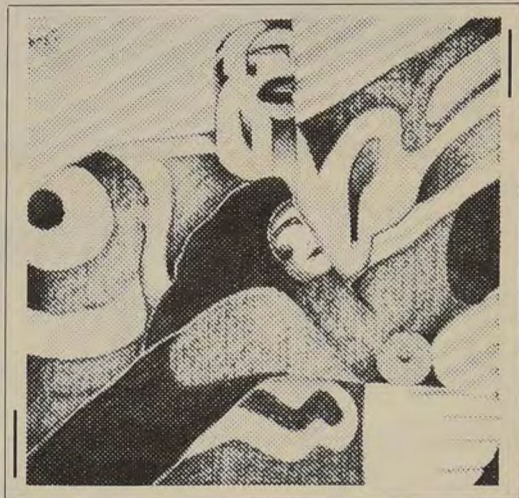


STAGE PRESENTS



# JOYCE TRISLER DANSCOMPANY

FEBRUARY 22, 23, 24, 25, 26, 1983  
RYERSON THEATRE  
43 GERRARD ST. EAST  
TORONTO

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Artistic Director • MILTON MYERS  
Lighting Designer • CHENAULT SPENCE  
Associate Lighting Designer • JEFFREY  
SCHISLER  
Stage Manager • MAXINE GLORSKY  
General Director • HARRY RUBENSTEIN

The Danscompany • LISA FARIAS, DIANE  
GRUMET, REGINA LARKIN, BECA RIGERT,  
ELIZABETH ROXAS, DAVID CRISTEL, JUAN  
FLORES, MAX LUNA III, EUGENE ROSCOE,  
WILLIAM SOLEAU

Company Photographer • JOHN DADY  
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The  
Joyce Trisler  
Danscompany

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## JOYCE TRISLER

Joyce Trisler (1934-'79) was born in Los Angeles where she was trained by Lester Horton and was a member of his company by the age of 15. While performing she also attended U.C.L.A., but subsequently was brought to New York by Doris Humphrey, where she became the leading performer of the Juilliard Dance Theatre throughout its five-year existence. After that, she joined Alvin Ailey's company to star in many works as his principal dancer until 1964. Simultaneously, she branched into choreography and throughout her career was highly esteemed not only for her works for the concert stage, but was noted as well for her work with Joseph Papp's New York Shakespeare Festival, and for Broadway and opera. Her choreographic work for opera included the first American production of Benjamin Britten's *Death in Venice* for the San Francisco Opera, the opening of the Kennedy Center with Ginastera's opera *Beatriz Cenci* which was later restaged for the New York City Opera—where she also choreographed Strauss's *Die Fledermaus*. She choreographed Purcell's *King Arthur* for the inauguration of the Atlanta Cultural Center. Her work in musical theater was extensive, including Broadway productions of *La Strada*, *Look to the Lilies* and *Ambassador*. The Danscompany's repertory includes works choreographed by Miss Trisler to music by such varied composers as Vivaldi, Hindemith, Ellington, Chopin, Bach and Stephen Foster. During recent years Alvin Ailey included a number of her works in his company's repertory. One of Mr. Ailey's recent ballets, *Memoria*, which had its premiere at the New York City Center in November 1979, was "dedicated to the joy...the beauty...the creativity...and the wild spirit of my friend Joyce Trisler."

## MILTON MYERS

Milton Myers (Artistic Director) received his Bachelor of Fine Arts degree in 1973 from the University of Missouri where he was the founder, artistic director and sole choreographer of the *Black Exodus Dance Company*. Upon graduation, he was awarded a choreographer's scholarship at Connecticut University's American Dance Festival. Immediately afterwards, he became a charter member of the



Danscompany when it was formed in 1974, and remained until 1977 when he was asked to join Alvin Ailey's American Dance Theater. He has choreographed works for the Ailey, *Bat-Dor* and York University dance companies, the Kansas City Ballet and for Judith Jamison. Miss Trisler considered him to be one of her proteges and remarked, "He is one of the most musical dancers I know." Mr. Myers left the Ailey company in August 1980, to take charge of the Danscompany. Since then, his critically acclaimed choreography for the Danscompany has included works to music by Stravinsky, Bach, Villa-Lobos, Albinoni, Copland and Ellington.

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## DENISHAWN

Ruthie Denis was born on a New Jersey farm to an inventor father and a mother who was one of the first woman physicians in America. A vivid imagination led her into the theatre at an early age where she was soon christened Ruth St. Denis by David Belasco. While on tour with an acting company, she looked up from a soda fountain one afternoon in Buffalo to gaze upon the face of the goddess Isis in an advertisement for Egyptian Deities Cigarettes. Her life was transformed. The poster became an obsession and she soon had her own company touring the vaudeville circuit. She was already a star in Europe and America when she met Ted Shawn in 1914. Shawn, a former student of the ministry, had been exposed, as had Miss Ruth, to the teachings of Francois Delsart. The two of them, like Isadora Duncan, were strongly influenced by the 19th-century French scientist of movement and its meaning. Within a few weeks of their meeting, Ted Shawn was touring as a member of the St. Denis Company. They were married shortly thereafter and the company became known as Denishawn. Their successful collaboration produced not only a widely varied repertory, but some of America's greatest dancers and choreographers—Martha Graham, Doris Humphrey, Charles Weidman and Jack Cole. Denishawn was for 20 years one of the great dance forces in the world. With its exotic costumes and props, innovative lighting techniques, eclectic movement styles, it was probably the greatest single influence in American dance. Ted Shawn died in 1972 at the age of 81. Ruth St. Denis died in 1968; she would have celebrated her 100th birthday on January 20, 1977.

## KLARNA PINSKA

Klarna Pinska was born Klarna Pinsky to parents of Polish descent in a town about 300 miles from Kiev. The family immigrated to Canada and settled in Winnipeg in 1904. As a child she studied folk dancing and participated in the coronation celebration of George V in 1910 by dancing the Highland Fling. She was primarily self-taught when she auditioned for Ruth St. Denis in 1915. She was told by Miss Ruth to "Come and see me if you are ever in Los Angeles." Klarna continued her dancing, sometimes in vaudeville, always making up her own dances. But her memories of Ruth St. Denis persisted and by 1919 she had made her way to Los Angeles. She went to work for Denishawn as a maid to Miss Ruth in return for which she received free lessons. From that time on, she devoted her professional life to Denishawn as a dancer and teacher. When Denishawn opened its New York studio in Van Cortlandt Park, she became a principal teacher and one of her most promising students was Jerome Robbins. Klarna has been teaching the techniques and repertory of Denishawn for the past 40 years.

## THE SPIRIT OF DENISHAWN

The SPIRIT OF DENISHAWN program was first performed by the Joyce Trisler Danscompany in New York City in November 1976. It was staged by Klarna Pinska, a Denishawn disciple, who at the time was in her late 70's and living and teaching in San Francisco. After having learned about Miss Pinska's unique background, Miss Trisler telephoned to ask if she would like to come to New York City to recreate as many of the dances as possible. Miss Pinska replied, "It's the phone call I've been waiting for all my life." Miss Pinska still lives and teaches in San Francisco.

The project, funded by the National Endowment for the Arts, was presented initially in only four performances. Because of its huge success and the interest that developed in the United States and Europe, the program was immediately extended at another larger New York City theatre for an additional three weeks. At a gala evening, Miss Pinska was honored with a Medallion from the City of New York in the presence of Jerome Robbins (one of her early students), Alvin Ailey, Donald McKayle, Walter Terry, Hanya Holm, Donald Saddler and a host of other luminaries from the world of dance.

Clive Barnes, in the New York Times, hailed "The SPIRIT OF DENISHAWN" as one of the 10 outstanding dance events of 1976.



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The  
**Joyce Trisler**  
**Danscompany**

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**PROGRAM ONE**

*February 22nd, 24th, and 26th*

**BACHIANAS**

**INTERMISSION**

Excerpts from the

**SPIRIT OF DENISHAWN**

**INTERMISSION**

**FOUR TEMPERAMENTS**

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**PROGRAM TWO**

*February 23rd, and 25th*

Excerpts from the

**SPIRIT OF DENISHAWN**

**INTERMISSION**

**JOURNEY**

**FOUR ETUDES**

**PAUSE**

**RAGTIME**

**INTERMISSION**

**DANCE FOR SIX**

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**BACHIANAS**

(First Performance—Rouen, France; November 11, 1981)

Choreography by Milton Myers

Costumes by Penny Howell

Lighting by Chenault Spence

Music: Johann Sebastian Bach

Air from Suite No. 3 in D  
Company

Music: Heitor Villa-Lobos

Bachianas Brasileiras #5

Elizabeth Roxas and William Soleau

Regina Larkin

Music: Tomaso Albinoni

Adagio in G Minor

Company

Excerpts from The

**SPIRIT OF DENISHAWN**

(Dances Created During the Denishawn Era  
1914-1931)

*Originally Staged by Klarna Pinska for  
Danscompany Premiere, New York City,  
November 4, 1976*

*Original Production Supervised by Joyce Trisler*

*Music Performed by John Schlenck, Pianist*

*Costumes Freely Adapted from Designs by*

*Pearl Wheeler, Lighting by Chenault Spence*

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## **SINGLE AND DOUBLE SCARF TECHNIQUES**

Music Arranged by John Schlenck  
The Company

## **GNOSIENNE**

Music by Erik Satie  
Choreography by Ted Shawn  
Max Luna III

## **SONATA PATHETIQUE**

Music by Ludwig van Beethoven  
1st Movement, Op. 13 in C Minor  
Choreography by Ruth St. Denis/Doris  
Humphrey  
Regina Larkin and Lisa Farias, Diane Grumet,  
Beca Rigert, Elizabeth Roxas

## **BACH**

Music by J. S. Bach  
Two-part Invention #4 in D Minor  
Choreography by Ted Shawn  
Lisa Farias, Diane Grumet, Beca Rigert, David  
Christel, Juan Flores, Eugene Roscoe

## **BRAHMS WALTZES**

Music by Johannes Brahms  
Waltz 15, Op. 29  
Choreography by Ruth St. Denis  
Regina Larkin

## **LIEBESTRAUM**

Music by Franz Liszt  
Choreography by Ruth St. Denis  
Regina Larkin

## **SPEAR DANCE JAPONESQUE**

Music by Louis Horst  
Choreography by Ted Shawn, 1920  
William Soleau

## **SOARING**

Music by Robert Schumann  
"A Music Visualization"  
Choreography by Ruth St. Denis and Doris  
Humphrey. First choreographed by Ruth St.  
Denis and Doris Humphrey together; Doris  
Humphrey later did a version of her own.  
Regina Larkin and Lisa Farias, Diane Grumet,  
Beca Rigert, Elizabeth Roxas

## **FOUR TEMPERAMENTS**

Music by Paul Hindemith  
(First Performance—New York City, January 30,  
1975)  
Choreography by Joyce Trisler  
Costumes by Joyce Trisler  
Lighting by Chenault Spence  
Diane Grumet, Eugene Roscoe, Lisa Farias,  
David Christel, Elizabeth Roxas, Max Luna III,  
Regina Larkin, William Soleau

## **JOURNEY**

Music by Charles Ives  
(1958/Danscompany Premiere New York City,  
February 5, 1976)  
Choreography by Joyce Trisler  
Costume by Joyce Trisler  
Lighting by Chenault Spence  
Diane Grumet

## **FOUR ETUDES**

Music by Igor Stravinsky  
(First Performance—Lincoln Center, New York  
City, June 18, 1981)  
Choreography by Milton Myers  
Costumes by Milton Myers  
Lighting by Jeffrey Schissler  
1. Lisa Farias and William Soleau  
2. Regina Larkin and Eugene Roscoe  
3. Elizabeth Roxas  
4. Diane Grumet with David Christel, Juan  
Flores, Eugene Roscoe and William Soleau

## **RAGTIME**

Music by Igor Stravinsky  
(First Performance—City Center, New York  
City, April 8, 1981)  
Choreography by Milton Myers  
Costumes by Penny Howell  
Lighting by Chenault Spence  
Diane Grumet, Elizabeth Roxas, Max Luna III

## **DANCE FOR SIX**

Music by Antonio Vivaldi  
(First Performance—New York City, 1969)  
La Cetra, Op. 9  
Choreography by Joyce Trisler  
Costumes by Joyce Trisler  
Lighting by Chenault Spence  
Lisa Farias, Diane Grumet, Elizabeth Roxas,  
Max Luna III, Eugene Roscoe, William Soleau




## ABOUT THE DANSCOMPANY

After the Ryerson Auditorium, other major engagements in 1983 will include performances in Europe at Sadler's Wells Theatre in London, the Akademie der Künste in Berlin, the Theatre des Champs-Élysées in Paris for the International Dance Festival and tours of Italy, Israel and France. As well, the Danscompany is scheduled to travel throughout Central and South America in June and July under the auspices of the United States Government. Major American engagements this year are scheduled for the Kennedy Center (third, consecutive season), the Jacob's Pillow Dance Festival, Woodstock Festival and the Detroit Music Hall.

Highlights marking the Danscompany's growth and international recognition since formed nine years ago have included appearances at the Spoleto Festival in Italy as well as the Spoleto Festival USA in Charleston, S.C., the Pompidou Center in Paris, festivals in Holland, Cologne, Lisbon, Brussels, Cyprus and Luxembourg, three engagements at the New York Dance Festival in Central Park and participation in the New York Dance Umbrella series. The company has appeared on WNET's "Dance in America" TV series and was invited to Copenhagen by the Danish Government to film an hour television program devoted to Miss Trisler's choreography.


Next New York City concerts are planned for December.







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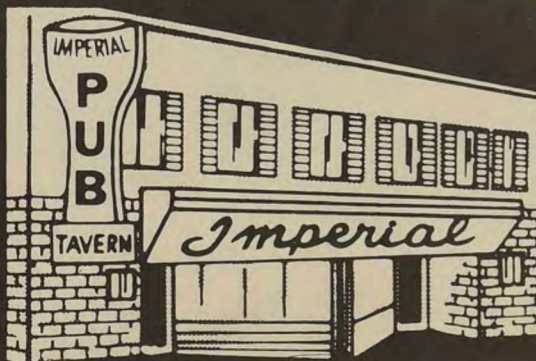
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