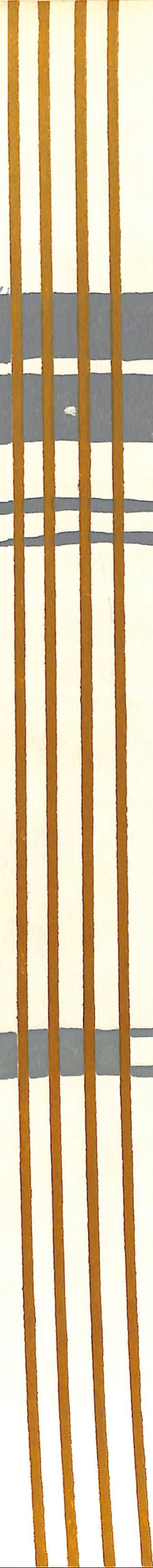


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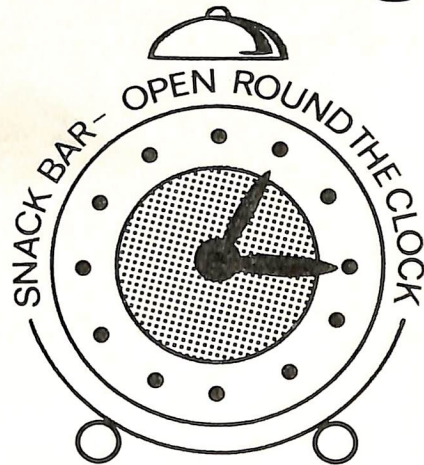
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*Present*  
**THE BERLIN STATE OPERA BALLET**

*Tour Manager:* Gert Reinholm, Director of the Ballet  
*Balletmaster:* Gudrun Leben

*Soloists:*  
Didi Carli, Karin Jahnke, Silvia Kesselheim, Monika Radamm  
Klaus Beelitz, Rudolf Holz, Roberto Dimitrievitch, Kurt Wrentschur

*Corps de Ballet:*  
Barbara Dunlop, Gitta Karol, Hanneiöre Peters, Margit Rox,  
Angela Schmidt, Traute Hönisch  
Maximo Barra, Axel Böhm, Peter Heidemann, Jörg Schmalz, Karl-Heinz Wolff

*Sound Engineer:* Rolf Riethausen  
*Costumiers:* Margarete Raecke, Horst Bloch

at the  
**MANOEL THEATRE**

**SATURDAY, 2nd MAY, 1970**

*Rolf Riethausen*

*Margarete Raecke*



Corps de Ballet in Symphony in C

**SYMPHONY IN C**

Music: Georges Bizet  
Choreography: George Balanchine

**1st MOVEMENT**

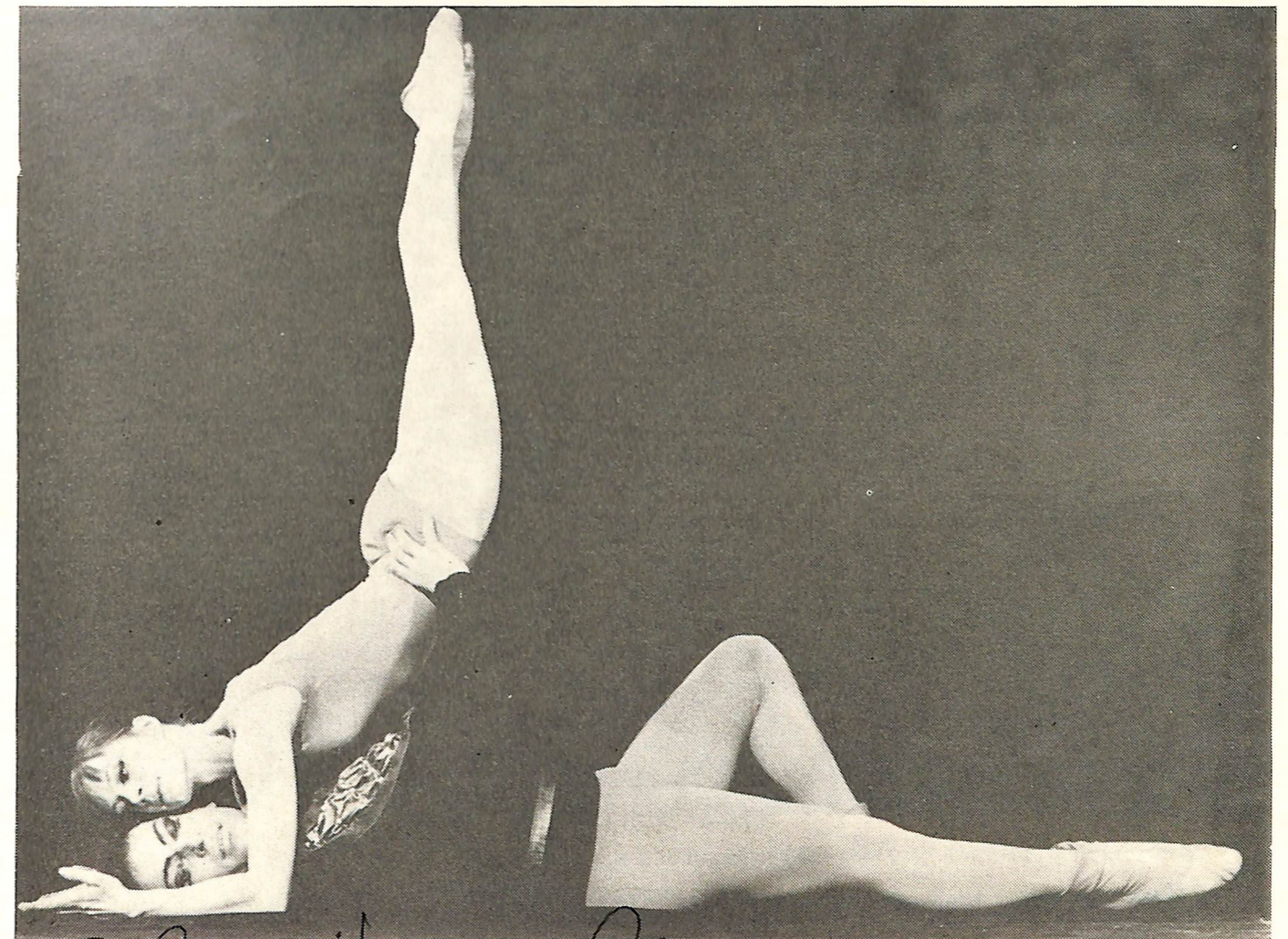
Karin Jahnke — Roberto Dimtrievitch  
Barbara Dunlop, Gitta Karol, Hannelore Peters, Monika Radamm,  
Margit Rox, Angela Schmidt — Axel Böhm, Peter Heidemann

**2nd MOVEMENT**

Didi Carli — Klaus Beelitz  
Barbara Dunlop, Gitta Karol, Hannelore Peters, Monika Radamm,  
Margit Rox, Angela Schmidt — Axel Böhm, Jörg Schmalz

Although Georges Bizet composed his Symphony in C Major when he was seventeen years old, it was first performed in 1935, sixty five years after his death. Balanchine's choreography, stimulated by the symphony's classical appeal, rescued it from oblivion. Two movements of this work were especially arranged for the tour.

*Get Nervous*  
*Didi Carli*  
*Gitta Karol*  
*Karin Jahnke*  
*Barbara Dunlop*  
*Margit Rox*  
*Angela Schmidt*  
*Monika Radamm*  
*Robert Dimtrievitch*  
*Roberto Dimtrievitch*  
*Maximo Barra*  
*Karl-Heinz Wolff*  
*Kurt Wrentschur*  
*Didi Carli*  
*Klaus Beelitz*  
*Barbara Dunlop*  
*Gitta Karol*  
*Hannelore Peters*  
*Monika Radamm*  
*Margit Rox*  
*Angela Schmidt*  
*Axel Böhm*  
*Jörg Schmalz*



Silvia Kesselheim — Rudolf Holz

**THE TEMPTATION OF ISABEAU**

(Act II of the ballet "Joan von Zarissa")

Music: Werner Egk  
Choreography: Tatjana Gsovsky

Silvia Kesselheim — Rudolf Holz

Peter Heidemann, Maximo Barra, Karl-Heinz Wolff, Kurt Wrentschur

To the dull ringing of bells a penitential procession makes its way through the corridors of the castle. Isabeau seeks in vain to regain her peace through prayer. Suddenly her penitential robe is daringly pulled down. She is face to face with Joan von Zarissa, the stranger who is the cause of all the trouble in her life. Blinded with rage Isabeau tries to stave off his evermore passionate demands, until at the touch of his lips she faints. When she opens her eyes again his deep penetrating gaze is mirrored in hers. There is no past. Gently the great song of love descends over the couple, covering them like a dome.

*Silvia Kesselheim*  
*Didi Carli*  
*Klaus Beelitz*  
*Karl-Heinz Wolff*  
*Maximo Barra*  
*Kurt Wrentschur*  
*Angela Schmidt*  
*Axel Böhm*  
*Peter Heidemann*  
*Werner Egk*  
*Tatjana Gsovsky*  
*Rudolf Holz*  
*Werner Egk*  
*Didi Carli*  
*Klaus Beelitz*  
*Karl-Heinz Wolff*  
*Kurt Wrentschur*  
*Angela Schmidt*  
*Axel Böhm*  
*Peter Heidemann*  
*Maximo Barra*  
*Karl-Heinz Wolff*  
*Kurt Wrentschur*

## CONCERTO IN F MINOR

Music: Johann Sebastian Bach  
Choreography: Brian Macdonald

### 1st MOVEMENT

Didi Carli

Barbara Dunlop, Gitta Karol, Hannelore Peters, Monika Radamm,  
Margit Rox, Angela Schmidt — Axel Böhm, Jörg Schmalz

### 2nd MOVEMENT

Didi Carli

Roberto Dimitrievitch, Peter Heidemann, Kurt Wrentschur

### 3rd MOVEMENT

Didi Carli

Barbara Dunlop, Gitta Karol, Hannelore Peters, Monika Radamm,  
Margit Rox, Angela Schmidt — Roberto Dimitrievitch, Maximo Barra,  
Axel Böhm, Peter Heidemann, Jörg Schmalz, K. H. Wolff, K. Wrentschur

— INTERVAL —

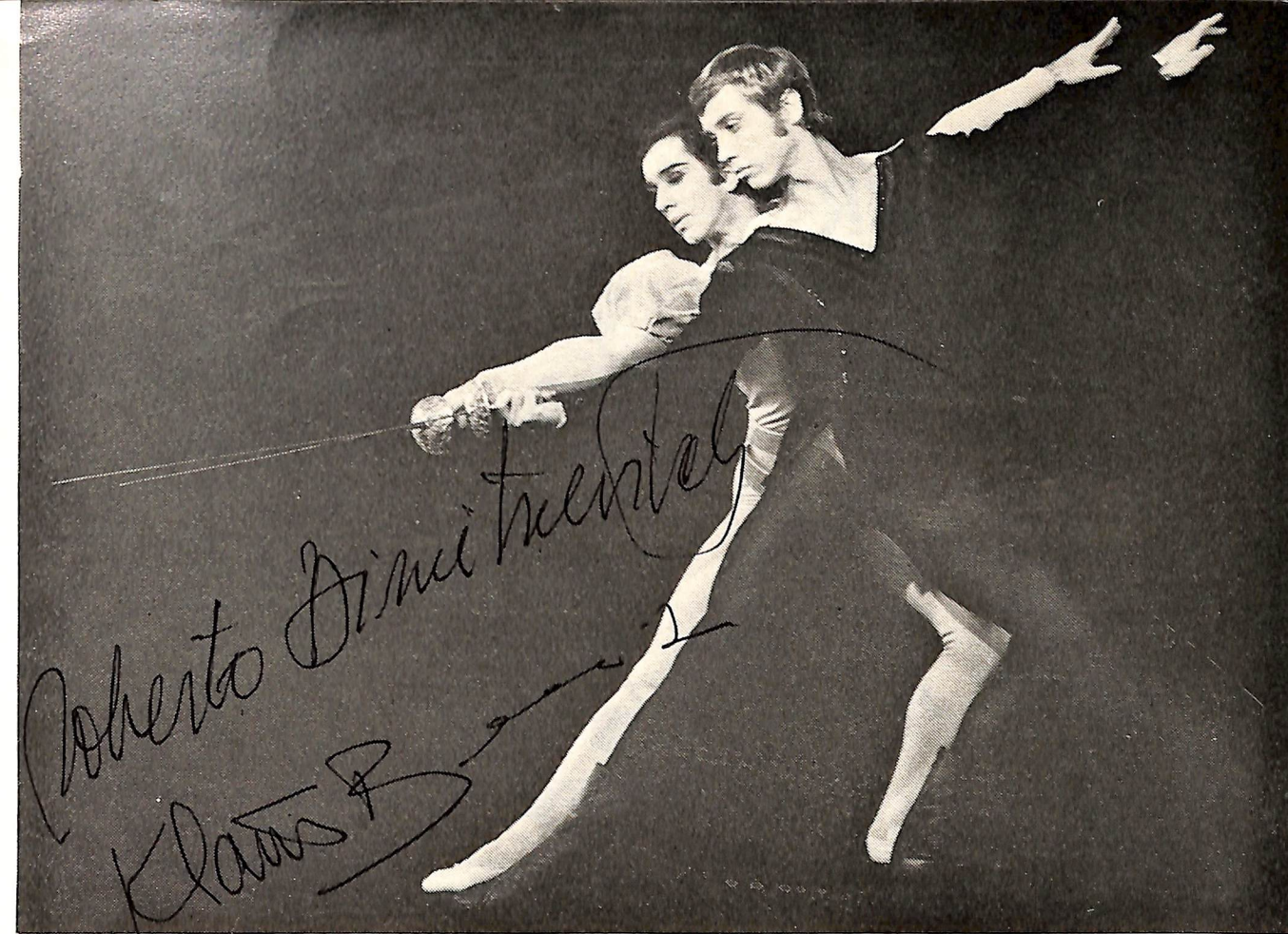
## HAMLET

Music: Boris Blacher  
Choreography: Tatjana Gsovsky

<i>Hamlet:</i>	Klaus Beelitz
<i>Ophelia:</i>	Didi Carli
<i>The Queen:</i>	Silvia Kesselheim
<i>The King:</i>	Rudolf Holz
<i>Laertes:</i>	Roberto Dimitrievitch
<i>Polonius:</i>	Jörg Schmalz
<i>The Ghost of Hamlet's father:</i>	Kurt Wrentschur
<i>Jugglers:</i>	Monika Radamm, Kurt Wrentschur, Jörg Schmalz
<i>Grave diggers:</i>	Kurt Wrentschur, Jörg Schmalz
<i>Soldiers:</i>	Maximo Barra, Axel Böhm, Peter Heidemann, Jörg Schmalz, K. H. Wolff, Kurt Wrentschur
<i>Members of the Royal Court:</i>	Barbara Dunlop, Hannelore Peters, Gitta Karol, Margit Rox, Karl-Heinz Wolff, Peter Heidemann, Maximo Barra, Axel Böhm

### For THE MANOEL THEATRE

<i>Booking Clerk:</i>	Frances Bezzina
<i>Electrician:</i>	J. Laus
<i>Stage Carpenter:</i>	E. Dalli, F. Mifsud
<i>Sound:</i>	J. Azzopardi



### THE STORY

Klaus Beelitz — Roberto Dimitrievitch in Hamlet

Prologue: The ghost of the deceased king appears to the castle guards. Horatio summons Prince Hamlet. To him the ghost describes exactly how he was murdered. Hamlet swears to avenge his father's murder and makes the officers of the watch vow never to disclose what has occurred.

Act 1. Coronation. Against his will Hamlet takes part in the coronation festivities, in the course of which young Laertes, prior to departing for France, takes his leave of the King. The King calls upon Hamlet, who is his nephew and stepson, to join with the others in the festive rejoicing. Hamlet walks out on the proceedings. He is quickly recalled after it has occurred to Polonius that by engaging a group of travelling comedians it may be possible to dispel the Prince's melancholic mood. Hamlet determines to get the actors to play out the tragedy related to him by his father's ghosts and then by watching the King's reaction during the performance to find out if he is guilty or innocent of the murder.

His thoughts fully occupied with this plan, Hamlet rebuffs the loving Ophelia; his sole object is to carry out the act of vengeance imposed on him. Disguised by all the goings on he tells her to enter a nunnery.

Act 2. Hamlet's soliloquy. During the performance of the play before the royal court Hamlet never takes his eyes off the King as he witnesses the enactment of his own infamous deed and feels himself unmasked. The lance scene which follows symbolizes the spiritual struggle between Hamlet and the King.

Act 3. The King's mologue.

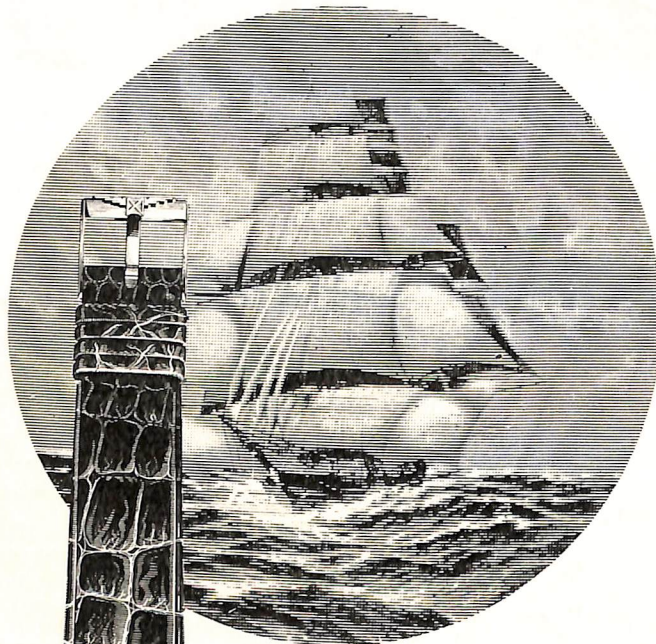
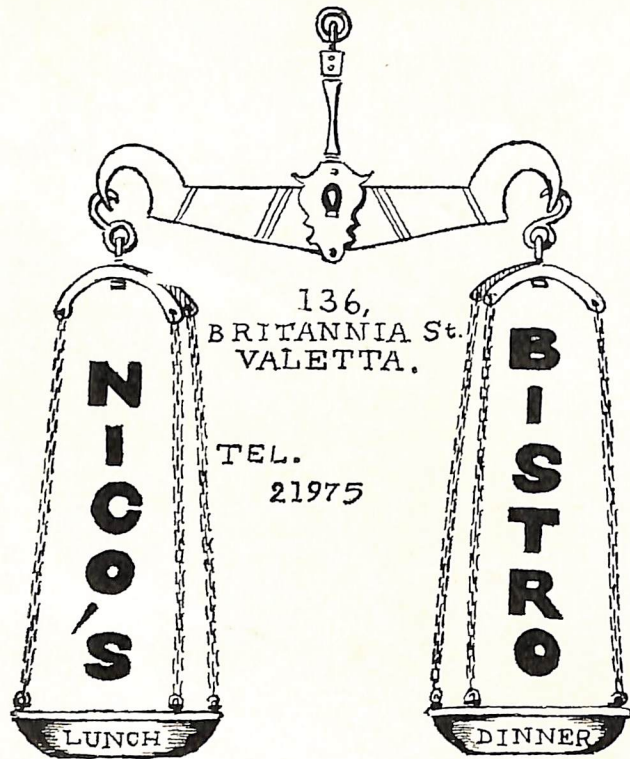
Act 4. The Queen is alone in her bedroom when Polonius announces Hamlet's approach. Fearing an argument with her son she asks Polonius to conceal himself in the room. She receives Hamlet and lovingly tries to comfort him, but he reproaches her bitterly for her incestuous relationship with the brother of her murdered husband. Invisible to the Queen, the ghost of Hamlet's father appears to him once more and reminds him of the fulfilment of his vow. In order to repeat his oath Hamlet reaches for his sword. Filled with fear, the Queen calls for help. As Polonius rushes from his hiding place Hamlet mistakes him for the King and kills him. Attracted by the commotion Ophelia enters. The discovery that Hamlet has murdered her father drives her insane.

Act 5. The death of Ophelia.

Act 6. In the cemetery. Returning secretly from the exile into which he had been banished, knowing nothing of Ophelia's death, Hamlet enters the cemetery as two grave-diggers are engaged in preparing for her burial, drinking while they do so. A skull rolls towards Hamlet and he gazes upon it philosophically. The funeral procession with Ophelia's body approaches. Startled out of his thoughts Hamlet first learns of Ophelia's fate as he hears Laertes lamenting the death of his sister, and sees the King and Queen amidst the mourners. For the murder of his sister Laertes challenges Hamlet to a duel. The King answers for Hamlet and then, left alone with Laertes, makes insidious preparations for the duel. He poisons a goblet of wine and also the point of Laertes' rapier.

Act 7. The duel. While watching the duel the Queen drinks from the poisoned goblet intended for Hamlet and dies. Hamlet is struck by the point of the fatal rapier and, after an exchange of weapons, so is Laertes. Both are mortally wounded and as the poison begins to take effect they accuse the guilty King. With his last strength Hamlet avenges his father's murder by stabbing the King, takes leave of his friends and blesses the Danish Crown.

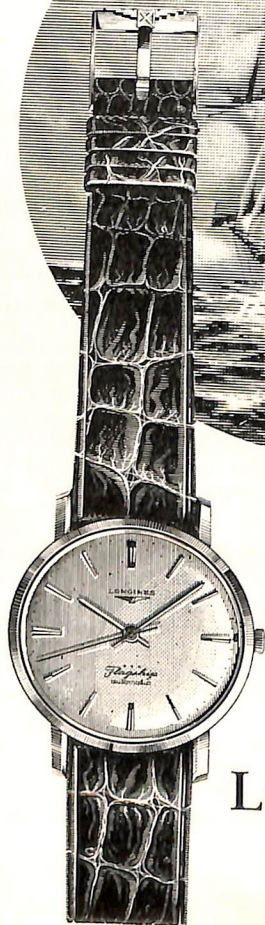
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