Helios Choros

(title translation: Sun God Dancers)

A Ballet

one layer is based upon
ancient Greek mythology
and
the other layer is based upon
human rituals

Imagine these two layers, each as spirals - one of them going clockwise and the other counterclockwise, weaving in and out of one another in an elaborate pattern, interwoven, inseparable. They exist simultaneously, ever continuing, winding onward (beyond the start and stop of the ballet) and yet in the ballet we do not always fully see both paths simultaneously progress. Sometimes one trajectory is "in front of the other" now obscuring, now eclipsing it.

This ballet catches one glimpse of time – one vision – one flash - one dream – one slice of two spiral's dynamic helix – as if the whole 40 minutes took place in a split second.

The layer based on ancient Greek Mythology:

In Greek Mythology, Helios (the father of Phaethon) was the sun personified as a god. He is generally represented as a charioteer driving daily from east to west across the sky.

Phaethon drove his father's solar chariot for a day but could not control the immortal horses and the chariot plunged too near to the earth – threatening it with extinction.

Zeus, the protector and ruler of humankind, the dispenser of good and evil, and the god of weather and atmospheric phenomena, killed Phaethon with a thunderbolt to save the earth from destruction.

The layer based upon human rituals on Earth:

During the Ballet we witness several rituals.

Rituals, of various kinds, are a feature of almost all known human societies, past or present. Anthropologists have found evidence of rituals performed across the globe, in every conceivable culture. They include not only the various worship rites and sacraments of organized religions and cults, but also the rites of passage of certain societies, oaths of allegiance, coronations, and presidential inaugurations, marriages and funerals, sports events, Halloween parties, parades and more. Even common actions like handshaking and saying "hello" are rituals.

In its most basic elements ritual is one of many cultural universals, yet cross-cultural variation in form, content and social function is often great. Due to their symbolic nature, there are hardly any limits to the kind of actions that may be incorporated in a ritual. Therefore, the composer is purposely leaving these open-ended, to invite collaboration.

Rituals may be performed on specific occasions, or at the discretion of individuals or communities. They may be performed by a single individual, by a group, or by the entire community; in arbitrary places, or in especially reserved places; either in public, in private, or before specific people.

It is desirable and welcomed by the composer that the choreographer and artistic team might make decisions about and substitutions from performance to performance, for these earthly human rituals, such that the composition can -- and must always be -- “updated” and “made pertinent” to a specific culture and community.

[However, the actions based on the first layer: ancient Greek mythology - should remain intact.]