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9. Juni 1974

25th ANNIVERSARY

NEW YORK

CITY BALLET



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THE ANNUAL DEMONSTRATIONS

by the School of American Ballet

by Lincoln Kirstein

In the chief classic dancing academies all over the world, there are held annual performances by students to demonstrate achievement and progress. Some are called "Graduation Performances." On the 29th of April, 1907, at the Maryinsky Theater in St. Petersburg, a promising youth of seventeen named Vaslav Nijinsky, danced a *pas de trois* from *Pasquita* which Marius Petipa introduced into Russia in 1847. In 1916, the same steps were performed by Alexandra Danilova, George Balanchine, aged 14, and Lydia Ivanova. On Wednesday, May 22, 1974 the same *pas de trois* was danced in the lovely opera-theater of the Juilliard School by students of the School of American Ballet. They were not performing in a "graduation" performance since Balanchine does not believe that a dancer ever graduates from constant training towards an unreachable perfection, but the names of the students (and mark them well) were (at the one-o'clock performance) Nichol Hlinka, Sandra Cronsberg and George Kulczycki. The *Grand Pas Espagnol* from the last act of *Paquita* was mounted by Madame Alexandra Danilova, the distinguished ballerina of the Diaghilev and de Basil eras who for many years has taught the advanced students at Balanchine's school. She recalls that this had

been remounted in her own school days by Nicholas Sergeyev, a ballet master who maintained the repertory in the Maryinsky Theater after Petipa's forced retirement in 1903. It was Sergeyev who reconstructed *The Sleeping Beauty* for Diaghilev in 1921.

The annual demonstrations, of which this year's was the ninth, have created extraordinary interest, for here is projected the future of the New York City Ballet. A critic has spoken of "the dewy freshness" of these performances, and while no attempt is made to force the participants beyond their capacity, it has been noted time and again, here in embryo, resides a second or shadow company. From these demonstrations it is clear who can please future audiences. Naturally, many fine dancers will not be recognized for still more time to come, but often there has indeed come a shock of recognition, with people asking each other—"Who is that extraordinary girl?" or "What is the name of that boy with the fantastic jump?"

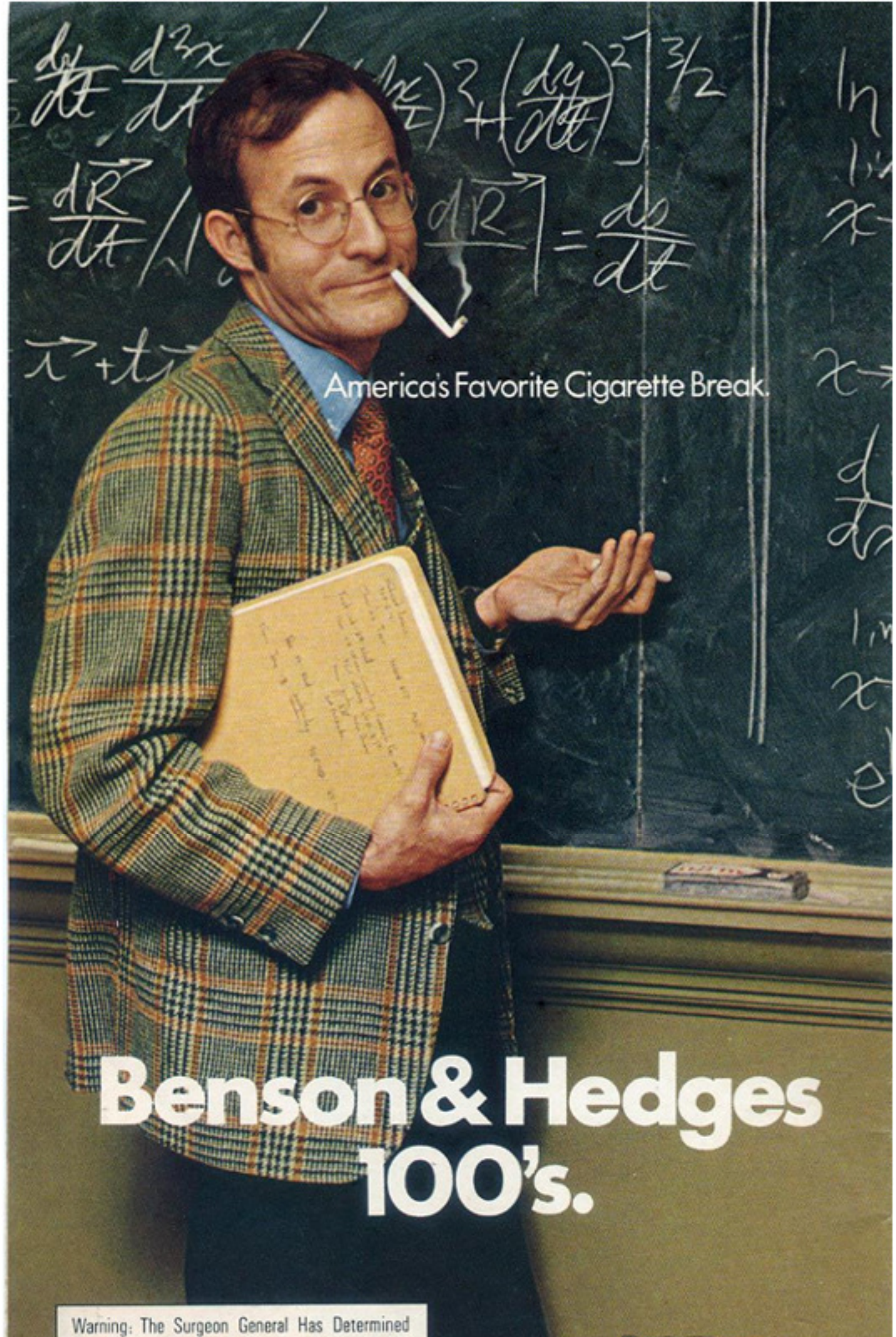
For many years the annual demonstrations consisted of programs made from the classic nineteenth century repertory. In 1968, for example, Gelsey Kirkland appeared in the same *pas de trois* from *Paquita*. Formerly, the accompaniment was to a single piano. Now the dancers enjoy excellent

Continued on page 8

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60TH NEW YORK SEASON

25TH ANNIVERSARY

New York City Ballet

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Ballet Masters George Balanchine
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John Taras

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Musical Director and Principal Conductor Robert Irving

Associate Conductor Hugo Fiorato

Costume Execution Karinska

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Elise Flagg	Wilhelmina Frankfurt	Jean-Pierre Frohlich	Judith Fugate	
Gloria Govrin	Kathleen Haigney	Susan Hendl	Gloriann Hicks	
Linda Homek	Richard Hoskinson	Dolores Houston	Elise Ingalls	
William Johnson	Allegra Kent	Gelsey Kirkland	Deborah Koolish	
Deni Lamont	Sara Leland	Robert Maiorano	Peter Martins	
Kay Mazzo	Patricia McBride	Teena McConnell	Francisco Moncion	
Catherine Morris	Marnee Morris	Peter Naumann	Colleen Neary	
Shaun O'Brien	Frank Ohman	Alice Patelson	Elizabeth Pawluk	
Susan Pilarre	Delia Peters	Bryan Pitts	Terri Lee Port	Lisa de Ribere
Christine Redpath	David Richardson	Donna Sackett		
Francis Sackett	Paul Sackett	Stephanie Saland	Lilly Samuels	
Marjorie Spohn	Marilee Stiles	Carol Sumner		
Richard Tanner	Helgi Tomasson	Nolan T'Sani	Violette Verdy	
Edward Villella	Sheryl Ware	Heather Watts	Robert Weiss	
Garielle Whittle	Sandra Zigars			

This season is made possible with support from the New York State Council on the Arts, a State agency whose funds are appropriated by the Governor and the State Legislature, and by a grant from the National Endowment for the Arts, a Federal agency.

TODAY'S PROGRAM

SERENADE

DYBBUK

THE CONCERT

Sunday Matinee, June 9, 1974, at 1:00 PM

Serenade

Music by Peter Ilyitch Tschaikovsky

Choreography by George Balanchine

Costumes by Karinska

Lighting by Ronald Bates

Conductor: HUGO FIORATO

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and

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Gloriann Hicks, Catherine Morris, Terri Lee Port, Lisa de Ribere, Lilly Samuels,
Marilee Stiles, Sheryl Ware, Garielle Whittle, Sandra Zigars
Daniel Duell, Gerard Ebitz, William Johnson, Paul Sackett

Music Composed: 1880

Ballet Premiere: (Public) March 1, 1935

New York City Ballet Premiere: 1948

Set to Tschaikovsky's *Serenade for Strings*, this was the first ballet created by Balanchine in America. It was originally presented June 9, 1934 by the Students of the School of American Ballet at the estate of Felix M. Warburg, White Plains, New York. Subsequently the work was remounted for the American Ballet Caravan, 1941; the Ballet Russe de Monte Carlo, 1943; for the Grand Opera, Paris, 1947; and for the New York City Ballet, 1948. It has since gone into the repertoires of several companies in this country and Europe.

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Dybbuk

Music by Leonard Bernstein
Choreography by Jerome Robbins
Scenery by Rouben Ter-Arutunian
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Lighting by Jennifer Tipton
Baritone: David Johnson
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Conductor: ROBERT IRVING

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NOLAN TSANI JAMES BOGAN PETER NAUMANN
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Elise Ingalls, Lilly Samuels, Heather Watts and Richard Hoskinson

1. IN THE HOLY PLACE: Variation for seven men
2. THE PLEDGE: Male duet; two couples; three couples
3. THE DREAM: Pas de deux
4. INVOCATION OF THE KABBALAH: The quest for secret powers
Variations: a. Solo with six men
b.c.d.e. Soli
f. Solo with six men
5. MAIDEN'S DANCE
6. POSSESSION: Solo; Pas de deux: allegro, adagio
7. EXORCISM: Entire cast
8. REPRISE and CODA

Continued on page 24

Continued from page 3

support by the Juilliard School's student orchestra under brilliant young conductors. Because of the background of Stanley Williams, the School of American Ballet's senior male instructor, the repertory of the Danish choreographer, August Bournonville, has been drawn upon, notably his *Konservatoriet* and the *Pas de Deux* from the *Flower Festival at Genzano* (Gelsey Kirkland and Robert Weiss, 1968). In July of this year in Saratoga, Balanchine and Madame Danilova are staging a revival of Leo Delibes' *Coppélia*. In 1970, Madame Danilova arranged divertissements from the third act with a number of young dancers who are now performing importantly in the City Ballet's current repertory.

In 1971, excerpts from the third act of Petipa's *Raymonda* were presented. Originally produced in 1898 at the Maryinsky Theater, Balanchine and Danilova revived it for the Ballet Russe de Monte Carlo and in 1973, Melissa Hayden made her farewell to the New York City Ballet in Balanchine's *Cortège Hongrois* which was, in fact, the final passage from *Raymonda*.

A word might be said here about a word, the word being "authenticity." Some critics less knowledgeable or precise than they fancy themselves, questioned the "authenticity" of *Cortège Hongrois*. Webster defines "authentic" as "1. Authorita-

tive. 2. Having a genuine origin or authority. 3. Trustworthy, credible, true." The revivals in the school and in the State Theater authorized by Balanchine and Danilova are indeed "authentic" revivals. To prove absolute duplication of some lost version, which indeed was always in process of change, and which has been long invisible, is clearly impossible. Authenticity in the revival of ballets is a matter of spirit and interpretation, not adherence to some non-existent absolute construct or criterion. It would be hard to find two authorities more authoritative or "authentic." However this has hardly hindered certain voices from carping in an exhibition of private opinion rather than analytical judgement. A fine show of superior wisdom is easily displayed by questioning "authenticity"; quite possibly *Cortège Hongrois* was no duplication of the *Raymonda* of 1946. But what was present in it, and also in the versions used by the annual demonstrations of the School of American Ballet, was not only the memories of ballet masters but their recollection of the style and spirit of the original. The corps de ballet of the Maryinsky Theater was larger than any school company. Patterns are changed as well as the order of roles and variations, but this does not impugn the authenticity of style, and it is the authentic style of the descendants from

SERENADE, rehearsal at the School of American Ballet, 1974





CIRCUS POLKA, from Stravinsky Festival, repeated at the 1974 demonstrations.

Petersburg that Balanchine and Danilova brought to our school and company. It is important to have absorbed and digested the nineteenth century repertory.

For many years Balanchine did not permit the use of his own choreography for the annual demonstrations. Recently a number of portions and indeed whole ballets currently to be seen at the State Theater are performed by students. This year, *Serenade* was danced and very capably. This ballet was invented for our first school demonstration and, in 1934, was the first work Balanchine composed in America. For many years it was used as a "signature" ballet of the New York City Ballet, much as Fokine's *Les Sylphides* served the Diaghilev Company. Many of the students who were seen in this year's demonstration had already joined the senior company as members or apprentices, and went back to appear in the afternoon demonstration at the Juilliard Theater.

Of particular interest were portions of *Les Deux Pigeons*, a staple of the repertory of the Paris Opéra Ballet. To new music by André Messager, the choreog-

raphy of Albert Aveline referred to a first version, originally staged by Louis Mercante in 1886. Students are taught the stylistic differences between the Petersburg, Copenhagen and Italian academies. This year, the distinguished French dancer Michel Renault taught at the School of American Ballet, and for the first time offered his analysis of the French manner. And, as a particularly sweet *bonne bouche*, the audience at the demonstration saw one more repetition of Stravinsky's *Circus Polka* performed by forty-eight of the youngest little girls. Composed for the Stravinsky Festival of 1972, the children had been rehearsed by David Richardson (formerly a Nutcracker Prince) for presentation at the Twenty Fifth Anniversary gala at the State Theater, the week before.

The whole year's schedule is planned as the support of the annual demonstration, and while it is impossible either to guess or prophesy, nevertheless the annual event often finds itself an historic occasion, the first vision of a powerful new talent attached to a name, recognizing a thrusting potential.

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 after principals.

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 Joyce Mendelson
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 Jack Katz
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 Nicholas Melatti
 Joseph Siegelman
 Eleanor Waalen

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Warren Laffredo—
Principal
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 Laurence Fader
 Herbert Fuchs
 Liane Marston
 Susan Pray

CELLOS

Fred Slatkin—*Principal*
 Nellis DeLay
 Robert Gardner
 Esther Gruhn
 Eugene Moye
 Aaron Shapinsky

BASSES

Theodore Flowerman—
Librarian & Principal
 James Brennand
 Harold Shachner
 David Walter

FLUTES

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 Victor Harris—
Flute & Piccolo
 Paul Dunkel

OBOES

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Oboe & English Horn
 James Byars

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Clarinet & Bass
 Milton Moskowitz

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HORNS

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Principal
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 Kathleen Wilber
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 Ronald Anderson
 Robert Weber

TROMBONES

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 Robert Biddlecome
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HARP

Cynthia Otis

PIANO

Jascha Zayde

TYMPANI

Arnold Goldberg

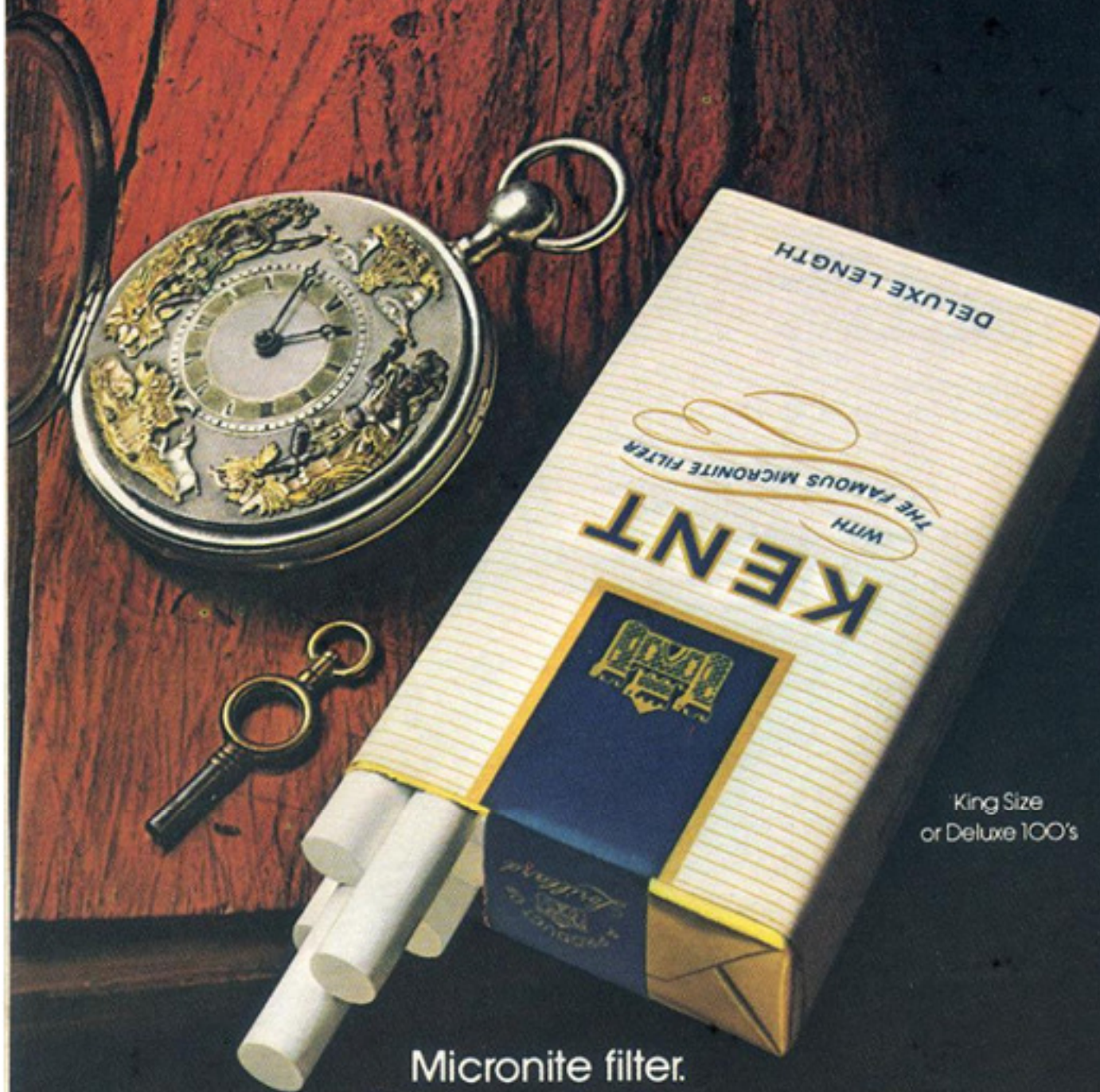
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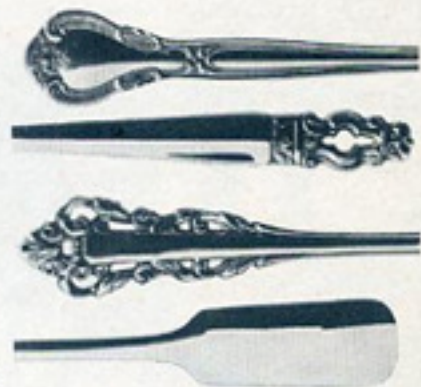
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Reliving "THE WEEK OF MIRACLES"

EDITOR'S NOTE: *Just published, an extraordinary book—The Stravinsky Festival of the New York City Ballet, edited and compiled by Nancy Goldner (Eakins Press). . . . For those of us lucky enough to have been there, it's a chance to relive "the most imaginative week in ballet since the Diaghilev ballet stormed Paris." For those who missed it, as well as for future generations, it is a delightful history in text and photographs (there are over 100 Martha Swope photos) of how each ballet was created, rehearsed, presented and critically received. . . . One of the book's special pluses (there are many) is a comparison of some of the statements Stravinsky and Balanchine have made about their respective arts. Below—a few excerpts.*

ON TRADITION

BALANCHINE: I assemble, and I steal everywhere to do it—from what I see, from what the dancers can do, from what others do.

STRAVINSKY: Whatever interests me, whatever I love, I wish to make my own (I am probably describing a form of kleptomania).

ON WORK

BALANCHINE: Without dancers I cannot do anything. Some choreographers work out all their ballets by dancing themselves in front of a mirror. Then they write it all down. I don't do that. To me ballet exists only when people are performing, otherwise it doesn't exist. When I use dancers, I want to make things for their bodies to do; their bodies are going to entertain, not mine. My ideas don't exist until their muscles are shown to these people. If I didn't have dancers I like to be with—because I like to look at them and show how they look and move—then I would never think of dance. When I finish rehearsals I forget I ever heard of dance.

STRAVINSKY: I need to touch music as well as to think it, which is why I have always lived next to a piano.

ON MEANING IN ART

BALANCHINE: I'm an entertainer. A circus man. You bring people in and you make a suit and it lasts—and then you throw it away. That's my profession. See, also, I am a servant, and I was born to do this thing. And God gave me—providence—these eyes and ears. That's what you're to do, and I do it.

STRAVINSKY: I regard my talents as God-given, and I have always prayed to Him for strength to use them. When in early childhood I discovered that I had been made the custodian of musical aptitudes, I pledged myself to God to be worthy of their development.

ON STARS

BALANCHINE: A ballerina is a personality and a personality means improvisation. The personality feels she owes something special to the public and what the choreographer has given her is not quite enough, so she adds things; thus, choreography becomes merely atmosphere for the ballerina. . . .



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Volume 11 June 1974

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THEATRE GUIDE

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A MOON FOR THE MISBEGOTTEN—Mon.-Thurs. Evgs. Orch. \$8, Mezz. \$8, 6, 5. Fri. & Sat. Evgs. Orch. \$9; Mezz. \$8, 6, 5. Wed. Mats. Orch. \$7; Mezz. \$7, 5, 4. Sat. Mats. Orch. \$8; Mezz. \$8, 6, 5. Morosco Thea., 215 W. 45th St. (212) 246-6230

BAD HABITS—"Very Funny." Mon.-Fri. at 8; Sat. at 2: \$8, 7, 6, 5. Sat. Evgs. at 8: \$9, 8, 6.50, 5.50, Wed. Mats. at 2: \$8, 6, 5, 4. Group Sales: 354-1032/Ticketron: 541-7290. Am. Exp. Tel. Res. Accept. Booth Thea., 45th St. W. of B'way 246-5969.

CANDIDE—Tues.-Thurs. Evgs, Sat. & Sun. Mats: \$12, 8.50, 5. Fri. Evgs: \$13.50, 10, 7.50. Sat. Evgs. \$15, 10, 7.50. Wed. Mats. \$10, 7, 5. Evgs. at 8; Wed. & Sat. Mats. at 2; Sun. Mats. at 3. Group Sales 582-0619. Broadway Thea., 1681 B'way 247-7992.

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IRENE—Starring Jane Powell with George S. Irving, Ron Husmann, Ruth Warrick and Patsy Kelly. Tues.-Sat. Evgs. at 7:30: \$15, 12, 10, 8, 6. Wed. Mat. at 2: \$9, 8, 6, 5, 4. Sat. Mat. at 2 & Sun. at 2:30: \$10, 9, 7, 6, 5. Minskoff Thea., W. 45 St. 869-0550.

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LA SOURCE
 VARIATIONS POUR UNE PORTE ET UN SOUPIR
 SALTARELLI (New)
 WESTERN SYMPHONY

Wednesday Evening, June 5, 1974 at 8:00

SERENADE
 BARTOK NO. 3 (New)
 DUO CONCERTANT
 LA VALSE

Thursday Evening, June 6, 1974 at 8:00

WATERMILL
 SCHERZO A LA RUSSE
 PAS DE DEUX
 LA VALSE

Friday Evening, June 7, 1974 at 8:00

JEWELS (Three Acts)

Saturday Matinee, June 8, 1974 at 2:00

ALLEGRO BRILLANTE
 PRODIGAL SON
 DUO CONCERTANT
 WESTERN SYMPHONY

Saturday Evening, June 8, 1974 at 8:00

WATERMILL
 SALTARELLI (New)
 WESTERN SYMPHONY

Sunday Matinee, June 9, 1974 at 1:00

SERENADE
 DYBBUK (New)
 THE CONCERT

Sunday Evening, June 9, 1974 at 7:00

AGON
 THE CAGE
 FIREBIRD

Tuesday Evening, June 11, 1974 at 8:00

DONIZETTI VARIATIONS
 ORPHEUS
 LA VALSE

Wednesday Evening, June 12, 1974 at 8:00

SWAN LAKE
 FOUR BAGATELLES
 SCHERZO FANTASTIQUE
 WHO CARES?

Thursday Evening, June 13, 1974 at 8:00

DIVERTIMENTO from "LE BAISER DE LA FEE"
 DANCES AT A GATHERING
 WESTERN SYMPHONY

Friday Evening, June 14, 1974 at 8:00

DIVERTIMENTO NO. 15
 ILLUMINATIONS
 MONUMENTUM/MOVEMENTS*
 STARS AND STRIPES

Saturday Matinee, June 15, 1974 at 2:00

WESTERN SYMPHONY
 AFTERNOON OF A FAUN
 FOUR BAGATELLES
 STARS AND STRIPES

Saturday Evening, June 15, 1974 at 8:00

JEWELS (Three Acts)

Sunday Matinee, June 16, 1974 at 1:00

DIVERTIMENTO from "LE BAISER DE LA FEE"
 DYBBUK (New)
 WESTERN SYMPHONY

Sunday Evening, June 16, 1974 at 7:00

DIVERTIMENTO from "Le BAISER DE LA FEE"
 THE CAGE
 MONUMENTUM/MOVEMENTS*
 THE CONCERT

Tuesday Evening, June 18, 1974 at 8:00

PRODIGAL SON
 SCHERZO FANTASTIQUE
 SCHERZO A LA RUSSE
 WHO CARES?

Wednesday Evening, June 19, 1974 at 8:00

DIVERTIMENTO from "LE BAISER DE LA FEE"
 AFTERNOON OF A FAUN
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 WESTERN SYMPHONY

Thursday Evening, June 20, 1974 at 8:00

JEWELS (Three Acts)

Friday Evening, June 21, 1974 at 8:00

DIVERTIMENTO NO. 15
 PRODIGAL SON
 THE CAGE
 BARTOK NO. 3 (New)

Saturday Matinee, June 22, 1974 at 2:00

BARTOK NO. 3 (New)
 WHO CARES?
 STARS AND STRIPES

Saturday Evening, June 22, 1974 at 8:00

ALLEGRO BRILLANTE
 ILLUMINATIONS
 VARIATIONS POUR UNE PORTE ET UN SOUPIR
 STARS AND STRIPES

Sunday Matinee, June 23, 1974 at 1:00

DIVERTIMENTO NO. 15
 PRODIGAL SON
 STARS AND STRIPES

Sunday Evening, June 23, 1974 at 7:00

ILLUMINATIONS
 DYBBUK (New)
 DIVERTIMENTO NO. 15

Tuesday Evening, June 25, 1974

(NO PERFORMANCE)

Wednesday Evening, June 26, 1974 at 8:00

A MIDSUMMER NIGHT'S DREAM

Thursday Evening, June 27, 1974 at 8:00

A MIDSUMMER NIGHT'S DREAM

Friday Evening, June 28, 1974 at 8:00

A MIDSUMMER NIGHT'S DREAM
 (Non-Subscription)

Saturday Matinee, June 29, 1974 at 2:00

A MIDSUMMER NIGHT'S DREAM
 (Non-Subscription)

Saturday Evening, June 29, 1974 at 8:00

A MIDSUMMER NIGHT'S DREAM
 (Non-Subscription)

Sunday Matinee, June 30, 1974 at 1:00

A MIDSUMMER NIGHT'S DREAM
 (Non-Subscription)

Sunday Evening, June 30, 1974 at 7:00

A MIDSUMMER NIGHT'S DREAM
 (Non-Subscription)

Continued from page 5

NOTES:

In Central-European Jewish folklore a *dybbuk* is a spirit, lost and restless, which enters and persists in the body of a living person. The body possessed acts and speaks with the voice and behavior of the dead one. The most famous treatment of this theme is S. Ansky's play, *The Dybbuk*, renowned in its original Yiddish version and through many subsequent international productions.

The ballet is not a retelling of Ansky's play, but uses it only as a point of departure for a series of related dances concerning rituals and hallucinations which are present in the dark magico-religious ambience of the play and in the obsessions of its characters.

SYNOPSIS OF THE PLAY:

In loving friendship, two young men pledge that their children will wed each other, should one have a son and the other a daughter. The friends separate and go out into the world, where each marries and has a child, girl and boy. The children, Chanon and Leah, meet when grown, and unaware of their parents' vow, fall deeply in love. However, their love remains undeclared for she is from a wealthy family and Chanon is a poor but devoutly orthodox theological student, a wanderer and seeker of secret truths.

When Leah's father arranges a more suitable marriage for her, Chanon desperately turns to the Kabbalah to help him win Leah for himself, and as a last resort, he invokes the powerful but dangerous other-worldly formulae of ancient usage. At the supreme moment of discovering the secret words that unleash the dark forces, he is overwhelmed by the fierce ecstasy of the enlightenment and dies. At Leah's wedding, Chanon returns to her as a dybbuk and claiming her as his rightful bride, clings ferociously to his beloved. Finally, through counter-rituals instituted by the elders of the religious community, anathema is declared and the dybbuk is expelled. Leah, unable to exist without her predestined bridegroom, leaves her life to join him in oblivion. Throughout the play a supernatural being called "The Messenger" is an omniscient and prophetic witness to each evolving phase of the drama.

This production has been made possible through grants from The New York State Council on the Arts and The National Endowment for the Arts.

INTERMISSION

**Have you visited the Ballet Guild Sales Table and the Promenade Bar
on the First Ring Level?**

The Concert

(OR, THE PERILS OF EVERYBODY)

A Charade in One Act

Music by Frederic Chopin

Choreography by Jerome Robbins

Decor by Saul Steinberg

Lighting by Ronald Bates

Conductor: HUGO FIORATO

CAST

ALLEGRA KENT ANTHONY BLUM DELIA PETERS
SHAUN O'BRIEN, BRYAN PITTS, STEPHEN CARAS
GLORIANN HICKS, TERRI LEE PORT, CHRISTINE REDPATH

and

Elyse Borne, Gail Crisa, Judith Fugate,
Lisa de Ribere, Stephanie Saland
Tracy Bennett, Hermes Conde, Richard Dryden,
Jean-Pierre Frohlich, William Johnson, David Richardson, Nolan T'Sani

Pianist:

Jerry Zimmerman

One of the pleasures of attending a concert is the freedom to lose oneself in listening to the music. Quite often, unconsciously, mental pictures and images form; and the patterns and paths of these reveries are influenced by the music itself, or its program notes, or by the personal dreams, problems and fantasies of the listener. Chopin's music in particular has been subject to fanciful "program" names such as the *Butterfly Etude*, the *Minute Waltz*, the *Raindrop Prelude*, etc.

The ballet was first performed by the New York City Ballet, March 6, 1956

The Steinberg scenery was commissioned by *Festival of Two Worlds* for performance by *Ballets U.S.A.* in 1958 in Spoleto

CREDITS

Scenery for *Jewels*, *Swan Lake*, *Orpheus*, *Who Cares?* executed by Feller Scenery Studios. Scenery for *Pulcinella*, *Firebird*, *Irish Fantasy*, *Tschaikovsky Suite No. 3*, *Western Symphony* executed by Nolan Scenery Studios. Scenery for *Afternoon of a Faun* executed by J. C. Hansen. Scenery for *Bugaku* executed by J. C. Hansen and Nolan Scenery Studios. Shoes by Capezio and La Ray. Masks by Vlady and Kermit Love. Tights and gloves by Jessie Zimmer. Costumes for *The Goldberg Variations*, *The Song of the Nightingale*, *An Evening's Waltzes* executed by Barbara Matera Ltd. Projection equipment by Kliegl. *Watermill moon* executed by Richard Dunham.

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THE NEW YORK CITY

The 25th Anniversary year of the New York City Ballet, culminating in the exciting May 15th Annual New York City Ballet Gala, has been a particularly active one for the New York City Ballet Guild. The Guild was privileged to sponsor, for the Gala, the preview performance of *Dybbuk*, the new work by Jerome Robbins and Leonard Bernstein, resulting in record-breaking revenues for the New York City Ballet Production Fund. On this occasion, Lincoln Kirstein and George Balanchine announced the format for next year's event: a Ravel Festival commemorating the 100th Anniversary of the composer's birth.

In addition to the May Gala, volunteers organized a *Nutcracker* Benefit during the recent winter season, which enabled the Guild to invite more than 600 culturally disadvantaged children to a matinee performance of *Swan Lake*, *Firebird* and *Stars & Stripes*. As part of its regular membership offerings, the Guild sponsored a Seminar at which Miss Patricia Wilde and Andre Eglevsky delightfully reminisced with a capacity audience about the early days of the New York City Ballet. Another Seminar for Guild members is planned in June. An increasing number of Guild members have also volunteered their services organizing and operating the Promenade Gift Bar, educational programs, open rehearsals and the School of American Ballet Workshop performances.

The Guild's variety of activities have been stimulated by the growing number of contributors of both small and large sums, who give the company much needed assistance by joining the Guild, supporting the Annual Gala and adding donations to their season's subscriptions. It has been a long-standing policy of the New York City Ballet to keep ticket prices as low as possible so that the company's great repertory can remain accessible to a truly diversified audience. The New York City Ballet Guild materially helps in this effort; we hope you will participate if you are not yet a Guild member.

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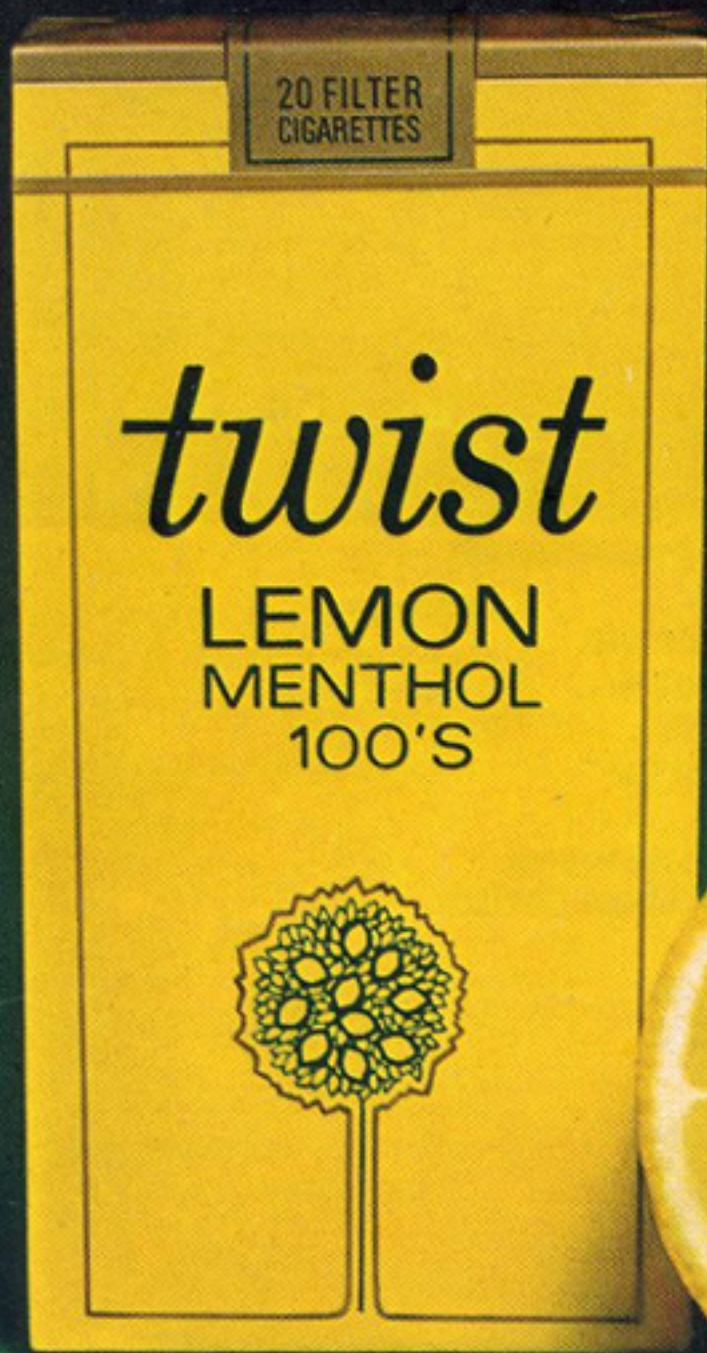
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