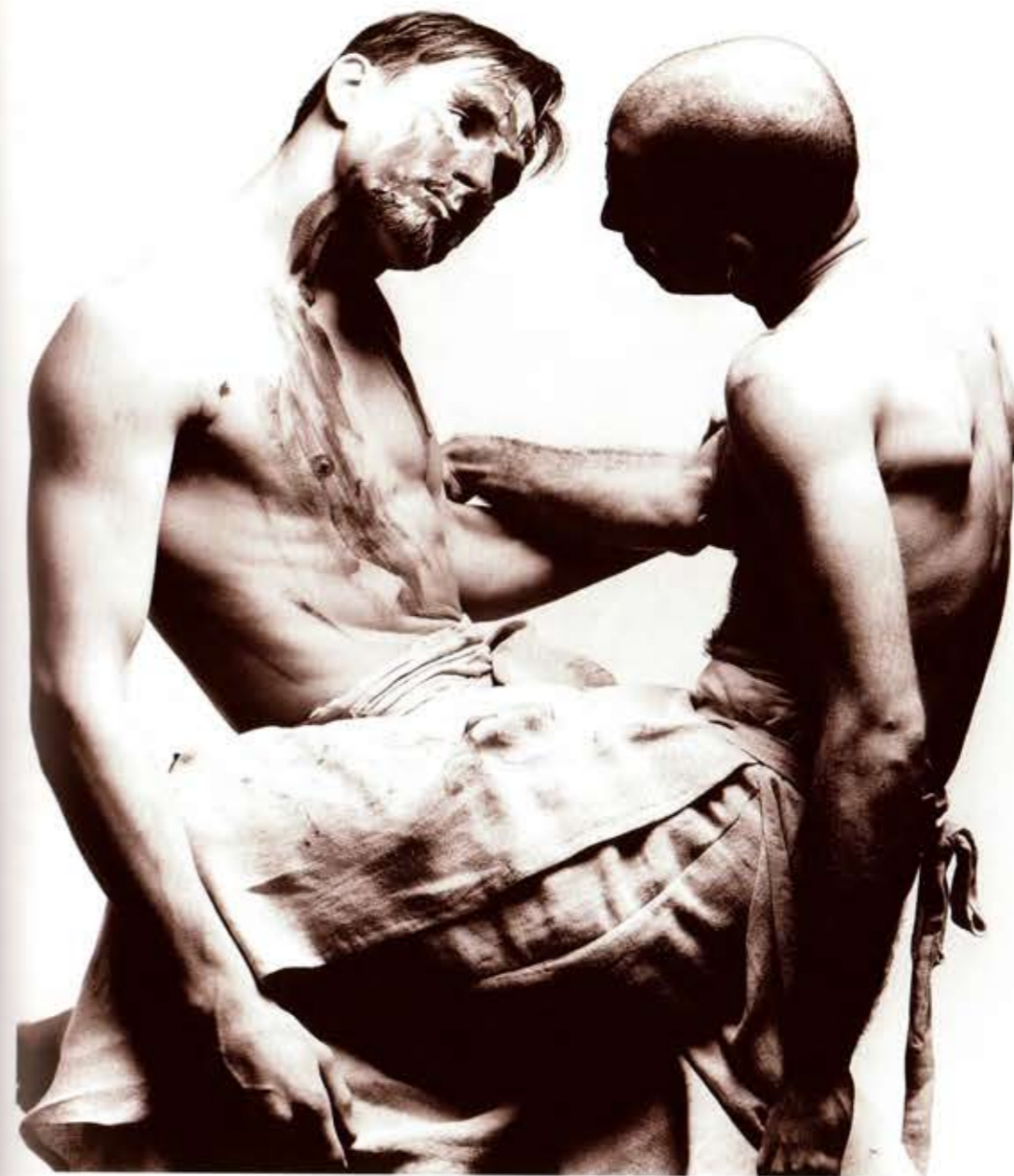
many famous choreographers came to Israel to teach their works. Robbins, José Limón, John Cranko and Kurt Jooss were among them. However, there seemed to be a problem with group directors in Israel. They were changed too often to the detriment of the overall artistic quality. One of the best Moshe Efrati, a co-founder of the group, dancer and choreographer, left the group in 1967 and, after some experimenting with dancers who had hearing problems, founded his own group, Kol Demama, in 1975.

However, although the group had become internationally known and had toured Europe, America and Asia, in 1974 the baroness withdrew her support and turned to another group she had founded in 1967 intending to promote a company of a more classical orientation. The group was Bat-Dor and its director was Jeannette Ordman. However, this group, too, had to shrink when the baroness withdrew her financial support in 1988.

In 1974, the Israeli Ministry of Education and Culture took the Batsheva company under its aegis. This public support, however, proved fruitless since all artistic directors invariably withdrew so that the group eventually lost both its identity and the Graham repertory. In the 80s there was one short period of apparent recovery brought about by the presence of a number of excellent new choreographers

like Mark Morris, Daniel Erzalow and the Israeli Ohad Nahrin. The crisis in the group ended when Naharin became artistic director of the company.

In 1970, another group attracted the attention of the Israeli public: the Kibbutz Contemporary Dance Company. Jiri Kylian and Mats Ek among others came to teach their choreographies here. In the 80s, when the established dance groups seemed to be floundering, several independent choreographers started organising their own dance theatres. One important event was the foundation of Susanne Dellal Centre in the old quarter of Tel Aviv, where Batsheva and Inbal Dance Theatre were housed. At the same



time, a number of small local festivals started to be organised, some of which developed into major international events. This is where Nir Ben-Gal and his wife Liat Dror made their debut before they embarked on their international career.

Jerusalem never played an important role in Israel's dance life. Both the Jerusalem Ensemble, which presented works by Sokolow, too, and other similar groups were dance theatres which existed for a very limited period in the 80s. As for ballet, the dancers who chose that means of expression could only find work in Europe.

In 1968, two Israelis who had followed this course returned home and organised a small ballet group of five dancers, the precursor of the Ballet of Israel, a company of neo-classical orientation –mainly Balanchine– yet comfortable within a classical repertory as well, as we had the chance to see for ourselves in the 1980 Athens Festival.

In 1976, the Batsheva Dance Company created Batsheva II, a group whose target was to train the next generation of dance performers. Upon Naharin's appointment as artistic director, the group was renamed "Batsheva Ensemble – The Junior Company" and has now developed into an independent entity consisting of fourteen dancers. The Naharin decade has brought the Batsheva Dance Company, which appeared in the Odeon of Herodes Atticus in 1979, international renown and glamour.

Tours, enthusiastic reviews, personal style, daring propositions and avant-garde experimentation characterise its programme, which includes, beyond Naharin's seventeen choreographies, those of both established creators of the second half of our century (Jiri Kylian, William Forsythe, Anjelin Preljokaj) and younger ones (W. Vandekey-bus, A. Miller, H. Robbe and others). With this exquisite artistic baggage, the group has been touring Europe, North and South America, Japan and Australia gaining the admiration of the public and the praise of the critics.

ANDREAS RIKAKIS

OHAD NAHARIN

*If you could hold one of Naharin's dances
in your hand, it would feel smooth.*

Think of a polished stone: it looks like a piece of secret sculpture.

Hurl it and it becomes a weapon.

DEBORAH JOWITT, *Village Voice*

Born in a kibbutz in 1952, Naharin was raised in an artistic environment –his mother teaches dance and composition and his father, Dr. of Psychology, was an actor and is now involved with psychodrama. Naharin began his training as a dancer with Batsheva and, after his military service, continued his studies at Julliard, New York. Then he danced for one season in the Martha Graham Company and with Maurice Béjart before he returned to Israel to dance with the Bat-Dor Company. Between 1980 and 1990, he was active in the dance scene of New York and worked with various companies including his own, promoting his choreographic views. As early as 1980 his work *Meantime* became part of the Batsheva repertory while *Innostress* (1983), to Brian Enos music, was his comment on the war in Lebanon and its consequences. In the meantime, his encounter with Jiri Kylian of the of the famous Netherlands Dance Theatre was the basis of a long comradeship and the

beginning of a series of commissions from the leading dance companies in the world. Since the late eighties Naharin had started working with Batsheva until he was appointed artistic director in 1990. This launched the company into a new era making it internationally known as a major dance theatre of modern outlook. In the same year he created *Kyr*, a night-long work commissioned by the Israel Festival, Jerusalem, for which he composed the music with Israeli rock group The Tractor's Revenge. Parts of *Kyr* are included in the repertory of many dance companies. Naharin has repeatedly collaborated with individual musicians and rock groups in the musical composition for his works, which are often integrated pieces which include acting, singing, video and movement. Naharin also appears on stage as a performer and is involved in the total act of creating, from words to costumes, lighting and stage design. His works are performed by great dance companies like the Lyon Opera Ballet, the Great Theatre of Geneva Ballet, the Ballets of Helsinki, Kuhlberg, Frankfurt, Pittsburg, Montreal and Munich, not to mention companies like the Netherlands Dance Theatre and the National Spanish Dance Company. ❁





Epidaurus
festival

J U L Y A U G U S T 1 9 9 9

Epidaurus
FESTIVAL

HELLENIC FESTIVAL S.A.