

*Deutscher Längs
1915 1920 k. 1968*



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Theatre

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COMMITTEE

WITH THE COOPERATION OF
THE EMBASSY OF THE FEDERAL REPUBLIC
OF GERMANY

PRESENT

Deutsche Tänzer
(German Dancers)

AT THE

MANOEL THEATRE

19th and 20th MARCH 1968 at 7.30 p.m.

Helmut F. Böwing
Stage Manager

NOTE ON THE PROGRAMME

In order to present a picture of dancing in Germany today our programme must include a wide variety of dance forms.

Classical dancing with the old traditional ballets, as represented by the Pas de deux from Swan Lake, still provides the basic repertoire for ballet evenings at most German opera houses.

On the other hand there are neo-classical works — as “Orphée” and “Goyescas” — which introduce movement elements from modern dance, gymnastics, and everyday life in order to soften the formality, and enrich the austere technique, of the classical school.

Dancing in Germany today also comprises Afro-American forms like jazz, blues, and beat, which have found their way to the operetta and musical stage, as well as to television, via the nightclubs and variety. Our choreographers Schapar and Feindt provide us with samples of these forms.

DEUTSCHE TANZER

BIOGRAPHICAL NOTES

ON THE

DANCERS

Felizitas Smolik

FELIZITAS SMOLIK, born in Merano (Italy). Entered the Boris Pilato ballet school at the age of 8 and was soon dancing child leads. At 14 she was engaged by the Landestheater Innsbruck and danced main roles in Fairy Dool, Scheherazade, Juan von Zarissa, etc. Then followed an engagement at the State Operetta in Munich, and two years' study of classical ballet under Leonid Gonta. First solo dancer at the State Theatre, Karlsruhe, jazz training under Marga Rues. In the last few years television work and star of a big revue in Munich.

Ralph Smolik

RALPH SMOLIK, born in Leipzig. First important role at the age of 16 at the Leipzig Opera as Ishmael in Gajaneh. Then engagements at the State Operetta and the Deutsche Theater in Munich. Member of the Berlin Ballet (Laertes in Hamlet, the Knight in Ballad, the Student in Souvenirs, etc.), tours of Germany and America with the Berlin Ballet. First solo dancer at the State Theatre in Karlsruhe. In the last few years he has been important television and revue dancer. Teachers: Mary Wigman, Herbert Freund, Victor Gsovsky, Leonid Gonta in Germany, Boris Krasseff, Hector Debello (tap-dance) in Paris, and Valentina Perejasl and Walter Micks (jazz) in New York.

Christa Kempf

CHRISTA KEMPF, born in Berlin. State Opera Berlin — Municipal Opera Berlin — Hamburg State Opera. Roles: Juliet (Romeo and Juliet), Odette and Odile (Swan Lake), Cinderella (Cinderella), Sleeping Beauty (Sleeping Beauty), Melisande (Pelleas et Melisande), Sylphides. Balanchine ballets, Terpsichore (Apollon), The Four Temperaments, Pas de deux, Symphony in C, Concerto barocco, Serenade, and many others. Guest performances: Granada, Paris, Santandeur, San Sebastian, Venice, Munich (Festival), Berlin (Festival), and several times in Wiesbaden (May Festival).

Jürgen Feindt

JURGEN FEINDT studied ballet in Munich under Victor Gsovsky and in Berlin under Tatjana Gsovsky; debut at the Deutsche Theater in Munich, later at the Gartnerplatz Theater, then solo dancer at the Berlin Komische Oper under Felsenstein and later first solo dancer; for three years tours through Europe and South America. Studied jazz in New York and Paris and then first solo dancer at the Deutsche Oper Berlin; tours with a Munich ballet ensemble to Africa and Asia, now choreographer and solo dancer for films, television, and musicals.

Helga Sommerkamp

HELGA SOMMERKAMP, born in Berlin; despite her youth she has had a very full career already. After studying under Tatjana Gsovsky in Berlin, and under Victor Gsovsky, Nora Kiss and Brioux in Paris she became first solo dancer at the Berlin Opera. Then came engagements as prima ballerina with Orlikovsky and later with the Berlin Ballet. During her engagement with the Berlin Ballet as prima ballerina Helga Sommerkamp danced throughout Europe and South America. Her repertoire includes roles in Swan Lake, Peer Gynt, Cinderella, Sleeping Beauty, and many other well-known works. After two years as prima ballerina at the Frankfurt Opera, Helga Sommerkamp joined the American Festival Ballet. Recently she has frequently been seen on German television.

PROGRAMME

"PAS DE DEUX" from "CONCERTO" *Music: Dimitri Shostakovitch*
Piano Concerto No. 2 Op. 102 *Choreography: Kenneth MacMillan*
MARION CITO — PETER GROTZSCH

"CONCERTO" is an example of a modern abstract ballet on a purely classical basis. Today many works for the German stage are created in this style originated by Balanchine.

"GOYESCAS" *Choreography: Tatjana Gsovsky*
Maya Helga Sommerkamp *Music: Enrique Granados*
Mayo Roger Lucas
The Stranger Jurgen Feindt

Maya and Mayo are united in harmonious love. But a "Stranger" appears and she falls for his demonic charms. Torn between her passion and her feelings for Mayo, she is attracted first by the one, then by the other man. The two rivals fight. Mayo kills the Stranger. Maya, recognizing her guilt, goes out of her mind.

PEASANT'S PAS DE DEUX from "GISELLE"
Music: Adolph Adam
Choreography: Coralli/Perrot
MARION CITO — DETLEF HOPPMANN

The "Peasant pas de deux", in contrast to the grand pas de deux of the principal dancers, is taken from the first Act of the French ballet "Giselle", the great apotheosis of dance of the Romantic age. The libretto of the ballet, which was given its first performance at the Paris Opera in 1841, was written by Vernoy de Saint Georges (1801-1875). For the second act he adapted the Wilis saga, which Heinrich Heine described in his book "De l'Allemagne" (Paris 1835). The pleasing, sentimental music is by Adolphe Adam (1803-1856): it is simple but very danceable, and remarkable for the introduction of the leitmotif devise.

In his new ballet Adam incorporated passages from earlier works of his own and a long waltz passage from Bergmuller's "Souvenir de Ratisbone". It is to this music that the Peasant pas de deux is danced as part of a wine festival in Act I: an episode of the kind often inserted in operas and ballets of the Romantic period. The major part of the choreography of the ballet is by the important Romantic dancer and choreographer Jules Perrot (1810-1892), who created the role of Giselle for his wife Carlotta Grisi and coached her for it. Jean Coralli, the experienced Ballet Master at the Paris Opera also had a hand in the choreography, and the Peasant pas de deux is attributed to him. It is based on the rules of the classical dance. Today it is danced in the modified and shortened version choreographed in Russia by Marius Petipa (1822-1910).

— INTERVAL —

"SIGNALS" *Music: Giselher Klebe*
Choreography: Tatjana Gsovsky

The Signal-man: Detlef Hoppmann — His Wife: Christa Kempf — The Boxer: Peter Grotzsch
Charleston (Imaginary lovers): Ralph Smolik, Jurgen Feindt, Felizitas Smolik, Marion Cito.

The action takes place in a remote railway station

Scene I — In the Station Restaurant

The Signaller and his wife are sitting in the empty station restaurant, bored. The wife is filled with a longing for adventures. Her husband leaves the restaurant in order to go on duty. When the juke box plays a Charleston the wife surrenders herself completely to her daydreams in which she is surrounded by partners. These figments of her imagination disappear when the music stops. The Signaller returns. At this moment the wife becomes fully conscious of the desolateness of their monotonous existence . . .

Scene II — On the platform

The Signaller is on duty. Watching a train arrive, he sees a young man getting out of it and he suddenly imagines that he can see through his wife's mysterious longings. In his mind's eye he sees her in the arms of the young man . . . Tortured by jealousy he rushes to his flat in order to see if his wife is at home.

Scene III — In the flat

He finds his flat empty and his suspicions are confirmed. When his wife returns he bombards her with questions. She rejects him with distaste. The sound of an approaching train drives him into a frenzy . . . until he kills his wife. He is too late to change the signals.

"ORPHEE" *Music: Franz Liszt*
Choreography: Tatjana Gsovsky

HELGA SOMMERKAMP — PETER GROTZSCH

This neo-classical Pas de deux to the music of the same name by Franz Liszt, is based on the saga of Orpheus and Eurydike.

"ENCOUNTER IN THE NIGHT" *Music: Earle Hagen*
Choreography: John Schaper

FELIZITAS SMOLIK — RALPH SMOLIK

This jazz duet was specially created by John Schaper, a musical and TV show choreographer, for Ralph and Felizitas Smolik to a jazz recording of the well-known melody.

"BLACK SWAN" (Grand pas de deux from Swan Lake) *Music: Peter Tchaikovsky*
Choreography: Marius Petipa

CHRISTA KEMPF — ROGER LUCAS

The "Black Swan" is a purely classical choreography which is danced today largely as it was under the Ballet Masters of Paris and Moscow a hundred years ago, even though, as hardly any work of the "dance literature" was written down in its original choreography, some of the steps may have been varied in the course of time.

"AIMEZ-VOUS BALLE?" *Music: Robert Prince*
Choreography: Jurgen Feindt

Marion Cito — Christa Kempf — Felizitas Smolik — Helga Sommerkamp — Jurgen Feindt — Peter Grotzsch — Detlef Hoppmann — Roger Lucas — Ralph Smolik

In "Aimez-vous ballet?" Jurgen Feindt presents all the dancers again at the end of the programme in a modern choreography to jazz rhythms by the New York composer Robert Prince.

BIOGRAPHICAL NOTES

ON THE

DANCERS

Peter Grotzsch

PETER GROTZSCH was born in Leipzig and studied ballet there under Herbert Freund. Then engagements in Dresden and Leipzig and subsequently first solo dancer at the Deutsche Staatsoper in Berlin and soloist at the Deutsche Oper Berlin. He is now first solo dancer at the Opera Comique in Munich. He has danced roles in the following works: Gajaneh, Coppelia, The New Odyssey, Swan Lake, Phedra, Giselle, Sleeping Beauty, Romeo and Juliet, Orphee and others. Peter Grotzsch has won prizes at international dance festivals and has made several foreign tours. He has also made a name for himself in films and on television. His ballet masters and choreographers were: Herbert Freund, Prof. Wosin, Gertrud Steinweg, Lilo Gruber, Tatjana Gsovsky, Serge Lifar, Gustav Bland, Anthony Tudor and Franz Baur-Pantoulier.

Detlef Hoppmann

DETLEF HOPPMANN, born in 1941 in Berlin. Took ballet lessons from 1950; had three years training under Gustav Bland and Suse Preisser. First engagement in 1959 at the Deutsche Oper Berlin under Tatjana Gsovsky. Various tours during this period to Paris, Milan, Vienna, Hongkong, and Japan.

Engaged as first soloist at Basle in 1963, where he is still a member of the ensemble. Repertoire: The Peasant Pas de Deux from Giselle, the Court Fool in Cinderella, the Bluebirds in Sleeping Beauty, Nurali in the Fountain of Bachchisserai, James in the first performance of Dorian Gray, Prince Siegfried in Swan Lake.

Marion Cito

MARION CITO, studied ballet under Tatjana Gsovsky; first engagement at the Deutsche Oper Berlin; in 1959 she won a three months' scholarship in Paris, where she studied, among others, under Victor Gsovsky. Tours to Japan, Portugal, South America. Some of the important roles she has danced: Juliet (T. Gsovsky), Ophelia, Undine, Firebird (J. Cranko), Invitation (K. MacMillan), Sleeping Beauty (T. Gsovsky).

ROGER LUCAS, born in 1940 in Wuppertal; studied under Hans and Ossi Helken in Frankfurt, and later under Walter Gore. First engagements in Wuppertal under Erich Walter, Heidelberg under Ivan Sertie, Lubeck under Georges Skibine, and in Munich at the State Opera. At present permanent engagement as first soloist at the State Theatre in Wiesbaden. Tours with the American Festival Ballet through Western Europe and South America, and with Janine Charrat to Spain. Has performed in various television ballets in Germany and France. Important roles in the Ballets: Sleeping Beauty, Othello, Etudes and Serenade (Balanchine), Don Quixote, the Black Swan (Grand pas de deux), Les Sylphides, Coppelia, Giselle, Romeo and Juliet.

Roger Lucas

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FORTHCOMING EVENTS

BRITISH COUNCIL — BINNS/PARIKIAN "Piano and Violin Recital" — 22nd March, 1968.

M.A.D.C. — "Intent to Murder" — 28th to 31st March, 1968.



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