

STAFF for the Batsheva Dance Company

Manager: Pinhas Postel

Stage Supervisor	Joseph Bastien
Stage Manager	Moshe Romano
Chief Electrician	Dan Redler
Electrician	Alexander Benraf
Sound Technician	Akiba Melamed
Chief Carpenter	Yaacov Erlich
Wardrobe Supervisor	Jehudith Levy

Costumes executed by Jehudith Levy

Sets built by Zeev Halperin

Tights and Leotards: Heller (Israel)

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Public Relations	Joseph Frenkel
Publicity	D. Belkin
Graphic Design	Studio "Et-Hen"
Photographs	Mula-Haramati

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THE BAT SHEVA DANCE COMPANY IS SPONSORED BY
THE BAT SHEVA FOUNDATION FOR ARTS AND LEARNING
Tel-Aviv (Israel)

NEXT CONCERTS ON THE SERIES:

Tuesday, January 5, 1971 — HAMLET, Complete Production Starring
DAME JUDITH ANDERSON
Friday, February 5, 1971 — MARISA GALVANY, Dramatic Soprano
Friday, March 19, 1971 — ROBERT PHILLIPS & FRANCO RENZULLI
Duo-Pianists
Friday, April 30, 1971 — THE LONDON BACH SOCIETY — Chorus of
40, Conductor with Orchestra of 20
members and 4 vocal soloists.

If you wish to be on our mailing list, please leave your name, address,
zip code and telephone number (as it is listed in the directory) in the
GUEST BOOK on the lobby table.

THE DETROIT INSTITUTE OF ARTS

CONCERT SERIES

EDITH J. FREEMAN, *Chairman*

Sponsored By The
FOUNDERS SOCIETY DETROIT INSTITUTE OF ARTS
Tuesday, December 1, 1970 at 8:30 P.M.



Sherman Pitluck presents

"In association with Gil Shiva under the auspices of the
AMERICA-ISRAEL CULTURAL FOUNDATION, INC."

BAT SHEVA DANCE COMPANY

Founder-Producer: Bethsabée de Rothschild

Artistic Adviser: Martha Graham

BATSHEVA DANCE COMPANY

Artistic Director: Norman Walker
Rehearsal Director: Moshe Romano

Advisers: Gary Bertini (Music)
Haim Tchelet (Lighting)

DANCERS

RINA SCHENFELD

MOSHE EFRATI

EHUD BEN-DAVID

RENA GLUCK

RAHAMIM RON

NURIT STERN

with

Tselila Goldstein

Yaakov Sharir

Bruck Becker

and

Dalya Levy

Laurie Freedman

Esther Nadler

Pamela Sharni

Yair Vardi

Avner Vered

Marcus Schulkind

Exclusive Management of the Batsheva Dance Company for American Tours

SHERMAN PITLUCK, Inc. New York, N.Y.
For International Tours: ANATOLE HELLER
Bureau Artistique International, Paris 8e, France

PROGRAM

- I. DIVERSION OF ANGELS
Intermission
- II. MOVES
Intermission
- III. EIN-DOR
Intermission
- IV. PERCUSSION CONCERTO

PROGRAM NOTES

DIVERSION OF ANGELS

Choreography and Costumes: MARTHA GRAHAM
(Recreated under the direction of Linda Hodes)

Music: NORMAN DELLO-JOIO (CF)

Lighting: JEAN ROSENTHAL and HAIM TCHELET

The title is from a poem by Ben Bellett. Diversion of Angels is a lyric ballet about the loveliness of youth, the pleasure and playfulness, quick joy and quick sadness of being in love for the first time. It tells no story, but like a pyric poem, simply explores its theme.

DANCERS

Rena Schenfeld
Ehud Ben-David

Rena Gluck
Bruce Becker

Nurit Stern
Rahamim Ron

and

Tselila Goldstein
Yaakov Sharir

Dalya Levy

Laurie Freedman
Esther Nadler



PROGRAM

MOVES

Choreography: Jerome Robbins

Each ballet is composed upon the web of the music the choreographer has selected. The music not only dictates the form, mood and dynamics of the choreography, but also acts as a deep and prevailing influence on the emotional responses of the audience.

"MOVES" severs that connection, and allows the spectator to respond solely to the actions of the dancers and permits the audience to see the curiosities and uniqueness of the language of movement and relationships.

(This dance was first performed in 1959 at the Festival for Two Worlds, Spoleto, Italy.)

1. Entrance: The Company
Pas de deux: Nurit Stern and Rahamim Ron
2. Dance for Men:
Ehud Ben-David, Yaakov Sharir, Bruce Becker,
Yair Vardi, Avner Vered
3. Dance for Women:
Rena Gluck, Laurie Freedman
Tselila Goldstein, Esther Nadler
4. Five Couples:
The Company
5. Three Couples:
Rena Gluck and Yaakov Sharir
Nurit Stern and Tselila Goldstein
Rahamim Ron and Yair Vardi
6. Finale: The Company

PROGRAM

EIN-DOR (The Witch of Endor)

Choreography: Moshe Efrati
Music: Zvi Avni
Scenery: Dani Karavan
Costumes: Aviva Paz
Lighting: Haim Tchelet

The personality of the Biblical King Saul is too complex to describe in a general manner and so, in creating "Ein-Dor," the choreographer founded his dance on only one motif in the life of the King, and that is — his fateful confrontation with the seeress the day before his death.

In addition to fortune-telling, this personality also symbolizes supreme mystical power. This power dissipates the moment the King has been destined to die.

But Saul will execute this judgment of his death in his own manner, because in death as in life, he towered over all other human beings.

The four images depicted in this dance symbolize:

1. Saul, the King
2. His Soul-Searching
3. His enormous strength
4. His Nation

These are not images, but rather reflections.

King Saul: Moshe Efrati
The Seeress: Tselila Goldstein

Many Faces of Saul: Bruce Becker; Marcus Schulking;
Yaakov Sharir; Yair Vardi



PERCUSSION CONCERTO

Choreography: Norman Morrice Costumes: Galya Gat
Music: Leonard Salzedo Lighting: Haim Tchelet

DANCERS:

Moshe Efrati Rina Schenfeld Ehud Ben-David Nurit Stern
Tselila Goldstein Esther Nadler Pamela Sharni Bruce Becker
Rahamim Ron
Marcus Schulkind
Yair Vardi

"I established the BATSHEVA DANCE COMPANY to fill the gap which existed in the cultural life of Israel. Without an endowed professional company, dancers had practically no opportunity to appear on stage, the best of them went abroad and the public depended for its entertainment in the field on the rare visits of foreign companies.

The challenge was there, to sponsor a distinct, permanent unit of dance activity, build a framework for the development of Israeli performers and Israeli choreographers. It was necessary to acquire studios, sound and light equipment, to employ the dancers on salary, to train them and build a repertoire by bringing over experienced teachers and choreographers.

I desired to undertake such a difficult enterprise because I had faith in the human material which would make the company come alive: the eagerness and the talent of the dancers, the ability of the composers, set and costume designers, light experts who were ready to cooperate, and the hunger of the Israeli public for serious art. Above all, we benefited from the personal assistance of Martha Graham who gave an image of artistic standards to be achieved, and allowed the Company to perform some of her work.

— BETHSABÉE de ROTHSCHILD

The BATSHEVA DANCE COMPANY, established in 1963 by the Baroness Bethsabée de Rothschild "to fill a gap in the cultural life of Israel," is first and foremost an Israeli company. By calling it Israeli, reference is made not to its obvious national origin, but rather to those characteristics which have come to embody the country abroad. It is youth, vigor, freshness, diversity, modernity and perseverance which are so aptly reflected in the dance group itself.

The dancers are not the products of some staid and established institution, but rather a team assembled from various origins and schools, yet capable of functioning perfectly as a team.

The BATSHEVA DANCE COMPANY is exceptional in the daily obstacles that it has to surmount — being so integrated in the life of the country. Male and female dancers participate in military reserve service, but this will not impede them from devoting themselves wholeheartedly, and at all times, to the training of their body. It is perhaps the native Sabra inquisitiveness, warmth, obstinacy, and purposefulness which have contributed to the Israeli dancer's overwhelming assurance and self-possession on the stage.

These very traits have stimulated guest choreographers which include such notables as Martha Graham, Jerome Robbins, Jose Limon, Norman Morrice, Glen Tetley, and others, to create some of their most interesting works. The diversity of its international repertoire makes this group unique in the world of modern dance.

Just as much as the individual dancers are an organic part of their national scene, so is the BATSHEVA DANCE COMPANY ingrained in the cultural life of Israel. It has commissioned music from well-known Israeli composers such as Noam Sherif, Mordechai Seter, and Gary Bertini. Its stage settings have been designed by Dani Karavan. Its main dancers devote much of their time to teaching and choreography as well as dancing.

Thus is the BATSHEVA DANCE COMPANY truly an Israeli company.