

UMC Concert Series

presents

THE JOFFREY II DANCERS

Sally Brayley Bliss, Director
Maria Grandy, Associate Director

Dancers

Dominique Angel
Linda Bechtold
Charles Calhoun
Robert Gardner
Jodie Gates
Randall Graham
Tina LeBlanc
Douglas Martin

Elizabeth Molak
Kevin O'Day
Elizabeth Parkinson
Tania Philip
Stephen Sturmer
Thomas Terry
Tyler Walters

Staff

Lance Westergard, Ballet Master
Thomas Michael Crail, Administrator
Susan Arons, Public Affairs Manager
Gail Dahl, Production Manager
Rickie Grosberg, Stage Manager
Claire L. Ennis, Costume Supervisor
Henry Douglas Schultz, Pianist

The Foundation for The Joffrey Ballet, Inc.

Robert Joffrey, Artistic Director
Gerald Arpino, Associate Director
Philip Semark, President

January 17, 1983



FINANCIAL ASSISTANCE FOR THIS EVENT HAS
BEEN PROVIDED BY THE MISSOURI ARTS COUNCIL

This performance is given by special arrangement with Dance St. Louis.

American Ballet Center, 434 Sixth Ave. New York, NY 10011,
is the official school of The Joffrey Ballet & The Joffrey II Dancers.
Edith D'Addario, Executive Administrator

THE COMPANY

The Joffrey II Dancers, the farm team of The Joffrey Ballet, is a company of sixteen young professional dancers enrolled in a unique program designed to prepare them as soloists for The Joffrey Ballet and other professional dance companies. Founded in 1969, the company also serves as a showcase for emerging choreographers, composers, and lighting and costume designers as well as a training opportunity for arts administrators and production personnel. The Joffrey II Dancers tours an eclectic repertory coast-to-coast under Sally Brayley Bliss, Director, and Maria Grandy, Associate Director. The company gratefully acknowledges the support of the National Endowment for the Arts, corporations, foundations, and individuals whose assistance helps make its activities possible.

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Casting will be announced before each ballet on the program. The program is subject to change.

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THE PROGRAM

PAS DES DEESSES

Choreography	Robert Joffrey
Music	John Field
Pianist	Stanley Babin
Costume Design	Anver Bey Khan
Lighting Design	Gail Dahl

Pas des Deesses was inspired by a Romantic lithograph of 1846 by the artist Bouvier. At the beginning of the ballet, the dancers are seen in the pose of this famous work of art. Each variation shows off the qualities made famous by the quartet of great nineteenth-century dancers: the languorous Lucile Grahn, the darting Fanny Cerrito, and the floating Marie Taglioni--all magnificently supported by the gallant Arthur Saint-Leon. The air of competition among the three ballerinas echos the delicate rivalry that actually existed among these celebrated Romantic dancers.

Robert Joffrey choreographed Pas des Deesses in 1954 as a period piece to selected nocturnes, rondos, and waltzes for piano by John Field (1782-1837). An Irishman, Field was one of the foremost composers and piano virtuosos of the day and is credited with originating the name and style of the nineteenth-century keyboard nocturne.

This ballet has been reconstructed by Maria Grandy from the Labanotation score by agreement with the Dance Notation Bureau, Inc., New York, New York.

PAUSE

MONOTONES II

Choreography
Music, Trois Gymnopedies
Lighting Design

Fredrick Ashton
Erik Satie
Jennifer Tipton

The staging of this work for The Joffrey II Dancers by Diane Orio and Dennis Poole of The Joffrey Ballet was made possible by a grant from The Doll Foundation, Inc., New York, New York.

INTERMISSION

ROTHKO CHAPEL

Choreography
Music, The Rothko Chapel
Set and Costume Design
Lighting Design
Assistant to Mr. De Young

Bill De Young
Morton Feldman
Carol Vollet Garner
Gail Dahl
Mary Cochran

The choreography for this work was made possible by a grant from The Jerome Foundation, Inc., St. Paul, Minnesota. The Rothko Chapel is used by arrangement with European American Music Distributors Corporation, sole U.S. agent for Universal Editions, publisher and copyright owner.

INTERMISSION

IN KAZMIDITY

Choreography
Music, Sylvia
Costume Design
Lighting Design
Assistant to Ms. De Angelo

Ann Marie De Angelo
Leo Delibes
Mimi Maxmen
Gail Dahl
Sara Neece

Kazmidity is a feminist kingdom inhabited by the souls of unfulfilled ballerinas. When these spirits are crossed with the firefly, the resulting mutant is a Kazmite. For specific, unnamed pleasures, Kazmites have always captured mortal young men, instantaneously transporting them to Kazmidity--where life is everlasting and the freedom to dance prevails undaunted!

Scene 1: Abduction into the Unreal

Scene 2: Initiation into the Real

1. Entre and Introduction
2. Waltz of the Kazmites
3. Orientation Pas de Deux
4. Idyll Tyme at Court
5. Solo of Understanding
6. Kazmite Coronation
7. Celebration of Royal Oneness

The choreography for this work was made possible by a grant from The Jerome Foundation, Inc., St. Paul, Minnesota.

Concert Previews

There will be seven concert previews offered to concert-goers this semester. These informal talks by Michael Budds are designed to illuminate and to entertain and will include comments on the style, methods, and historical context of the works to be presented at each concert. They will be held one hour before the concerts in the Recital Hall of the Fine Arts Building. All concert-goers are welcome.

Feb. 4 (Fr)	7:00 p.m.	American String Quartet
Mar. 1 (Tu)	7:00 p.m.	Dresden Staatskapelle Orchestra
Mar. 3 (Th)	7:00 p.m.	Tokyo String Quartet
Mar. 25 (Fr)	7:00 p.m.	St. Louis Symphony
Mar. 27 (Su)	2:00 p.m.	Brahms's German Requiem
Mar. 28 (Mo)	7:00 p.m.	Toulouse Chamber Orchestra
Apr. 18 (Mo)	7:00 p.m.	Vancouver Chamber Choir

Tickets

Tickets to the February 8th performance of the Alvin Ailey American Dance Theatre are available now at the Missouri Book Store and the University Book Store-Brady Commons and on February 7-8 at the Jesse Box Office (10:00 a.m. to 4:00 p.m.). Prices are \$10.00 for General Admission and \$9.00 for Students. Tickets for the remaining concerts of the season will be available at the book stores approximately three weeks prior to the event and at the Jesse Box Office during its regular hours two days before each event.

Reminders

Members of the audience are respectfully reminded of the following:

The use of cameras and recording devices are expressly prohibited during a performance.

Members of the audience are asked to refrain from coughing and making other distracting noises if at all possible. Cough drops are available at the Box Office or from the ushers.

Vehicles must not be parked in the loading zone of Jesse Auditorium; unattended vehicles will be towed away.

Physicians on call should inform the Box Office of their seating in case they need to be paged during a concert.

Latecomers should wait until the first pause before taking their seats.