



# **Sammlung Theaterzettel**

## **The Alvin Ailey American Dance Theater**

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**1967-06-03**

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# THE ALVIN AILEY AMER

Samstag, 3. Juni 1967

Großes Haus

23.00 Uhr

## PROGRAM I

### I TOCCATA

Choreography: Talley Beatty

Costumes: Matthew Cameron

Music: Lolo Schiffrin

An excerpt from Mr. Beatty's major work, "Come and Get the Beauty of It Hat".

Dudley Williams, Judith Jamison, Miguel Godreau, Loretta Abbott, James Truitte, Consuelo Houston, Kelvin Rotardier, George Faison, Elbert Morris, Sharron Miller, Enid Aytch, Lynne Taylor.

### II REFLECTIONS IN D

Choreography: Alvin Ailey

Dudley Williams

Music: Duke Ellington

### III BLUES SUITE

Choreography: Alvin Ailey

Decor and Costumes: Ves Harper

Music: Traditional

„Been Down so long  
Getting up don't cross my mind . . .  
When you see me laughing  
I'm laughing to keep from crying! . . ."

From the fields and barrelhouses of the southern Negro sprang the blues – songs of lost love, despair, protest and anger – hymns to the secular regions of his soul.

Good Morning Blues  
Long Time  
Mean Ol' Frisco

The Company  
James Truitte and the Company  
Miguel Godreau, Dudley Williams,  
George Faison, Elbert Morris

House of the Rising Sun  
Backwater Blues  
In the Evening

Judith Jamison, Consuelo Houston, Sharron Miller  
Loretta Abbott, Kelvin Rotardier  
Elbert Morris, George Faison,  
Kelvin Rotardier, James Truitte

Yancey Special  
Slow Drag – Going to Chicago  
Sham  
Good Morning Blues

The Company  
The Company  
Dudley Williams, Miguel Godreau and the Company  
The Company

### INTERMISSION

### IV THE ROAD OF THE PHOEBE SNOW

Choreography: Talley Beatty

Music: Duke Ellington and Billy Strayhorn

The Phoebe Snow is a train of the Lackawanna Railroad Line which still passes through the mid-western section of the United States. Legend has it that its name came from a meticulous lady named Phoebe Snow who travelled this line dressed in white satin and lace and looked out on the surrounding countryside with high disdain. Talley Beatty, the choreographer of this work, played as a child near the railroad tracks upon which the Phoebe Snow passed. This ballet deals, first abstractly, then dramatically, with some incidents that may have happened on or near these railroad tracks.

Prologue  
Quintet

Quintet

Solo

Trio

Quartet

First Duet

Second Duet

Group Dance

Epilogue

The Company  
Dudley Williams, Miguel Godreau, George Faison,  
Elbert Morris, Kelvin Rotardier

Lynne Taylor, Loretta Abbott, Sharron Miller,  
Consuelo Houston, Judith Jamison

Miguel Godreau

Loretta Abbott, Miguel Godreau, Sharron Miller

Judith Jamison, Consuelo Houston,  
George Faison, Elbert Morris

Judith Jamison, James Truitte

Lynne Taylor, Dudley Williams

Lynne Taylor, Dudley Williams,  
Kelvin Rotardier and the Company

The Company

### INTERMISSION

### V REVELATIONS

"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, song-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

Choreography: Alvin Ailey

Decor and Costumes: Ves Harper

Music: Traditional

### PILGRIM OF SORROW

I Been 'Buked  
Didn't My Lord Deliver Daniel  
Fix Me, Jesus

The Company  
Kelvin Rotardier, Sharron Miller, Enid Aytch  
Judith Jamison, James Truitte

### TAKE MY TO THE WATER

Processional  
Honor, Honor  
Wading in the Water  
I Want To Be Ready  
Sinner Man

Dudley Williams, Lynne Taylor, Loretta Abbott, Kelvin Rotardier,  
Consuelo Houston, George Faison, Elbert Morris

The Company

Loretta Abbott, Kelvin Rotardier, Consuelo Houston

James Truitte

Elbert Morris, George Faison, Miguel Godreau

### MOVE, MEMBERS, MOVE

The Day is Past and Gone  
You May Run Home  
Rocka My Soul in the Bosom of Abraham

Loretta Abbott, Lynne Taylor, Sharron Miller,  
Judith Jamison, Consuelo Houston

The Company

The Company

"House of Flowers". In New York he studied modern dance with Martha Graham, Hanya Holm, Charles Weidmann, and ballet with Karel Shook. He studied acting briefly with Stella Adler and Milton Katselas, appeared as leading dancer in Harry Belafonte's "Sing, Man, Sing", in the Phoenix Theatre's production "The Carefree Tree", and in the Lena Horne Broadway musical "Jamaica". As an actor Alvin Ailey has appeared off Broadway in "Call Me by My Rightful Name" and "Two by Saroyan" and late in 1962 made his Broadway acting debut as Claudia McNeil's son in "Tiger, Tiger, Burning Bright".

The birth of the ALVIN AILEY AMERICAN DANCE THEATER was in March of 1958 at a small concert hall in New York City - a concert acclaimed by the critics and audiences alike - which has been the catalyst for the many activities in which the company has engaged since then: tours of colleges and universities, appearances in Arts Festivals throughout the United States,

Hanya Holm, Charles Weidmann und Ballett bei Karel Shook. Für kurze Zeit nahm er Schauspielunterricht bei Stella Adler und Milton Katselas. Dann erschien er als Solotänzer in Harry Belafontes „Sing, Man, Sing“, in der Produktion des Phoenix Theatre „The Carefree Tree“ und in Lena Hornes Broadway Musical „Jamaica“. Als Schauspieler trat Alvin Ailey abseits vom Broadway in „Call Me by My Rightful Name“ und „Two by Saroyan“ auf. Ende 1962 hatte er Broadway-Premiere als Schauspieler in „Tiger, Tiger, Burning Bright“ als Claudia McNeils Sohn.

Im März 1958 wurde das ALVIN AILEY AMERICAN DANCE THEATER in einem kleinen Konzertsaal in New York City gegründet. Die Aufführung wurde sowohl von den Kritikern als auch vom Publikum begeistert aufgenommen. Das war der Ausgangspunkt für die vielen Vorstellungen, in denen das Ensemble seit dieser Zeit beschäftigt war. Da wären u. a. zu nennen Tourneen durch Colleges und Universitäten, Auftritte in Festivals überall in den Vereinigten Staaten, Teilnahme am Internationalen Musik-

of Flowers». A New York, il étudia la danse moderne avec Martha Graham, Hanya Holm, Charles Weidmann et le ballet avec Karel Shook. Pendant un certain temps, il suivit des cours d'art dramatique chez Stella Adler et Milton Katselas. Il parut ensuite comme danseur solo dans la pièce d'Harry Belafonte «Sing, Man, Sing», dans la production du Phoenix Theatre «The Carefree Tree» et dans la pièce musicale de Lena Horne «Jamaica». En dehors de Broadway, Alvin Ailey a tenu des rôles dramatiques dans «Call Me by My Rightful Name» et «Two by Saroyan». Fin 1962, il eut sa première à Broadway en tant qu'acteur dans «Tiger, Tiger, Burning Bright» dans le rôle du fils de Claudia McNeil.

L'ALVIN AILEY AMERICAN DANCE THEATER fut créé en mars 1958 dans une petite salle de concert de New York City. La représentation fut accueillie avec enthousiasme aussi bien par les critiques que par le public. Ce fut le point de départ de nombreuses représentations auxquelles l'ensemble s'est consacré depuis cette époque. Nous citerons entre autres des tournées dans

a 1963 appearance at the International Music Festival of Rio de Janeiro, and most recently seasons in London and Paris.

In addition to choreographing and directing his own company, Alvin Ailey has made several ballets for other internationally known organisations of the ballet world. One such ballet, "Feast of Ashes", based on a play of the Spanish playwright and poet, Garcia Lorca, was performed with great success last year in the Soviet Union by the Robert Joffrey Ballet, perhaps marking the first time that an American Negro choreographer has had his works shown in that country.

A recent choreography for the Harkness Ballet, entitled "Ariadne", music by André Jolivet, was premiered in Paris last spring and received tremendous acclaim. Mr. Ailey had the honor of being the choreographer of "Anthony and Cleopatra" which opened the new Metropolitan Opera.

festival von Rio de Janeiro 1963 und erst kürzlich die Gastspiele in London und Paris.

Alvin Ailey ist nicht nur Leiter und Choreograph seines eigenen Ensembles, sondern er schuf auch die Choreographie mehrerer anderer Ballette für auf der internationalen Ballettszene bekannte Ensembles. Eines dieser Ballette, „Feast of Ashes“, das auf ein Stück des spanischen Dichters Garcia Lorca zurückgeht, wurde im letzten Jahr mit großem Erfolg von dem Robert Joffrey Ballet in der Sowjetunion aufgeführt. Das war wahrscheinlich das erste Mal, daß das Werk eines amerikanischen Negerchoreographen in diesem Lande gezeigt wurde.

Seine neueste, für das Harkness Ballet geschaffene Choreographie mit dem Titel „Ariadne“, Musik von André Jolivet, hatte in Paris seine Premiere und erhielt begeisterten Applaus. Mr. Ailey hatte die Ehre, die Choreographie zu „Anthony and Cleopatra“ durchzuführen, mit dem die neue New York Metropolitan Opera eröffnet wurde.

les universités et écoles supérieures, la participation aux festivals sur tout le territoire des Etats-Unis, la participation au Festival International de la Musique de 1963 à Rio de Janeiro et, tout récemment, les tournées de Londres et de Paris.

Alvin Ailey n'est pas seulement le directeur et le chorégraphe de son propre ensemble; il a également créé la chorégraphie de nombreux autres ballets pour des ensembles bien connus sur les scènes internationales de ballets. L'un de ces ballets «Feast of Ashes» qui se base sur une pièce du poète espagnol Garcia Lorca, a été présenté l'année dernière par l'ensemble Robert Joffrey Ballet en Union Soviétique où il a recueilli un grand succès. C'était vraisemblablement la première fois que l'oeuvre d'un chorégraphe noir américain était présentée dans ce pays. Sa chorégraphie la plus récente créée pour l'ensemble Harkness Ballet, sous le titre «Ariadne», musique d'André Jolivet, a été présentée en première à Paris où elle a soulevé l'enthousiasme des spectateurs.

# AMERICAN DANCE THEATER

## PROGRAM II

### I CONGO TANGO PALACE

Choreography: Talley Beatty

Music: Miles Davis

Costumes: Matthew Cameron

Set in an imaginary Spanish Harlem bar room, Congo Tango Palace is the closing dance from Mr. Beatty's major work "Come and Get the Beauty of it Hot".

Dudley Williams, Judith Jamison, Miguel Godreau, Consuelo Houston, Kelvin Rotardier, Sharron Miller, Lynne Taylor, Enid Aytch, George Faison, Elbert Morris.

### II THE BELOVED (1947)

"Thou are all fair, my love; behold thou art all fair; thou hast dove's eyes within thy locks . . . and the smell of thy garments is like the smell of Lebanon . . . honey and milk are under thy tongue . . . thou are all fair . . . there is no spot on thee . . ."

#### THE SONG OF SONGS

Out of an era of servility and dogma comes a fanatic theme of bigotry leading to violence.

Choreography: Lester Horton

Music: Judith Hamilton

Decor and costumes after the originals by Lester Horton

Loretta Abbott

James Truitte

### III LAMENT

Choreography: Louis Johnson

Music: Heitor Villa-Lobos

Costumes: Matthew Cameron

The Girl

Judith Jamison

The Boy

Dudley Williams

and Kelvin Rotardier, Enid Aytch, George Faison

This lyrical ballet, composed in 1953, was the first work of American Negro Choreographer, Louis Johnson. Mr. Johnson has since continued his career as a choreographer and director of many ballets and musicals.

The soprano on the recording of Bachianas Brasileiras No. 5 is Bidu Sayao.

#### INTERMISSION

### IV PRODIGAL PRINCE

Great gods cannot ride little horses - Haitian proverb  
Decor, Costumes, Music and Choreography by Geoffrey Holder

This ballet deals with the real and imagined life of Hector Hippolite, the most formidable primitive painter in Haiti's history. Hippolite was for all his life a "houngan" - that is - a high priest of that now gentle, now violent religion of the Haitian peasants - V o u d o u n. In the long years of poverty and obscurity before he painted, he decorated walls, doors, chairs, postcards - even chamberpots - during a three year sojourn in Africa, a trip, which like many others he described, was perhaps a vision, one can never know. In 1943 the Voudoun Goddess Erzulie and Saint John the Baptist came to him in a vision. From that vision and his real or imagined sojourn to Africa, he painted the world of the Voudoun "loas" - those gods of Africa who ruled his life. Hippolite was apprised too by the gods in that vision that a man from over the seas would buy five of his paintings and his life would change for the better. Andre Breton was that man and Hector Hippolite, after nearly a half century of reverence, inherited his prize: genius.

Mr. Holder divides the ballet into the following sections:

Conversation with the Gods  
The Feather Brush  
The Dream of Africa - A Divine Sleep  
Homecoming and Inheritance  
The Beginning

Hector Hippolite

Erzulie Freda Dahomey

Saint John the Baptist

Le Serviteur

Pret-savanne

Erzulie's retinue

Companions of Pret-savanne

Miguel Godreau

Judith Jamison

James Truitte

Loretta Abbott

Kelvin Rotardier

Consuelo Houston, Sharron Miller, Lynne Taylor

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#### STAFF FOR THE ALVIN AILEY AMERICAN DANCE THEATRE

Managing Director

Assistant Director

Technical Director

Wardrobe Master

Company Manager

Gil Shiva

James Truitte

Nicholas Carnavitch

Matthew Cameron

John Scott

The program is subject to change.

THE ALVIN AILEY AMERICAN DANCE THEATRE is "the dance company in residence" at Clark Centre for the Performing Arts of the Westside Young Women's Christian Association in New York City, an organization dedicated to the encouragement and furthering of young people in the performing arts. Mr. Ailey wishes to extend his heart-felt thanks to this organization for the many assistances Clark Centre has provided in the preparation of these programmes.



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