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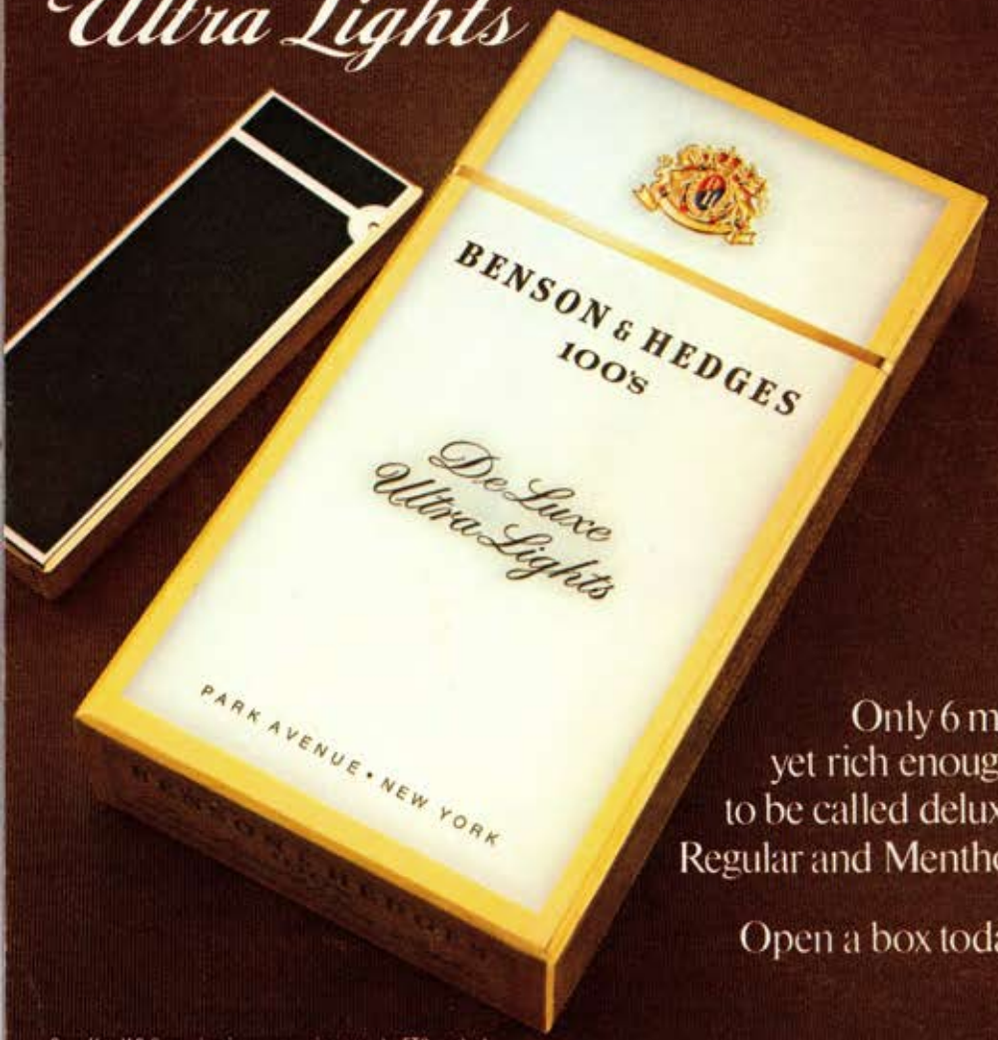

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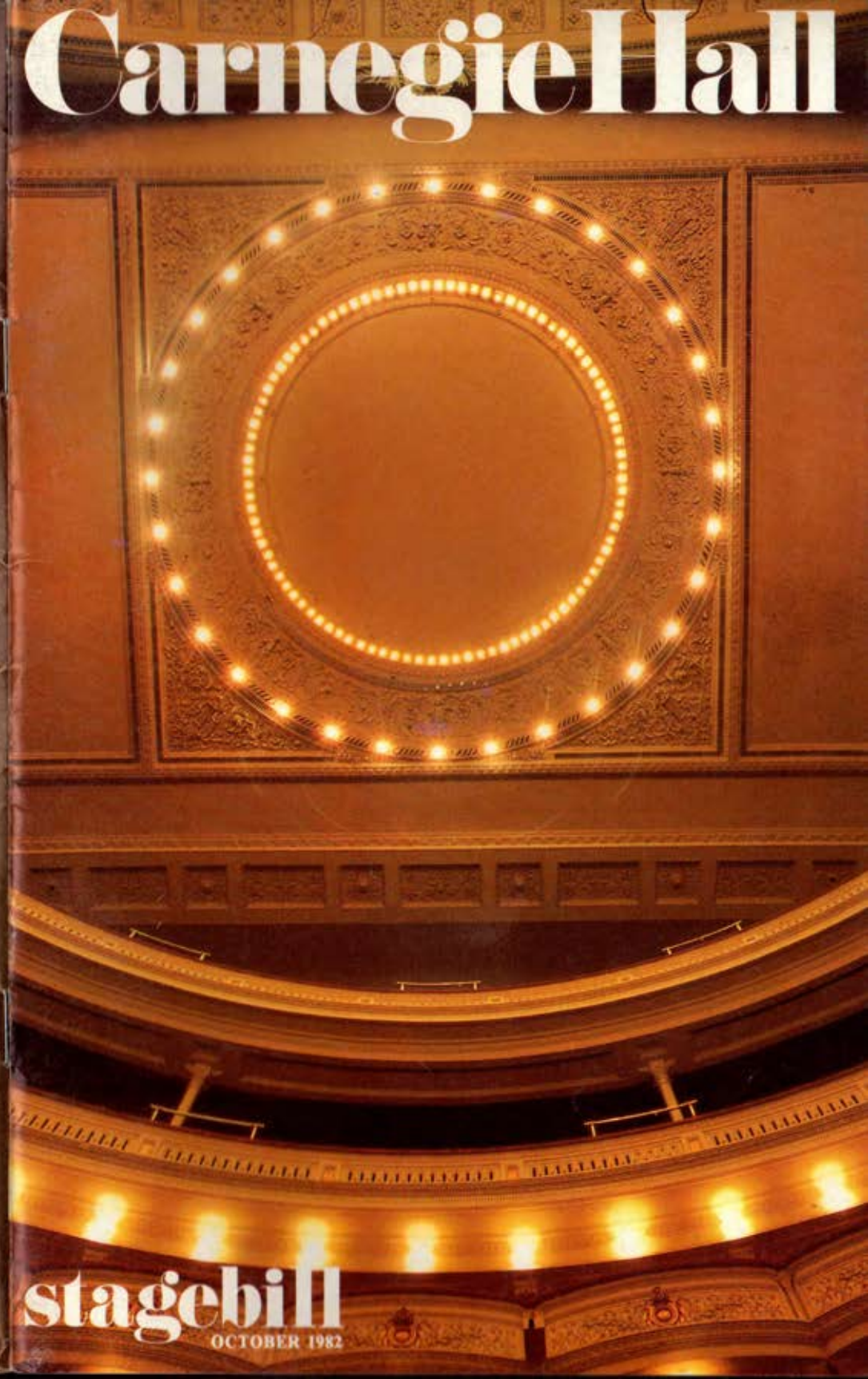

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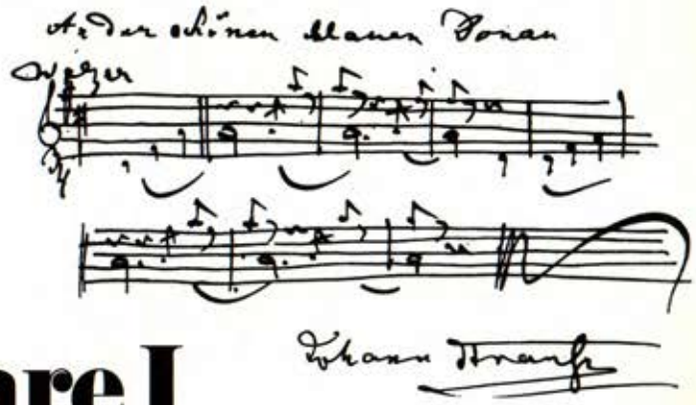

Dare I Hear a Waltz?

The waltz has captivated composers from Strauss to Stravinsky

One of the bestsellers of 1799 in Germany bore the title, "Proof that Waltzing Is a Main Source of the Weakness of Body and Mind of Our Generation." The waltz hazardous to your health? The good burghers of the Age of Enlightenment thought so, maybe on the theory that anything that much fun couldn't possibly be good for you. Over the years, the waltz has symbolized everything from elegance and romance to decadence and perdition, depending on who was listening. Imagine that author's horror if he knew that this youth-corrupting fad would become the most influential social dance in history, imbuing every kind of music from opera and symphony to country-and-western with sensuality in three-four time!

The waltz can be traced back at least to the sixteenth century, when village folk danced a version of it in the fresh air of the Alps. (The Alpine influence persists even in such sophisticated waltzes as Strauss' "Blue Danube" and "Emperor," with their "yodeling" broken-chord phrases.) Ironically, it was the folk simplicity and wholesomeness of the waltz that recommended it to the first "Romantics;" one writer of the period castigated the minuets and allemandes of the day as "the most artificial and ridiculous foot play...nothing but sheer mechanism." Compare that to Goethe's description of learning to waltz in his *Sorrows of Young Werther* (1774): "Never have I moved so lightly. I was no longer a human being. To hold the most adorable creature in one's arms and fly around with her like the wind, so that

Above: Johann Strauss, Jr.'s "The Beautiful Blue Danube," perhaps the most famous of waltzes, was indifferently received at its first Vienna performance in 1867.

David Wright

Critic's choice.

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The Vienna Symphony Orchestra offers Strauss'* "Die Fledermaus" Overture *on October 4; the Concertgebouw Orchestra of Amsterdam plays Ravel's* Valses nobles et sentimentales *on October 8.

everything around us fades away. . . ."

The bliss was not universal. Ernst Moritz Arndt saw the waltz in 1798 and described it as follows:

> *The dancers grasped the long dress of their partners so that it would not drag and be trodden upon, and lifted it high, holding them in this cloak which brought both bodies under one cover as closely as possible against them, and in this way the whirling continued in the most indecent positions; the supporting hand lay firmly on the breasts, at each moment making lustful little pressures; the girls went wild and looked as if they would drop. When waltzing on the darker side of the room there were bolder embraces and kisses. The custom of the country, it is not as bad as it looks, they exclaim; but now I understand very well why here and there in parts of Swabia and Switzerland the waltz has been prohibited.*

Efforts to stifle the waltz were in vain. By 1783, when Mozart's Irish friend Michael Kelly came to Vienna, the ladies of the city were, he said, "waltzing from ten at night until seven in the morning." Another author in Berlin, 1791: "The waltz and the waltz only is now so fashionable that one sees nothing else at dances." Germany, 1797: "The waltz is as common and contagious as a cold in the head." France, 1804: "Only since this war has the waltz together with tobacco smoking and other vulgar habits become common." Over the strenuous objections of the established tastemakers, the nobility, the bourgeoisie, and all authorities secular and sacred, the waltz swept Europe. It was the first democratic dance craze.

Its name comes from *walzen*, the German verb for "to roll out (dough)," a reference to its gliding movements. That some jitterbugging eroticism was also involved we may infer from Goethe's ". . . we delighted in many and diverse swingings of arms," and from Lord Byron's 257-line diatribe, "The Waltz: An Apostrophic Hymn" (with preface), against the dance:

> *Waltz—Waltz alone—both legs and arms demands,*
> *Liberal of feet, and lavish of her hands;*
> *Hands which may freely range in public sight*
> *Where ne'er before. . .*

But the respectability of the concert stage was already in view. In the very year of Byron's poem, 1819, Carl Maria von Weber composed his piano rondo *Invitation to the Dance*, a picture in sound of an elegant ballroom encounter. Its form—a string of waltzes framed by a slow introduction and coda—set the pattern for the classic Viennese waltzes of the Strauss era.

That era was not long in coming. Having substituted a smooth floor for the village square, and dancing shoes for hobnailed boots, the Viennese abandoned the old plodding three-to-a-bar for the "waltz lilt," an exquisite floating sensation brought on by increasing the tempo and slightly stretching the second beat of every bar. All this airy dance needed now was a world-famous musician to compose the music. It got two.

The first was Joseph Lanner, whose dance orchestra soon was in such demand that he had to split it in two, entrusting the second unit to one of his fiddle players, a

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certain Johann Strauss. The result was a rivalry made in heaven. Loyal partisans praised Lanner's delicate lyricism or Strauss's catchy rhythms, cheering their favorites on to new creative heights. Any topic of the day could be the subject of a waltz, including other music; many fans of light music received their first exposure to Beethoven's *Kreutzer* Sonata, Paganini's Caprices, or Mozart's *Don Giovanni* via a Lanner or Strauss waltz. Suddenly Vienna was again a mecca for young musicians; the 21-year-old Chopin, who came to town expecting to trace the steps of Haydn and Mozart, found that "Lanner, Strauss and their waltzes obscure everything."

Strauss eventually prevailed, by touring more than Lanner, by outliving him, and by fathering three gifted sons—Johann Jr., Josef, and Eduard—who were to carry the Strauss dynasty into the twentieth century. In the younger Johann particularly, the best elements of the Strauss and Lanner styles seemed to combine and develop. Out of what Wagner called "the most musical skull I have ever encountered" came hundreds of smooth, melodious waltzes that catered to the rage for program music with depictions of shimmering waves ("The Blue Danube"), bosky glens ("Tales of the Vienna Woods"), and even a telegraph ("Morning News"). In mid-career, Johann Jr. turned to the stage, where his *Die Fledermaus* and *The Gypsy Baron* made ballroom scenes and waltz finales *de rigeur* for later generations of operetta composers.

"Here, waltzes are called works!" the young Chopin wrote indignantly from Vienna. But he wasn't above composing a few himself; they came out colored by his many-sided personality and deepened by his classical training. In fact, thanks to its popularity and malleability, the waltz worked its way into the compositions of every major romantic composer from Schubert to Tchaikovsky; even Wagner included a waltz in *Parsifal*. Shaped by the classical discipline of thematic development and structure, these waltzes are more representative of their composers than of Vienna. Alongside them, the Strauss waltzes, for all their ingenuity and polish, tend to sound corny—which explains their absence from all but pops concerts in our time.

But why shouldn't they sound that way? Vienna itself was corny in those days—or more precisely, the city was on an emotional binge spurred by self-doubt, corruption, and the analytical attitude exemplified by her other celebrated son, Sigmund Freud. Viennese eagerly escaped to the "Walzer Traum," that nostalgic moment near the end of a Strauss waltz when a weepy-sweet cello solo nakedly begged for tears just before the up-tempo conclusion begged for cheers. (The waltz was as shameless as ever.)

All dreams must end, and when World War I swept away the tired Austro-Hungarian monarchy, the waltz lost its roots—an event depicted by Ravel in the violent, chaotic conclusion of his "choreographic poem" for orchestra, *La Valse*. It remained only for modernists to sweep up the remains, as Stravinsky did with a grotesque parody of a Lanner waltz in *Petrouchka*.

Today, the waltz is once again banished to the fringes of popular culture, where Arthur Murray and the Grand Ole Opry keep it going. But when a fad lasts for more than two centuries, it's never safe to count it out. Will a disco Waltz King rise up and get us all twirling again? Stay by your telegraph for further news.

Pianist and critic David Wright is a regular contributor to Stagebill.

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Batsheva Dance Company of Israel

Tuesday Evening, October 26, 1982 at 7:30

NYMPHEAS

Choreography	Robert Cohan
Duet	Shelley Sheer
	David Dvir
Staging	Moshe Romano
Music	Claude Debussy
Costumes	Roberto
Lighting	Robert Cohan

AMI YAM AMI YA'AR

(Song of My People—Forest People—Sea)

A Nation and Man Move in Parallel Cycles from Death to Regeneration.

Choreography	John Cranko
Narration	Chana Maron
Flute	Amos Eisenberg
Staging and Direction	Rahamim Ron
Music	Ruth Ben-Zvi
Music for "I Shall Know Words"	E.W. Sternberg
Music for "Maayan Ganim"	D. Zeltzer
Literary Advisor	Israel Ouval
Costumes	Ya'akov Sharir, Yair Vardi
Lighting	Haim Tchelet

1. Excerpts from "To the Mound of Corpses in the Snow"

Poet: Uri-Zvi Greenberg

Dancers: David Dvir
Oded Harari
Haim On (Ochayon)
Reto Shleiniger

2. Silent Night

Poet: Tuvia Rubner

Dancers: Shelley Sheer
Alice Dor-Cohen
Ofra Doudai
David Dvir
Jill Negrin
Iris Gil-Lahad

3. The Amputation of The Wing

Poet: Uri-Zvi Greenberg

Dancer: Nurit Stern

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4. Song of My People—Forest People—Sea
Poet: Uri-Zvi Greenberg
Dancers: The Company

5. Not By Chance
Poet: Chaim Nachman Bialik
Dancer: David Dvir

6. Percussion
Poet: Ruth Ben-Zvi
Dancers: David Dvir
Natan Gardah
Oded Harari
Erez Levy
Haim On (Ochayon)
Reto Shleiniger

7. Alone
Poet: Chaim Nachman Bialik
Dancers: Nurit Stern
Oded Harari
Erez Levy
Haim On (Ochayon)

8. Song of Songs
Poet: Ruth Ben-Zvi
Dancers: Shelley Sheer
Iris Frenkel
Nira Triffon

9. Excerpts from "In Two," "Maayan Ganim"
Poet: Shlomo Tani
Dancers: Shelley Sheer
Haim On (Ochayon)

10. Excerpts from Masada "Hands of Israel"
Poet: Yizhak Lamdan
Dancers: The Company

11. Spread Your Wings
Poet: Chaim Nachman Bialik
Dancers: Nurit Stern
David Dvir

12. God Lives
Poet: I.Z. Rimon
Dancers: The Company

13. I Shall Know Words
Poet: Else Lasker-Schiller
Sung by: Netanya Davrat
Dancers: Nurit Stern
Shelley Sheer
Oded Harari

14. I Always Want Eyes
Poet: Nathan Zach
Dancers: The Company

Intermission

King Solomon Award presented to
JEROME ROBBINS
HELEN SCHEUER

INTERIM

Choreography	Ohad Naharin
Dancers	Amir Kolben Haim On (Ochayon) Joseph T'Mim Ofra Doudai Alice Dor-Cohen Iris Gil-Lahad
Music	Leonard Bernstein, Giora Feidman Collage by Ohad Naharin Played by Giora Feidman
Costumes	Margalit Gadi
Lighting	Moshe Frid
Stage Design	Elie Dor-Cohen

The America-Israel Cultural Foundation wishes to acknowledge with deep appreciation and thanks, **Adam Tihany**, for his contribution in designing the invitation and poster for this event.

Notes on the Program

NYMPHEAS

From 1899-1909 Claude Monet worked on a very large painting capturing the changing light and mood of the lily pond at his home. He called the series *Nympheas*. This dance is an abstract interpretation of those paintings.

AMI YAM AMI YA'AR
("Song of My People-Forest People-Sea")

The choreographer John Cranko (1927-1973) said that when he choreographed a ballet he tried to create visual images that speak for themselves. "A ballet image," he said, "should be like a diamond...a diamond has no color but it takes light and when you look at it you see red, blue, green and yellow...and the ultimate definition of the images comes from the eyes of the public, not from my eyes." Such a diamond is the work *Ami Yam Ami Ya'ar*. The Hebrew poetry, the music and the choreography of the dance all celebrate the sorrow and the joy of the past, present and the future of Israel.

John Cranko was born in South Africa. After an internationally celebrated career as a choreographer, he was asked in 1961 to direct the Stuttgart Ballet, which shortly thereafter became one of the world's foremost ballet companies.

Mr. Cranko's brilliant career was cut short by his sudden death in 1973.

The ballet is being presented in its original form as created by John Cranko for the Batsheva Dance Company. The fourteen poems* are narrated in Hebrew by one of Israel's most outstanding actresses, Chana Maron.

This special recording of Ms. Maron's narration, which serves as a unique accompaniment to the Debussy musical score for the ballet, was produced under Mr. Cranko's personal supervision. Mr. Cranko believed that his choreography, along with the musical accompaniment for this work, should stand as a universal message even to the non-Hebrew viewer, and that the sound and rhythm of Chana Maron's reading is essential to the total concept and presentation.

INTERIM

This dance is influenced by traditional Jewish music, the roots of which come from many different cultures. Despite its unique sound expressing sadness, passion, optimism, love and hope, the music is universal.

*These poems are available in English translation at the America-Israel Cultural Foundation, 485 Madison Avenue, New York, N.Y. 10022 (212) 751-2700

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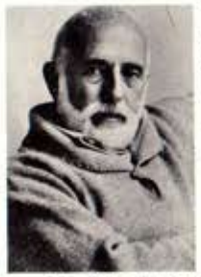

The 1982 Artistic Achievement King Solomon Award Winner, **Jerome Robbins**, who shares the position of Ballet Master of the New York City Ballet with George Balanchine, John Taras and Peter Martins, has had a wide-ranging career in the world of both theater and dance—as a performer and choreographer in ballet and musical theater, and as a director, and also choreographer, in theater, film, television and opera. He has been awarded four Tonys, two Oscars, an Emmy and countless other awards for his achievement in the popular musical theater. He has created more than 40 ballets for the New York City Ballet and innumerable others throughout his career. The advice and guidance he gave during his visits to Israel had a significant impact on the development of contemporary dance there.

This page is sponsored by Bank Leumi Trust Company of New York.

The 1982 Humanitarian King Solomon Award Winner, **Mrs. S.H. Scheuer**, is a gracious woman who helped create and continues to foster a generous legacy of caring and giving. A "wise and understanding heart," she epitomizes the objective of the King Solomon Award.

Her involvement in the old-fashioned concept of "good works" has been deep and meaningful and lifelong in this country and in Israel. She continues to foster the tradition of giving, encouraged by her late husband Si Scheuer. Philanthropy was not defined as an obligation or one-time benefaction but was part of the very fiber of their life together for more than 60 years.

Helen Rose Scheuer's interests are wide and encompass the young and the old, the needy and the troubled. A community center in Israel and residences for senior citizens in New York are examples of her efforts to make life more comfortable. But she also strives to inspire the mind and raise the spirits. Her interest in the arts and her long years of devotion to the America-Israel Cultural Foundation exemplify these commitments.

We thank her wholeheartedly for sharing her blessings with us and for enhancing the quality of life for all of us.

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Message from Isaac Stern

Dear Friends:

Only the necessity of fulfilling my concert commitments in Europe could have kept Vera and me from being with you tonight in this continuing celebration of the vigor of Israel's artistic life and a renewal of our commitment to the culture and people of that country. As the work of the AICF covers a gamut of artistic activities it is particularly fitting that tonight we share in recognizing the creative talents of Israeli choreography and the interpretative talents of Israeli dancers.

Tonight we also celebrate our joy in having the friendship of two very special people, Mrs. Helly Scheuer and Mr. Jerome Robbins. Ladies always come first, and in this case it is particularly true because Helly is a very great lady. Through her years as the wife of a staunch friend of both Israel and the arts, of the traditions that give strength to that country, its people and its young talents, and as the mother of an extraordinary group of gifted children, each of whom has carved out a corner of personal achievements, she has given us an image of grace, warmth, humor and extraordinary stamina. It is enough to say, "Helly," and one is warmed, and smiles at the pleasure of her company.

As for Jerome Robbins, it would be difficult to find something new to say about this extraordinary man. What we recognize, applaud and cherish is the fact that, in our time, for our pleasure and enrichment, he has added new chapters of beauty and grace in man's artistic creativity that are uniquely and personally his own, recognizably Robbins. From his home here, he has added luster to the world scene and over the years given sustenance and encouragement to myriad young dancers and choreographers. He has been often in Israel, giving advice, sharing experienced wisdom in his quiet way because of his affection for that land and its gifted young.

Isaac Stern

Message from the AICF President

As newly elected President of the America-Israel Cultural Foundation, it gives me great pleasure and satisfaction to greet this wonderful audience. For many years you have demonstrated your loyalty and your love for Israel. Your support of AICF directly helps to improve the quality of life in that beleaguered country by nurturing the musical and artistic forces in the community. I know that your commitment will continue for many years to come.

Carl Glick

AICF Gala Co-Chairman

Janice H. Levin, the widow of Philip J. Levin, was born in New York City and lived in New Jersey for many years. While her husband was alive, she was very active in community affairs in New Jersey. She is currently involved in the management of her husband's business. She has two daughters, Catherine and Susan, and one son, Adam, who is presently a candidate for the United States Congress from New Jersey.

Mrs. Levin serves on the board of directors of many institutions, including the America-Israel Cultural Foundation, the Metropolitan Museum of Art, Lincoln Center, the Fashion Institute of Technology, Rutgers University and the Newark Museum, and is on the auxiliary board of the Friends of the New York Philharmonic.

A number of centers have been established in the family name: a music center for youth in Tel Aviv-Jaffa, a beautiful community center in Beersheba, a home for the elderly and a theater in New Brunswick, New Jersey. In addition, scholarships have been established at Rutgers University Law School as well as a Hebraic Chair at the University. Scholarships have also been offered at the New York City School of Performing Arts.

Her love for Israel and her devotion to the world of culture and art are boundless.

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A Talk with...

Bernard Haitink

The Amsterdam Concertgebouw Orchestra is considered one of the world's finest ensembles. Having conducted it for 21 years, could you tell us what, in your view, makes the orchestra's sonic personality unique?

Every really first-class orchestra does have its own personality, and I believe the influences on that personality are a) the hall in which it normally plays—in our case, the Concertgebouw Hall; b) the conductors it works with, and of course, its permanent conductor is a factor to be reckoned with, since it cannot be denied that he imprints a style on the orchestra; and c) the sort of repertoire the orchestra plays. Of course, all orchestras play more or less the same works. But all these things help create a style. Exactly what that style is, in the case of the Concertgebouw Orchestra, is difficult to put into words, but I would say there are perhaps three things that distinguish the orchestra: clarity, warmth of tone, and flexibility. By clarity, I mean that you can hear, in our performances, as much as possible of what is written in the score. There must also, however, be a feeling of warmth. And by flexibility, I mean that if we play a program of Haydn, Stravinsky and Brahms, you will hear not only the overall imprint of this orchestra on those works, but a feeling

Allan Kozinn

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of style that allows those three very different languages to come through on their own terms.

Maestro Haitink brings the Concertgebouw to Carnegie Hall with works of Ravel, Berlioz and Keuris (October 8) and Mahler (October 9).

One specific language the Concertgebouw has long been associated with is that of Gustav Mahler, whose Seventh Symphony you are performing at your October 9 concert. How have your feelings about this massive work changed since you recorded it, as part of your Mahler cycle, in the 1960s?

Largely, it's a question of experience and, in a way, maturity, I suppose. When I made those recordings, I was in my early 30s, and now I'm in my early 50s; and listening to those disks now, I don't want to throw them away, but I think they are typical recordings of a younger musician. There is one thing about the current Mahler tradition that worries me, and that is the idea that Mahler is being used as a drawing card. It's as if he is played so often, and by everybody, because when a Mahler symphony is on the program, the audience will fill the hall, and you will have a success. And in a way, Mahler has also become, for orchestras, a little like body-building: it has to be loud, long and muscular, and people will enjoy it. I think that's a very dangerous thing for music. Now, one reason I have programmed the Seventh is that I personally feel it is a very underrated work. It's not nearly as popular as the Second, Third or Fourth, and it's a difficult work to bring off well. It's also less easy for the audience to understand.

What are its difficulties?

Well, Mahler writes in two different styles here. Think of the works that surround the Seventh. The Sixth Symphony is a tragic, tormented work, very pessimistic, and even autobiographical. The Eighth is an enormous piece, with its vocal elements and its universe of sound that is difficult to bring off well in a concert hall. Both works demand huge orchestras all the time. But the Seventh is a strange work because it has those enormous symphonic textures; yet, its middle sections are more like chamber music, and very much like *Des Knaben Wunderhorn*. Those stylistic discrepancies make the work difficult for the audience, some of which will prefer the enormous, dramatic Mahler, and some of which will prefer the more chamber music, song-like Mahler. My feeling is that it must be performed like a symphony, and that the rhapsodic element must be avoided. The last movement is particularly intriguing, for me, although it was castigated in Mahler's time because people thought it was too noisy. I happen to feel it's a marvelous, triumphal piece—yet, not *only* triumphal, because as always with Mahler, there is also a rather pessimistic side. But he tries to be triumphant at all costs, and for me, these contrasting feelings make the Seventh a very human work.

On your October 8 program, there is a work by the Dutch composer Tristan Keuris.

Yes, Keuris is one of the younger Dutch composers, but when I say younger, I do not mean that he writes in a specifically avant-garde language. That's not really the case. This work, *Movements*, is one of his later works, composed for our 90th anniversary (1978). Its style is mixed—you can tell that he knows his composers, like Mahler, Stravinsky and Ravel; yet on the other hand, there is a personal sound to it. It is not a work with what you might call particularly Dutch characteristics—I don't think you can speak of a Dutch compositional style the way you might speak of Aaron Copland's music as representing an American style. Keuris writes in a more international idiom. I find him a very talented composer, and *Movements* is a work that I like personally, and in which I believe rather strongly.

Allan Kozinn is a regular contributor to various national arts publications.

in the wings...

OCTUBAFEST

TUBA: A wide-bore valved brass instrument used as a bass or contrabass member of the band or orchestral brass section. The term is applied to instruments of various sizes and shapes, including the **euphonium**, which is similar to the baritone tuba but whose larger bore gives it a broader, mellower timbre and favors the lower notes.

Aside from *Music Man* Meredith Wilson, whose "double-belled euphoniums...and one and only bass" oompahed magnificently behind those attention-grabbing 76 trombones, not many people even know the difference between these two members of the brass family. But that's all changing, says tuba virtuoso **Harvey Phillips**, who has done more than anyone else to raise the stature of the instrument and its practitioners.

Expect the unusual from Mr. Phillips, who starts his Carnegie Recital Hall series this season on Sunday, October 24 at 2 PM with an "**Octubafest**" featuring Mr. Phillips, his pianist, and eight accompanying tuba and euphonium players. The program runs the gamut from interesting (an Ellington Suite and Sousa's *El Capitan March*), to intriguing (Mozart's Concerto No. 3 for Horn transcribed for tuba, a Lennon-McCartney "Beatles" Suite, Fritze's "Octubafest Suite" and Sondheim's "Send in the Clowns"), to the downright outrageous (the Beach Boys' "Fun, Fun, Fun" and Mozart's *Eine kleine Nachtmusik* and overture to *The Marriage of Figaro*). He's been called "the Paganini of the tuba" and it only takes a few minutes of hearing Mr. Phillips play to transform

(continued on page 39)

Tuba virtuoso Harvey Phillips and his pianist Steven Harlos bring word of the tuba to the children at the Harlem School of the Arts last spring, as part of Carnegie Hall's "Artists at Work" program. Enthusiast mezzo-soprano Betty Allen is in the foreground.

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America-Israel Cultural Foundation

The America-Israel Cultural Foundation was established 40 years ago in the U.S.A. It is a major factor in assisting the development of the cultural life in Israel and in creating a cultural bridge between Israel and North America.

In the early years of the State of Israel, the Foundation was almost alone in granting aid to cultural activities in the country. Its assistance was threefold: it advanced gifted young artists, it financed the development of many and varied cultural groups and institutions, and it was instrumental in providing an infrastructure of halls and equipment for performance and teaching of the arts. In the field of dance, the assistance continues to increase. AICF grants scholarships to young dance students who study in Israel to become professional dancers, as well as fellowships to members of dance companies who wish to advance. The Foundation also grants short-term fellowships abroad to choreographers, dancers and stage technicians.

One of the institutions supported regularly by AICF is the Batsheva Dance Company, since this group became a public company. Grants are also made to other companies and dance studios mainly for the acquisition of equipment. The AICF assists in arranging dance workshops and in bringing teachers and choreographers from abroad.

Meet the Artists

Founded in 1963, the **Batsheva Dance Company** has earned an enviable reputation in the international dance world. The company's performance record is impressive; it has appeared in every major capital, in Europe, the United States, Canada and South Africa.

Batsheva is a modern contemporary company composed of 20 dancers performing works of major choreographers including Jerome Robbins, Glen Tetley, John Cranko, José Limon, Robert Cohan, Donald McKayle, Kurt Jooss and Norman Morrice, as well as works by all the major Israeli choreographers.

Under its present Artistic Advisor, Robert Cohan, and the artistic direction of Moshe Romano, Batsheva has developed into a well-established member of the Israeli and international dance world.

From 1946 to 1955 **Robert Cohan** was a member of the Martha Graham Dance Company, becoming a soloist and a partner in 1950. Cohan has been a major pioneering force in introducing the American modern dance technique to Britain.

In 1964 an invitation came from the newly formed Batsheva Company in Israel to choreograph some works for them. He created four and added others. In 1967 he returned to London to put on the London Contemporary Dance Theatre's first professional performance. Mr. Cohan was made an honorary Fellow of York University in Toronto. He received the 1978 Society of West End Theatres' Award for the most outstanding achievement of the year in ballet.

As artistic advisor of the Batsheva Dance Company, Mr. Cohan visits Israel several times a year.

A native of Israel and a pioneer in contemporary dance in that country, **Moshe Romano**, Artistic Director, was one of the original members of the Batsheva Dance Company. He later became rehearsal director and stage manager. In 1977 he joined the London Contemporary Dance Theatre as rehearsal director and was with them until 1980. At the peak of his career he chose to return to his first love—the Batsheva Dance Company.

Rehearsal Director **Siki Kol** studied dance with Jeanette Ordman and became one of the first students of the Bat Dor School. After leaving the Air Force in 1971, she danced with the Bat Dor Company, touring the Far East and Europe, and, as their stage manager, visited the Edinburgh Festival and South America. While teaching at Bat Dor, Ms. Kol choreographed for

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the school's workshop. Many of her pieces have been televised. In 1979, Ms. Kol became production manager for Moshe Efrati's Kol U'Demama Company, and worked with the Kibbutz Dance Company. In 1980 she created *Ties* for the Batsheva Dance Company and became Batsheva's rehearsal director. In 1981 she participated in the renowned Golobenkin International Dance Course for Choreographers and Composers managed by Merce Cunningham and John Cage.

Ruth Ben-Zvi, born in Israel, studied music in Israel and at the Juilliard School of Music in New York. She created and performed the major part of the music for *Ami Yam Ami Ya'ar*. As a solo artist, she has frequently appeared with symphony orchestras and jazz ensembles throughout Israel, Europe and the United States. She is, however, best known for her solo performances of her own compositions on the oriental jar-drum, an unassuming folk instrument which she developed as a concert instrument. It was after having heard Ruth Ben-Zvi's performance of her compositions that John Cranko invited her to create the score for the ballet *Ami Yam Ami Ya'ar*.

Erich Walter Sternberg, the composer of the music for the section "I Shall Know Words," in *Ami Yam Ami Ya'ar*, was born in Berlin in 1891 and emigrated to Israel in 1932. While living in Tel Aviv he taught music in order to support himself as a composer. Many of his musical compositions were played and recorded by outstanding artists. The piece, "I Shall Know Words," is a cycle of five songs set to the poems of Else Lasker-Schiller, a poet who died in Jerusalem in 1945.

Ohad Naharin, born in Kibbutz Mizra, began his career while in the Israeli Army. He began to dance with the Batsheva Dance Company working with choreographers John Butler, Donald McKayle and Martha Graham. Mr. Naharin joined the Martha Graham Dance Company in 1975, after which he enrolled in the Juilliard School's professional study program with the aid of a grant from the America-Israel Cultural Foundation. In 1977 he joined the Belgian Béjart Ballet of the 20th Century and toured America, Japan and the Soviet Union. A solo role, "Raga" was created for him by the Béjart Ballet. In 1978 he was invited to return to Israel as guest dancer of the Bat Dor Dance Company performing there and in the United States. The following year Mr. Naharin toured with the Kazuko Hirabayashi Dance Theatre, and the Joyce Trisler Dance Company. In 1980 he choreographed works for the K.H.D.T. Workshops in New York, after which he choreographed three ballets for the Batsheva Workshop. These are now incorporated into the repertoire of the company. In the same year, he participated in the Riverside Dance Festival. Ohad Naharin has studied with Maggie Black, David Howard and Marjorie Mussman at the Alvin Ailey American Dance Center, and at the New York City Ballet.

Israel Ouval was asked by John Cranko to assist him in selecting the poems for *Ami Yam Ami Ya'ar* and also to help him in the literary concept of the ballet. He was born in Tel Aviv in 1945, and is a teacher of languages as well as a translator. Mr. Ouval studied at the Tel Aviv University and the Sorbonne in Paris.

Bill Strum was one of the founders of the Young Leadership Group of AICF in New York. He was an active member of the New York AICF Board of Directors and continued as a board member in Israel after he and his family made Aliyah in 1971. Mr. Strum has been Batsheva's voluntary general manager for two and one-half years. He is working toward the establishment of a permanent theater for Israeli dance in Tel Aviv as well as the founding of a school.

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IN THE WINGS *(cont. from p. 30)*

an audience into true believers and fans. His performing credits include such diverse forums as the Ringling Brothers and Barnum & Bailey Circus, the Goldman Band, the Symphony of the Air, the Newport Jazz Festival, Rockefeller Plaza, Carnegie Recital Hall, and of course, the Indiana University School of Music, where Mr. Phillips is a Distinguished Professor of Music.

The sousaphone—relative of the tuba

The very first "Octubafest" was held in Bloomington, Indiana in 1973, and has since spread to 140 cities across the U.S. Mr. Phillips can no longer appear at each of them, but still coordinates the activities as he does for several other annual events such as "Tubachristmas." Each year, the "Octubafest" commences with a boisterous Octoberfest on the 80-acre grounds of his home—"Tubaranch"—in Bloomington.

In 1978 he organized the Harvey Phillips Foundation, which has been directly responsible for the creation of over 600 new works for the tuba by such composers as Robert Russell Bennett, Morton Gould, Vincent Persichetti, Gunther Schuller and Alec Wilder. Over 120 of those works have been personally commissioned—that's a euphemism for "paid for"—by Phillips himself. As he once told *Newsweek* Magazine, "My only goal is to increase the tuba's opportunities."

If the fun of the "Octubafest" makes you one of Harvey's newly recruited and

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numerous devotees, you can stay tuned in this column for news of "Tubachristmas." This year he expects over 500 tubists to gather 'round the tree at Rockefeller Center and help New Yorkers celebrate the season.

BREAKING INTO THE BUSINESS

Everyone knows that the nicest thing you can say to an actor backstage on opening night is "break a leg," but you'd better not say anything like that to cellist **Nathaniel Rosen** when he makes his belated Carnegie Hall recital debut on November 10. The cellist, who was the 1978 winner of the Tchaikovsky Competition, was forced to cancel his March 4 debut recital last season because of a broken thumb suffered while taking time off to do some cross-country skiing in Alaska, about a month before the recital date.

Rosen is happy that the snow season in New York doesn't usually start until way

Cellist Nathaniel Rosen contemplates the health benefits of cross-country skiing last March 4, the day that would have been his Carnegie Hall recital debut.

after the planned November recital date, and he is walking very carefully on New York's notoriously uneven, albeit dry,

(continued on page 43)

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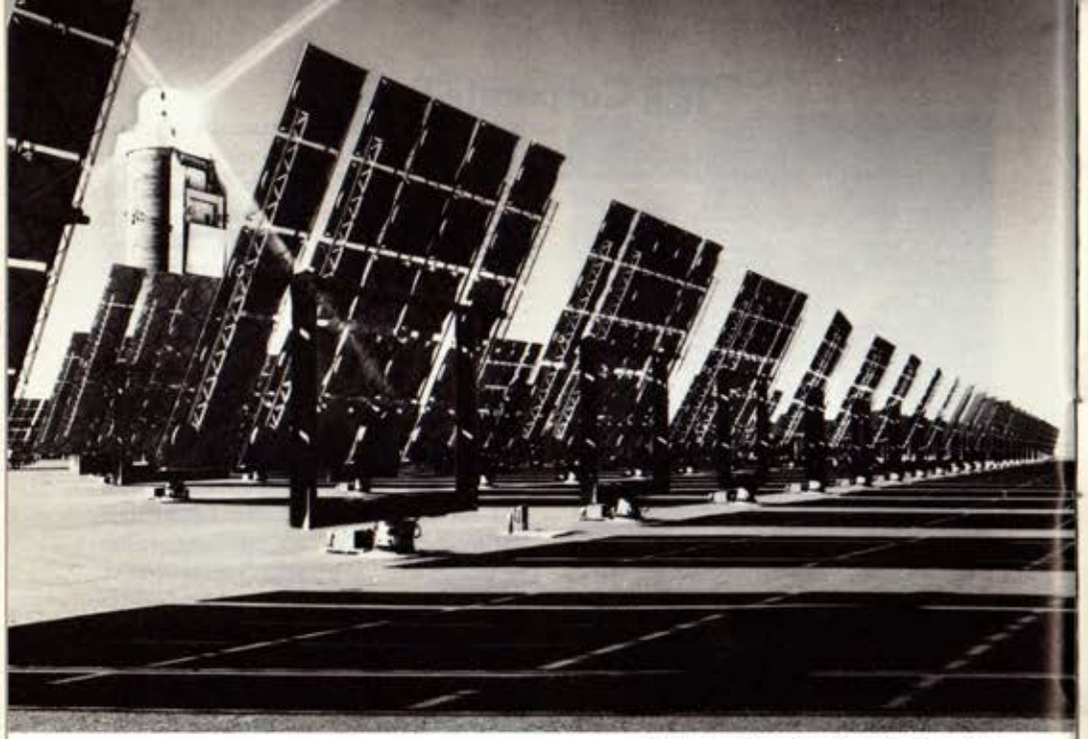

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IN THE WINGS *(cont. from p. 40)*

pavement. Last year he went all the way to Alaska to slip on the ice in the pursuit of exercise, so this year, he's decided to stay off the racquetball courts until Thanksgiving.

SPIRITUAL ADVICE

Halloween will bring the spirits of Bach, Mendelssohn and Mahler to Carnegie Hall with the first of two concerts by the **Gewandhaus Orchestra of Leipzig**, one of the world's oldest, and still finest, orchestras. Founded in 1743 by Leipzig's merchants and noblemen, its first conductor and director was none other than Johann Sebastian Bach. Originally called the "Collegium Musicum," its name was changed in 1781 when the orchestra took up residence in the "Gewandhaus," the home of Leipzig's prosperous linen merchants.

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