

Artist in the Community Series

FLORIDA JUNIOR COLLEGE AT JACKSONVILLE

and

THE UNIVERSITY OF NORTH FLORIDA

Present

THE FLORIDA STATE UNIVERSITY DANCE THEATRE

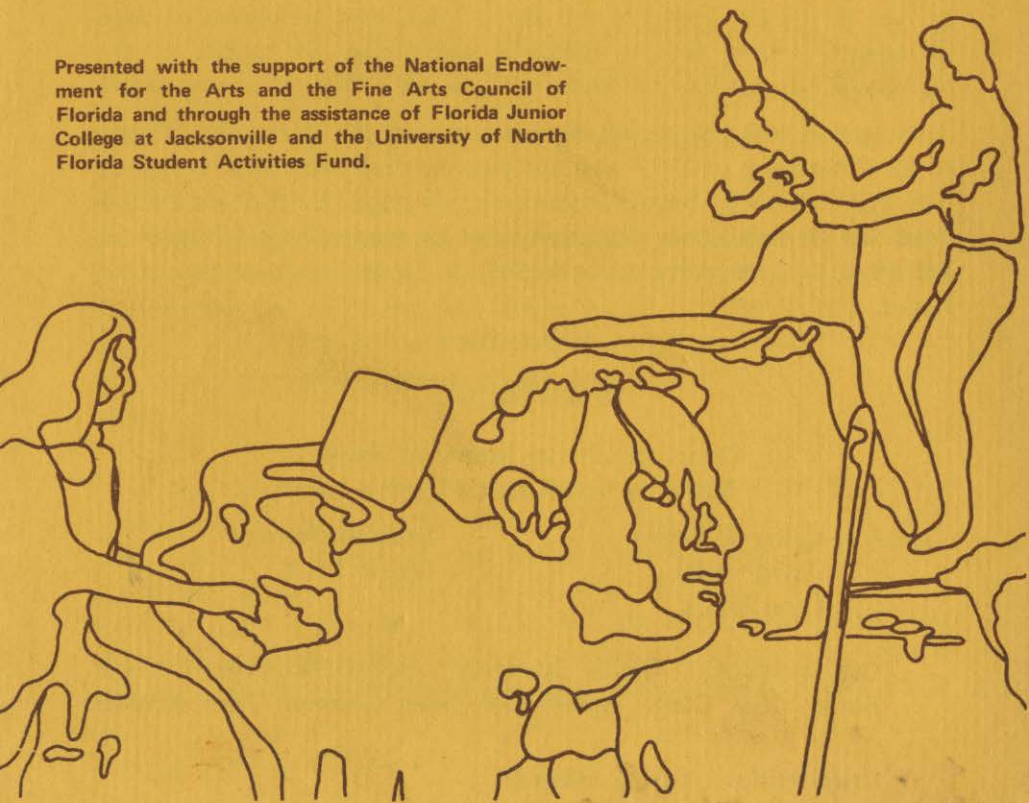
Thursday, February 21, 1974

Civic Auditorium

8:15 p.m.

Theatre

Presented with the support of the National Endowment for the Arts and the Fine Arts Council of Florida and through the assistance of Florida Junior College at Jacksonville and the University of North Florida Student Activities Fund.



PROGRAM

LA BAYADERE ACT III

Choreography by Marius Petipa
Staged by Richard Holden
Rehearsals conducted by Maria de Baroncelli
Music by L. Minkus

Nikya: Kathy Jo Brown
Solar: David Roche
1st Solo: Frances Melton
2nd Solo: Hollis Henderson
3rd Solo: Cynthia Williamson

Bayaderes, in order of appearance: Suzy Poland, Debra Lieblong, Robbye Lynn Deatrick, Cindy Blue, Neva Howard, Christy Oenbrink, Vicki McCoy, Angela Edens, Kitty Boswell, Celia Schifanella, Lisa Anne Heide Martha McClees, Kate Watson, Carolyn Mauser, Carole Johnston, Deborah Harrison.

In Act III of La Bayadère the hero, Solar, sees the ghosts of dead bayaderes (Indian temple dancers) descending the slopes of the Himalaya Mountains. He finds his own love, Nikya, among them.

This version of La Bayadère was premiered at the Maryinsky Theatre in St. Petersburg in 1877 and has been in their repertory ever since. The F.S.U. Dance Theatre production was staged by Richard Holden from the Benesh Dance Notation score he made while in Russia and utilizes a tape recording made during the Bolshoi performance of the ballet.

Intermission

NIGHTWOOD

Choreography by Nancy W. Smith
Music by Ned Rorem (Trio)

Dancers: Kathy Jo Brown Francine Henkel
 David Roche Dennis Price
 Lane Sayles

Carlos Agudelo, Wendy Behrendt, Judith Bloomberg, Andrea Borak, Jack Clark, Hillary Gal, Jean Graham, Tom Koehler

Understudy: Carole Johnston

WATER STUDY

Choreography by Doris Humphrey
Restaged by Patricia Howell *
A dance in silence

Dancers: Donna Campbell, Deborah Deringer, Angela Edens, Neva Howard, Letitia Jones, Mary Leeper, Trudy Martin, Martha McClees, Carol Page, Lynn Touhey

Premiered in 1927, Water Study is one of Miss Humphrey's earliest experimental works, based on the natural rhythms of the sea.

Assistance in rehearsal direction by Jean Graham

VARIATIONS FROM DAY TO DAY

Choreography by Norman Walker
Restaged by Patricia Howell*
Music by Johannes Brahms
(Variations on a Theme of Hadyn, Opus 56B)

Theme	Entire Cast
Monday's child is fair of face	Jean Graham
Tuesday's child is full of grace	Hillary Gal
Wednesday's child is full of woe	Andrea Borak
Thursday's child has far to go	Lane Sayles
Friday's child is loving and giving	Wendy Behrendt
Saturday's child works hard for a living	David Roche
And the child that is born on the Sabbath Day is bonny and blithe, and good and gay	Hollis Henderson
Finale	Entire Cast

Understudies: Jack Clark, Francine Henkel
Assistance in rehearsal direction by David Roche

**The choreography is reconstructed from the Labanotated score by permission of the Dance Notation Bureau, New York.*

Intermission

SPRING WATERS

Choreography by A. Messerer
Staged by Richard Holden
Rehearsals conducted by Maria de Baroncelli
Music by Sergei Rachmaninov

Dancers: Kathy Jo Brown and David Roche

This pas de deux is an example of the flamboyant style of Russia's Bolshoi Ballet. It has been staged for this production by Richard Holden from the Benesh Dance Notation score made while he was in Russia.

THANAVOIR*

Don't be afraid to Dream, Mother, or to Die

Choreography by David Roche
Sound Collage by David Roche:
Hovhanness, Blomdahl, Carlos and Crumb

Dancers: Francine Henkel

Wendy Behrendt	Andrea Borak
Lane Sayles	Jean Graham
Judith Bloomberg	Jack Clark

Patricia Howell

with Debra Arch, Hillary Gal, Carole Johnston, Carolyn Mauser, Dennis Price, Sharon Vasquez

Special gratitude is expressed to Hillary Gal for her design ideas and suggestions for Thanavoir.

*Premiere Performance

Reconstructions of La Bayadère, Spring Waters, and Variations From Day to Day were undertaken with the support of the National Endowment for the Arts and the Fine Arts Council of Florida.

THE DANCE PROGRAM AT FLORIDA STATE UNIVERSITY

The dance program at Florida State University is based upon the central premise that art and education are both extensions of the total humanistic endeavor. Both represent man's effort to organize and interpret experience and cast it into significant form. Both reveal man's desire to increase his sensibilities and to develop his own powers, to enable himself to live fully and meaningfully and to extend himself into another shape of experience. No conflict, therefore, is seen to exist between dance as education and dance as an art form.

Of the many avenues in which dance can be pursued and practiced the following three constitute the purpose and emphasis of the major curriculum: performance, choreography, and teaching. It is a curriculum undergoing continuous reassessment and revision in the attempt to realize this goal; in this way it reflects the mobility of the art form itself.

It is hoped that the curricular opportunities provide a balance between learning to dance and learning about dance. The student explores the scientific, philosophical, and historical foundations of dance and pursues the development of technique and choreographic ability.

The curriculum includes the study of both traditional and contemporary forms of dance. Specific courses in the folk forms, ballet and modern (or contemporary) dance are part of the student's program of study. This is premised on the central curricular intention: the expansion and deepening of the dancer's technical and esthetic range.

Man has always been a formed and forming creature; and he has always had the need to transform. He has always made art, for some very basic and timeless reasons. But as his world changes, so do his art forms. Significant dance does not negate the traditional past; but it draws upon it in order to speak with the language of today. The dance experiences at Florida State University are designed with the intention of producing relevant dance. The curriculum has many kinds of experience; but at the heart of it is the moving, the dancing, and the making of dance.

Production Staff

Director: Nancy W. Smith, assisted by Maria de Baroncelli, Patricia Howell, David Roche

Technical Director: Jack Hart

Lighting: Pat Simmons*

Settings: Jack Hart

Costuming: Costumes for La Bayadère are by Lucy Ho; costumes for Thanavoir are by Sandy Burge. The designs for all other choreography were based upon choreographic notes and executed by the production costume staff.

Costume Chairman: Jean Graham

Sound: Bill Teague

Stage Manager: Jack Hart

Assistant Stage Manager: Odette Salvaggio

Poster Design and Photography: Gary McElwee, Graphics Group

Publicity Photography: Glenn Sharron

*Miss Simmons serves as Lighting Designer, Production Manager and Company Manager of the Pittsburgh Ballet Theatre.

"This public document was promulgated at a total cost of \$66.86 or 10 cents per copy to inform the audience of the program."