

ALVIN AILEY REPERTORY ENSEMBLE

*Thursday, March 20, 1980
8:15 p.m., Jesse Auditorium*

Program

UN-FOUR-GETTABLE

Choreography: Gary De Loatch
Music: Lasanas Priestess
Composer: Donald Byrd
Costumes: Saadia Fine Arts Fashion Inc.
Lighting: Douglas Drew

Bride: *Ava Rostant*
Groom: *Eugene Roscoe*
Father: *Norman Kauahi*
Maid: *Lauren Overby*

REFLECTIONS IN D (First Performance, New York City, 1962)

Choreography: Alvin Ailey
Music: Duke Ellington ("*Reflections in D*")
Lighting: Nicola Cernovitch

Ted Pollen

*According to Stanley Dance, Mr. Ellington's biographer:
"There is no story. It was just an improvisation in D.
Duke always had ideas. It was probably something he had
in the back of his mind. It does have structure and char-
acter. 'Reflections' suggests more or less what is in it."*

CONGO TANGO PALACE (New Production. First Performance, New York City, 1960)

Choreography: Talley Beatty
Music: Miles Davis & Gil Evans
Costumes: (recreated by) Jean Hays
Lighting: Bill Burd
Restaged by Dudley Williams, Masazumi Chaya, Mari Kajiwara

Cast: Leslie Woodard, Coco Pelaez, Lauren Overby, Susan Dillon,
Eugene Roscoe, Jeffery Ferguson, Hideaki Ryo, Aaron Dugger,
Dianne Maroney, Norman Kauahi, George Randolph

First Solo: Jeffery Ferguson

First Duet: George Randolph & Dianne Maroney

Second Duet: Jeffery Ferguson & Susan Dillon

Quartet: Leslie Woodard, Coco Pelaez, Hideaki Ryo, Aaron Dugger

An excerpt from "Come and Get the Beauty of It Hot," a long major work by Mr. Beatty. This piece comprises the last section of the ballet. The "Congo Tango Palace" is an imaginary ballroom in Spanish Harlem.

INTERMISSION (Fifteen Minutes)

ECHOES IN BLUE (New Production. First Performance, New York City, 1975)

Choreography: Milton Myers

Music: Duke Ellington ("Mood Indigo,"* "Harlem"#)

Costumes: Normand Maxon

Lighting: Bill Burd

Dancers: Ava Rostant, Hideaki Ryo, Ted Pollen, Norman Kauahi,
George Randolph, Eugene Roscoe, Regina Hood, Elizabeth Sung,
Dianne Maroney

Time: Eve or sunset

Place: Harlem (1930's, 40's)

...and toward the end of the day come echoes; of a longing to get out, to scream, to release, to dance. Echoes of sorrow, of laughter, of loneliness...Echoes in Blue.

"Mood Indigo," one of Duke Ellington's greatest standards, was written in 1931. When broadcast from the Cotton Club,

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it was an immediate sensation. "Harlem" was commissioned of Duke Ellington in 1952 by Arturo Toscanini and was conceived as a concerto grosso for the Ellington band and the symphony. The great Duke described the piece as a panorama of a city within a city. The version used for the ballet is the Duke Ellington orchestra alone.

INTERMISSION (Fifteen minutes)

REVELATIONS (First Performance, New York City, 1960)

Choreography: Alvin Ailey
Music: Traditional
Decor and
Costumes: Ves Harper
Lighting: Nicola Cernovitch

(All arrangements by Howard Roberts unless otherwise noted)

*"This little light of mine, I'm gonna
let it shine."*

This suite explores motivations and emotions of American Negro religious music which, like its heir, the blues, takes many forms -- true spirituals with their sustained melodies, some-sermons, gospel songs and holy blues -- songs of trouble, of love, of deliverance.

"Spirituals sing of woe triumphantly, knowing well that all rivers will be crossed and the Promised Land is just beyond the stream. The Spirituals ask no pity for their words ride on the strongest of melodies, the melody of faith. That is why there is joy in their singing, peace in their music, and strength in their soul."

Langston Hughes