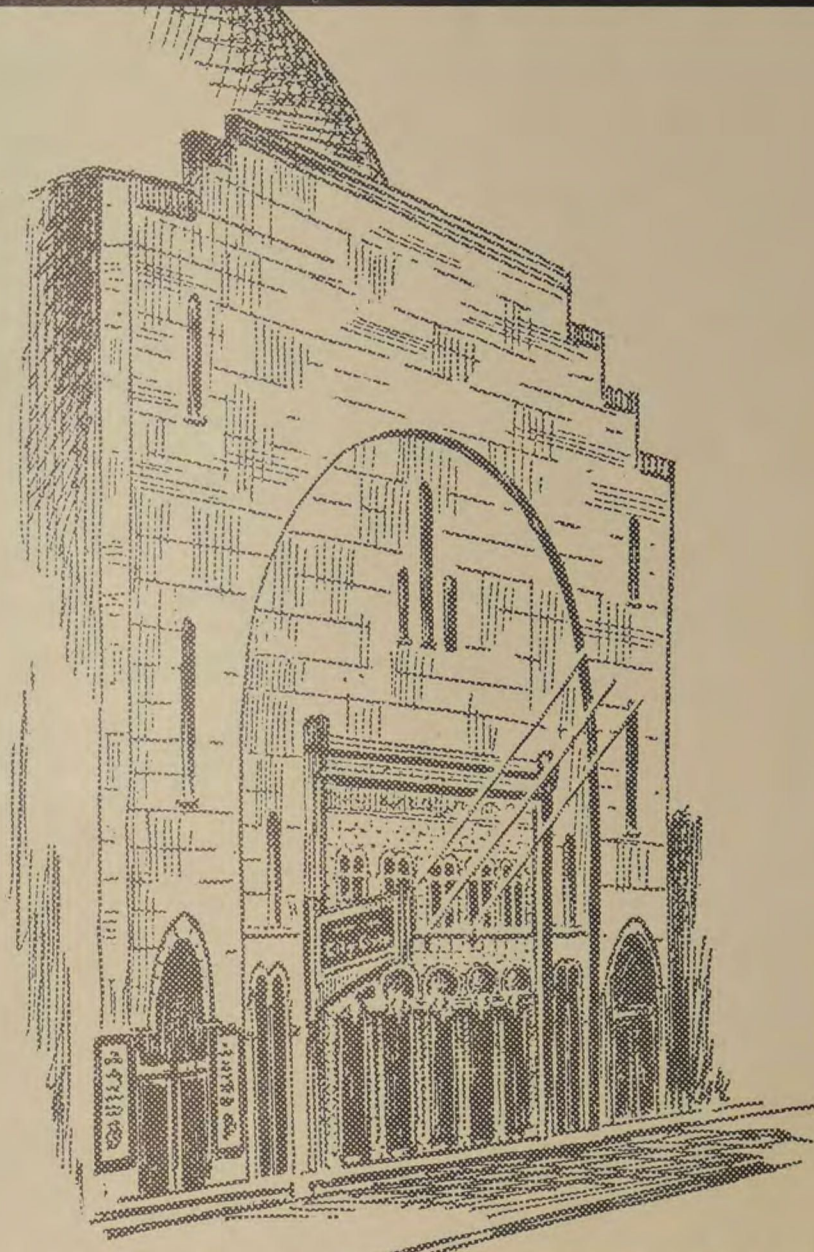




PLAYBILL

a weekly magazine for theatregoers



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PLAYBILL FASHIONS

DO LOOK NOW

Dogwoods and lilacs and tulips say it's May; but they don't grow on Seventh Avenue, where the blooming of first fall fashions proclaims the season. Major delegations of retail-store people begin arriving in New York this week, prepared to view with alarm or with rejoicing these made-in-America styles from which each merchant must choose, now and through the month of June, the collections of day wear, night wear, sport wear, under wear, with which their own stores hope to make a killing after Labor Day.

Long *before* Labor Day, of course, signs and portents of the coming fashion for fall are abroad in the land; are even on display in the stores, usually in mid-July, in clothes-collections that the Trade calls by various names—Late Summer; Transition; Early Fall.

And, *do* look now: Summer clothes selling in the stores this very month are teeming with Grade A trends, honor graduates of the recent spring semester and rated most likely to succeed in fall. Spring-summer success stories like those of the big sleeves, the wide collars, the tiered skirts, have influenced every fall collection previewed to date by *PLAYBILL*, and often in direct literal translations—a summer dress copied line for line in fall fabrics, fall colors; a cotton knit ensemble repeated in wool, with no more change than a lengthening of the sleeves, for cooler weather and for year-round cruising.

Watch those pretty skirts, with two and three tiers of fullness, soft and blowy (chiffon's a favorite), or crisp, often puffed over an inner stiffener (the Pellon people should be dancing for joy); or laid in a whirl of permanent pleats. Behold the big, loose sleeve, how it grows: Its autumn echo comes in steadily widening shoulders all along the line, including a cut that stems visibly from the old reliable leg-o'-mutton line.

The continuing vogue for One Colossal Coat to go anywhere, do anything, fill a dozen needs, is recognized in wonderful reversibles (our sketched example, a weightless puff of mohair); in cable-stitch woolknits, fashioned like a coat-length cardigan—they major in Travel and have been made water-repellent, to add one more talent to a list already as long as your arm. These last-cry raincoats are already selling in New York stores, and are naturals for fall repetition.

Look now, too, at hot-weather hostess pajamas, revived in thin silks and complete with long, loose trouser-legs as full as skirts; at the occasional after-dark summer ensemble in cotton, linen, whose long, lean skirt comes down to the instep—these presage a return to long evening dresses, timed to coincide with the fall theatre season and its parade of full-dress Opening Nights.

Some new wonder-fibers and yarns will bear watching, for their fall potential:

Fashion illustration is to be found on pages 5, 30 and 31.

May 18, 1959

Vol. 3 No. 20

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Stanley Holloway

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Two are better than one: Masterly mingling of South Sea pearls and turquoise matrix beads, by Richelieu. Two-strand and four-strand necklaces join forces for favored horse-collar effect.

Dow Chemical's Zefran, which blends so handsomely with cotton and linen in spring-summer knits, looks and feels like vicuna, no less, when it is mated with angora—as is being done, now, with fall knits in mind. DuPont's Tycora Orlon Cantrece is a yarn that duplicates, plus all the advantages of a synthetic, the elegance of Italian silk knits; Talbott will use the yarn in theatre ensembles designed by Hubert de Givenchy, coming soon.

Meanwhile, in our backstage scouting of the fashion market we are continually being entranced with what is nowadays considered fit to print. After the handbags in printed leathers we thought we'd seen everything, but now come printed nylon stockings—so sheer that the pattern is all you see on the leg, which consequently looks tattooed. The effect may well appeal to the same adventurous brigade that made wigs and fake eyelashes the minority-group furors of the recent winter season.

—BARBARA BLAKE

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NEW YORK CITY BALLET

Principal dancers are listed alphabetically:
DIANA ADAMS, JACQUES d'AMBOISE, MELISSA HAYDEN, ALLEGRA KENT,
NICHOLAS MAGALLANES, FRANCISCO MONCION, ROY TOBIAS,
VIOLETTE VERDY, PATRICIA WILDE

MARTHA GRAHAM, LOTTE LENYA, Guest Artists
ROBERT LINDGREN, ARTHUR MITCHELL, DOROTHY SCOTT, SONJA TYVEN,
EDWARD VILLELLA, BARBARA WALCZAK, JONATHAN WATTS

Principal Conductor: ROBERT IRVING
Associate Conductor: HUGO FIORATO
Ballet Mistress: JANET REED
Associate Ballet Mistress: UNA KAI

Notes on the repertoire will be found elsewhere in this book.
THURSDAY EVENING, MAY 21, 1959

I. INTERPLAY

First performed in Concert Varieties, Ziegfeld Theatre, June, 1945.
Music by Morton Gould (American Concertette)
Choreography by Jerome Robbins
Costumes by Irene Sharaf
Costumes executed by Karinska
Lighting by Jean Rosenthal
Piano Solo—Jascha Zayde
Conductor: Hugo Fiorato

THE DANCERS

Susan Borree	Robert Lindgren	Arthur Mitchell	Richard Rapp
Dorothy Scott	Sonja Tyven	Edward Villella	Neima Zwieli
First Movement: Free-Play	.....	.....	Full Cast
Second Movement: Horse-Play	.....	.....	Arthur Mitchell
Third Movement: By-Play	.....	Dorothy Scott and Robert Lindgren	.....
Fourth Movement: Team-Play	.....	.....	Full Cast

FIFTEEN-MINUTE INTERMISSION

ONE SCOTCH STANDS OUT...

VAT 69

THE LIGHTER...DRIER...SMOOTHER SCOTCH

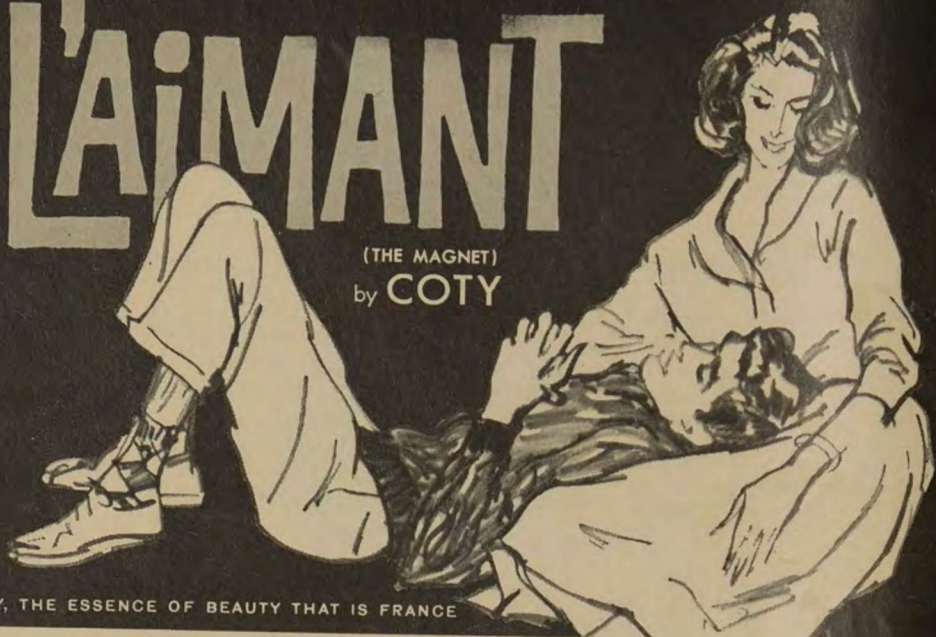


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II.

MEDEA

(Inspired by the Greek Legend, as dramatized by Euripides)
Music by Bela Bartok
(Piano pieces orchestrated by Herbert Sandberg by arrangement
with the copyright owners Boosey & Hawkes, Inc.)
Choreography by Birgit Cullberg
Costumes by Lewis Brown
Lighting by David Hays
Conductor: Hugo Fiorato

Medea	Melissa Hayden
Jason	Jacques d'Amboise
Their Children	Delia Peters and Susan Pillersdorf
Creon, King of Corinth	Shaun O'Brien
His Daughter, Creusa	Violette Verdy
Chorus	Joyce Feldman, Judith Friedman, Janet Greschler, Sara Letton, Lila Popper, Nancy Reynolds, Victoria Simon, Neima Zwieli, Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Paul Nickel, Kenneth Petersen, Eugene Tanner, Roland Vasquez

FIFTEEN-MINUTE INTERMISSION

III.

THE SEVEN DEADLY SINS

(Sloth, Pride, Anger, Gluttony, Lust, Avarice, Envy)
Music by Kurt Weill
Lyrics by Berthold Brecht
Translated by W. H. Auden and Chester Kallman
Choreography by George Balanchine
Scenery, Costumes and Lighting by Rouben Ter-Arutunian
Costumes executed by Karinska
Conductor: Robert Irving

Anna I	Lotte Lenya
Anna II	Allegra Kent



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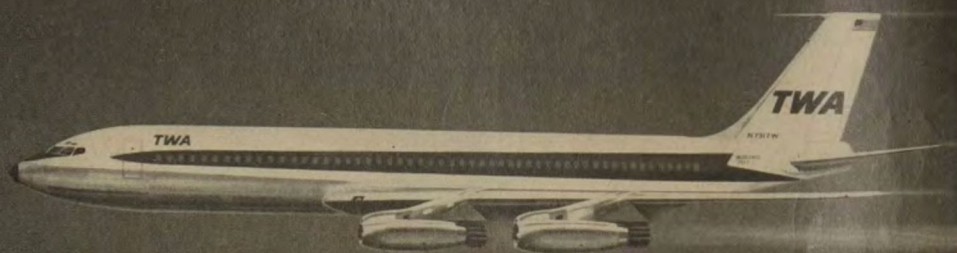
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MY SIN



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Bengt Andersson, Anthony Blum, Bill Carter, Alex Kotymski, Deni Lamont, Robert Lindgren, Paul Nickel, Shaun O'Brien, Kenneth Petersen, Richard Rapp, Eugene Tanner, Roy Tobias, Roland Vazquez, Jonathan Watts, William Weslow

*Courtesy New York City Opera Company.

FIFTEEN-MINUTE INTERMISSION

IV.

SCOTCH SYMPHONY

Music by Felix Mendelssohn (Scotch Symphony: 2nd, 3rd and 4th Movements)
Choreography by George Balanchine
Scenery by Horace Armistead
Girls' Costumes designed and executed by Karinska
Boys' Costumes by David Ffolkes
Lighting by Jean Rosenthal
Conductor: Robert Irving

Diana Adams and Jacques d'Amboise
Barbara Walezak
Roy Tobias and Robert Lindgren
and

Una Kai, Sonja Tyven and Janice Cohen, Carole Fields, Janice Groman, Marian Horosko, Francis Russell, Diane Consoer
Anthony Blum, Shaun O'Brien, Kenneth Petersen, Eugene Tanner, William Weslow, Roland Vazquez

DEWAR'S

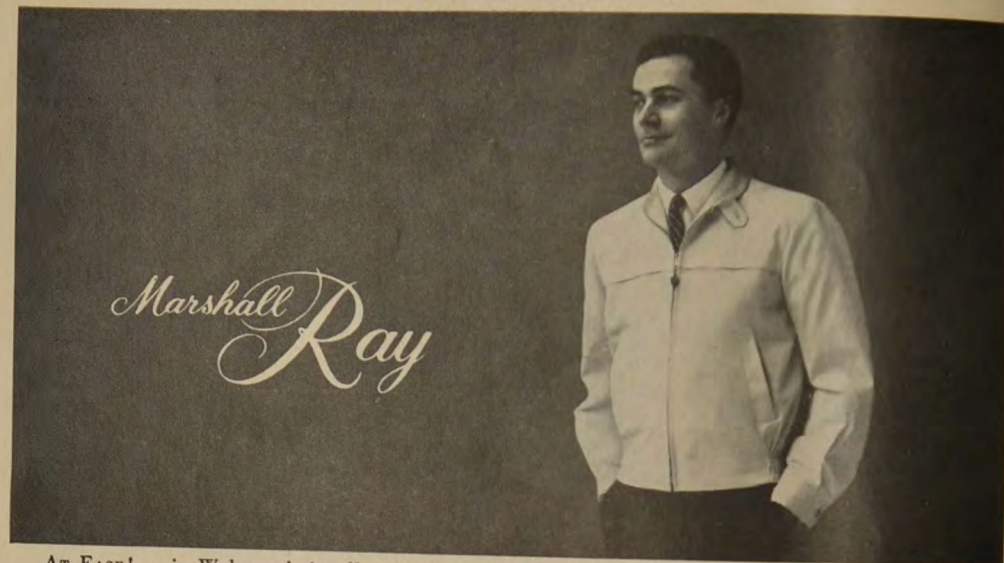
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FRIDAY EVENING, MAY 22, 1959

Conductor: Robert Irving

I.

PASTORALE

A Ballet Society Production
Sponsored by Mrs. Edmundo Lassalle
Music by Charles Turner (1957)
Choreography by Francisco Moncion
Scenery by David Hays
Costumes by Ruth Sobotka Executed by Karinska
Lighting by Jean Rosenthal

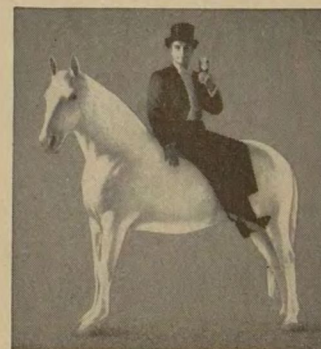
Francisco Moncion Allegra Kent Roy Tobias
Carole Fields, Joyce Feldman, Judith Green
Anthony Blum, Shaun O'Brien, Richard Rapp

TWENTY-MINUTE INTERMISSION

II.

EPISODES

from the orchestral works of ANTON WEBERN
A ballet society production. This production was made possible by a contribution from Mrs. Henry Tomlinson Curtiss
Costumes designed and executed by Karinska
Scenery and lighting by David Hays



Going out after the show?

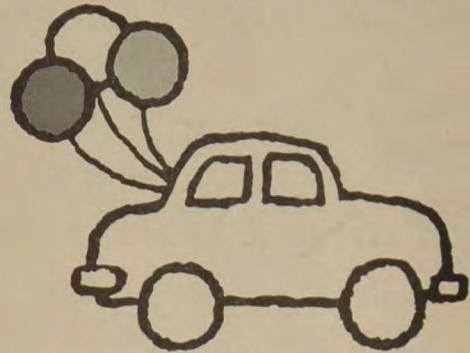
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I.
Choreography by Martha Graham
Passacaglia, Opus I
Six Pieces, Opus 6

Mary, Queen of Scots	Martha Graham
Bothwell	Bertram Ross
Elizabeth, Queen of England	Sallie Wilson
The Four Marys	Helen McGehee, Ethel Winter, Linda Hodes, Akiko Kanda
Darnley, Riccio, Chastelard	Gene McDonald, Richard Kuch, Dan Wagoner
The Executioner	Kenneth Petersen
The Heralds	Bill Carter, Paul Nickel

(Five-minute Intermission)

II.
Choreography by George Balanchine

Symphony, Opus 21	Violette Verdy, Jonathan Watts
and	
Barbara Walezak	Roy Tobias
Diane Consoer	Roland Vazquez
Francis Russell	Richard Rapp
Five Pieces, Opus 10	Diana Adams, Jacques d'Amboise
Concerto, Opus 24	Allegra Kent, Nicholas Magallanes
Susan Borree, Joyce Feldman, Joan Van Orden, Neima Zwiell	

Variations, Opus 30	Paul Taylor
Ricercata in six voices from Bach's "Musical Offering"	Melissa Hayden, Francisco Moncion
and	
Diane Consoer, Janice Cohen, Joyce Feldman, Carole Fields, Judith Green, Marian Horosko, Sara Letton, Marlene Mesavage, Lila Popper, Francis Russell, Dorothy Scott, Sonja Tyven, Joan Van Orden	

TWENTY-MINUTE INTERMISSION

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III. STARS AND STRIPES

a
Ballet in Five Campaigns
Dedicated to the memory of Fiorello H. LaGuardia
Music adapted and orchestrated by Hershy Kay after music
by John Phillip Sousa
(By permission of the copyright owners, Boosey & Hawkes, Inc.)
Choreography by George Balanchine
Scenery by David Hays
Costumes Designed and Executed by Karinska
Lighting by Nananne Porcher

This production was made possible by the generous contributions of John McHugh and the William Hale Harkness Foundation, Inc.

FIRST CAMPAIGN

1st Regiment: "Corcoran Cadets"

Judith Greene

Patricia McBride, Ruth Sobotka, Joyce Feldman
Janet Greschler, Judith Friedman, Joan Van Orden, Victoria Simon
Neima Zwiell, Nancy Reynolds, Susan Borrec, Lila Popper, Carol Sumner

SECOND CAMPAIGN

2nd Regiment: "Rifle Regiment"

Sallie Wilson

Marian Horosko, Francia Russell, Dido Sayers
Sonja Tyven, Una Kai, Sara Letton, Marlene Mesavage
Diane Consoer, Carole Fields, Janice Groman, Janice Cohen, Roberta Lubell

THIRD CAMPAIGN

3rd Regiment: "Thunder and Gladiator"

Edward Villella

Richard Rapp, Robert Lindgren, Shaun O'Brien
Roland Vazquez, Bengt Anderson, Alex Kotymski, Deni Lamont
Anthony Blum, Bill Carter, Eugene Tanner, Paul Nickel, Kenneth Petersen

FOURTH CAMPAIGN

"Liberty Bell" and "El Capitan"

Violette Verdy Jacques d'Amboise

FIFTH CAMPAIGN

"Stars and Stripes"

All Regiments

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mignon

Flowers for
the ladies

Champagne

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french fried and crispy. And cold, refreshing
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SHAKESPEARE IN THE SUMMER

Of the several Shakespeare festivals held in this hemisphere, one of the most outstanding and important is that of the American Shakespeare Festival Theatre and Academy. In its home in a quiet cove on the Housatonic River at Stratford, Connecticut, the Festival Theatre enters its fifth year on June 12 when it opens a seventeen-week season with *Romeo and Juliet*. After this initial production *The Merry Wives of Windsor* and *All's Well That Ends Well* will be added to the existing eleven plays in the Stratford repertoire. The company gathered to perform these new productions consists of approximately 85 per cent of the players which have been with the Theatre in preceding years.

Among the innovations this year is a special student program, which will be initiated on May 19. It is indeed a tribute to the Festival Theatre and Academy that within three weeks of the announcement of this program all the 30,000 available seats were sold for the productions, which are a repeat of last season's *A Midsummer Night's Dream* and a preview of this season's *Romeo and Juliet*. Schools in New York, New Jersey, Connecticut and Connecticut's surrounding states have arranged, in most cases, the transportation of their students who will participate in this educational enterprise.

This influx will anticipate that of the season at its peak. Not only will theatre-goers and tourists be arriving at Stratford (Stratford and the Festival have become increasingly important as stopping places on the itineraries of New England travelers) but students of the theatre as well will be taking up residence there for study. For the program of the Festival Academy has progressed as rapidly as has the Theatre in these five years of its existence. The expansion has gone as far as acting classes for novices and special advanced courses and conferences for already established actors, directors and designers.

All told it will be a fine Shakespearean summer in Connecticut.

The Company

(Principal dancers are listed in alphabetical order.)

DIANA ADAMS began her study of dance in Staunton, Virginia, where she was born. Her first stage appearance was in *Oklahoma!*, which was followed by *One Touch of Venus*. Before joining the New York City Ballet, Miss Adams was a soloist with Ballet Theatre. She was seen in the Gene Kelly film *Invitation to the Dance* and with Danny Kaye in *Knock on Wood* and has danced on all the leading television shows. She has acted on the New York stage as Helen of Troy in *The Trojan Women*.

JACQUES d'AMBOISE, born in Dedham, Massachusetts, became a member of the New York City Ballet at the age of fifteen after studying at the School of American Ballet. In addition to many television appearances, Mr. d'Amboise has appeared in the films *Seven Brides for Seven Brothers*, *Carousel*, *The Best Things in Life Are Free*, and in the Broadway musical *Shinbone Alley*, starring Eartha Kitt. He is married to Carolyn George, also a member of the company.

MELISSA HAYDEN's ballet instruction began with the Volkoff Ballet in Toronto, Canada, where she was born. Continuing her career in America, she danced at Radio City Music Hall while continuing her studies at the Vilzak-Sholar Ballet School, and after three years as soloist with Ballet Theatre, she joined the New York City Ballet. Miss Hayden is familiar to television audiences of all the leading shows

and has done concert work with leading symphony orchestras.

ALLEGRA KENT, born in Los Angeles, began her dance studies there with Madame Nijinska and with Carmelita Maracci. Coming to New York, she received a scholarship to the School of American Ballet and became a full-fledged member of the New York City Ballet at the age of fifteen. She appeared in a featured role in the Broadway musical *Shinbone Alley*.

NICHOLAS MAGALLANES, born in Chihuahua, Mexico, saw his first ballet at the age of fifteen and decided to make the dance his career. At the advice of George Balanchine, he enrolled in the School of American Ballet and began dancing professionally with the New York World's Fair Ballet. He has appeared in two musicals on Broadway and with the Ballet Russe de Monte Carlo. He has been with this company since joining Ballet Society, its forerunner.

FRANCISCO MONCION, born in the Dominican Republic, began his dance studies at the School of American Ballet. He danced with the New Opera Company, and later with Ballet International and the Ballet Russe de Monte Carlo as well as in several musical comedies. He has been with this company since its inception as Ballet Society. His first choreographic work, *Pastorale*, was given its world première by the New York City Ballet during its 1957 winter season.



SUPERGLOW SOLID SATIN

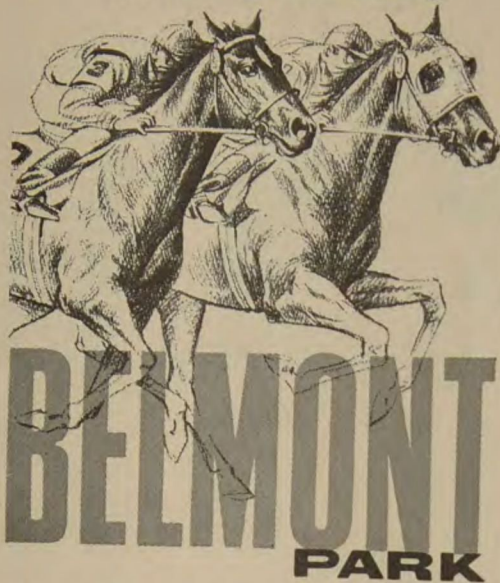
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ROY TOBIAS began his dance training at the age of fourteen in his native Philadelphia. He joined Ballet Theatre when he was sixteen and later appeared in *High Button Shoes* and *Carousel*. He appeared with the Marquis de Cuevas' Grand Ballet de Monte Carlo in Paris before returning to this country to study at the School of American Ballet, and joined Ballet Society while still a student there. Mr. Tobias is an expert musician both on the piano and the recorder.

VIOLETTE VERDY joined the New York City Ballet on completion of an engagement with Ballet Theatre in September 1958. Born in Brittany, she went to Paris at the age of eight to study dancing, and at twelve was offered a six-year contract by Roland Petit. She has appeared with the Ballets des Champs Elysées, with Yvette Chauvire's company, the Festival Ballet and as guest artist with England's Royal Ballet. She danced in a French film *Ballerina*; with Leslie Caron in *The Glass Slipper*; and appeared on stage in a straight role in *Malatesta* with Jean-Louis Barrault's company.

PATRICIA WILDE began her dance studies in her native Ottawa, travelled to New York to study with Dorothy Littlefield and joined the Marquis de Cuevas' Ballet International. Continuing her dance education at the School of American Ballet, she accompanied George Balanchine and a small group of dancers to Mexico. Miss Wilde later joined Ballet Russe and danced in this country and in Europe, joining the New York City Ballet during its first tour of England in 1950.

ROBERT LINDGREN, born in Victoria, B.C., studied dance in Vancouver, later joining Ballet Russe de Monte Carlo. He has appeared on television, Broadway, in the State Department's touring *Oklahoma!*, and partnered Danilova on her most recent tour, after which he joined the New York City Ballet. He is married to Sonja Tyven.

ARTHUR MITCHELL, native New Yorker, majored in modern dance at the High School of Performing Arts. Offer of a scholarship to the School of American Ballet diverted his interest and led to membership in the company. His many other appearances include television, Broadway and frequent concert work with leading dance groups, modern and ballet.

DOROTHY SCOTT was born in Edinburgh, Scotland. Her dance studies began in Vancouver, and later she joined Ballet Theatre, touring Europe and South America. She has made many appearances on television and in Broadway musicals, joining the New York City Ballet in 1957.

SONJA TYVEN, born in New York, studied there with M. and Mme. Swoboda and Igor Schwyzoff. Joining Ballet Russe de Monte Carlo, she met her husband, Robert Lindgren, and since then their careers have followed the same course. Before joining the New York City Ballet, she toured with Danilova, and has made television and Broadway appearances.

EDWARD VILLELLA comes from Long Island, where he still lives, and he started studying at the School of American Ballet when he was ten years old, remaining there for five years. Three years ago he took up his studies again at the School and joined the company in 1957.

BARBARA WALCZAK, a native of New York, began her dance lessons at the School of American Ballet when she was twelve. She has been a member of the New York City Ballet since the initial days of Ballet Society. Miss Walczak is married to photographer Bill McCracken.

JONATHAN WATTS was born in Cheyenne, Wyoming. His interest in ballet and his training began when he moved with his family to New York eight years ago. He studied with Robert Joffrey and joined the New York City Ballet in 1954. He has appeared frequently on television and with the New York City Opera Company.

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Notes on This Week's Repertoire

AFTERNOON OF A FAUN

Music by Claude Debussy
Choreography by Jerome Robbins
Costumes by Irene Sharaff
Sets and Lighting by Jean Rosenthal

Debussy's music *Prélude à l'Après-midi d'un Faun* was composed between 1892 and 1894. It was inspired by a poem of Mallarmé's which was begun in 1865, supposedly for the stage, the final version of which appeared in 1876. The poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912, Nijinsky presented his famous ballet, drawing his ideas from both the music and the poem, among other sources. This *pas de deux* is a variation on these themes.

AGON

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Nananne Porcher

The *Agon* pieces were all modeled after examples in a French dance manual of the mid-Seventeenth Century. *Agon* (The Contest) is not a mythical subject piece to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provisions for décors and scenes—or was independent at least in Stravinsky's mind of visual period and style.

The score was commissioned by the New York City Ballet under a grant from the Rockefeller Foundation and has been dedicated by Igor Stravinsky to Lincoln Kirstein and George Balanchine.

DIVERTIMENTO No. 15

A Ballet Society Production
Music by Wolfgang Amadeus Mozart (K. 287)
Choreography by George Balanchine
Scenery by James Stewart Morcom
(after Bibiena)
Costumes by Karinska
Lighting by Jean Rosenthal

This great ballet is a complete revision of a work Balanchine entitled *Caracole*, which was produced for the New York City Ballet Company, February 19, 1952. In the spring of 1956, for the Mozart Bi-Centennial Festival at Stratford, Connecticut, Balanchine began to restage the ballet, but he found that neither he nor many of the dancers who had danced the original version could recall it. So he was obliged to create an entirely new work, only retaining a few of the movements and the basic musical structure of the score.

As has been sometimes the case with one of the purely choreographic inventions of Balanchine (*Concerto Barocco*, *Four Temperaments*, and even the *Serenade* of 1934), the first reaction of press and public was cool. So much happened by way of pure movement that the unaccustomed eye of the public was not entirely prepared for the new qualities of invention. Only repeated viewings endeared these works to the public, and certain works, failures at the outset, have turned into mainstays of the repertory. Such seems to have happened to *Divertimento No. 15* with its series of dazzling variations, its subtly contrived numbers and its amazing loyalty to the metrical invention and spiritual genius of Mozart.

EPISODES

from the orchestral works of Anton Webern
A Ballet Society Production
This Production was made possible by a contribution from
Mrs. Henry Tomlinson Curtiss
Costumes designed and executed by Karinska
Scenery and lighting by David Hays

Miss Graham's section of *Episodes* deals with the last minutes in the life of Mary Queen of Scots. It takes place at the scaffold, and the characters are the men and women who might well have been in the Queen's last thoughts. Bothwell, the man she most loved, was her third husband; determined to be King, he had used her to serve his ambition and treated her, so the court said, "like a drab." Darnley (her second husband), Rizzio and Chastelard, all three had died

because of her. The four Marys, her ladies in waiting, had been her constant companions. Elizabeth of England, whom she never met, was her cousin and enemy, and had signed the warrant for her execution. Miss Graham's choreography is a kind of dramatic fantasia about Mary Stuart's ultimate pride, about the facade of royalty and what must have been behind it.

George Balanchine's section of the ballet refers to no story. The title *Episodes* refers to the general musical form—a series of short scores. Miss Graham has choreographed pieces dated 1906 and 1910; Mr. Balanchine, shorter pieces dated 1911-13, 1928, 1934, 1940; Webern's orchestration of Bach's 6-part "Ricercata" (from *The Musical Offering*) has no opus number, and was published in 1935. Opus 10, Opus 24, and "Ricercata" are being played for the first time in New York.

Episodes is an homage by dancers to a great composer. They offer dances suitable to the nature of the music. Webern's music has intensity and acuteness, grace and grandeur. The further he goes, the more active and lean the music becomes. The energy it has is more like that of a meeting of the French Academy than like that of a crowd at Barnum and Bailey's. The energy it has is that of free polyphonic voices, each equally individual and expressive. They keep shifting balance. The over-all proportion appears in retrospect, wide and austere, and no energy has been renounced. In Virgil Thomson's phrase, the music turns out to be "a dialect of Bach."

The current period of music has been called the Age of Webern. Webern died at sixty-one, in 1945. He was shot at a distance, after curfew, smoking a cigarette at the door of his house in the Austrian Alps, possibly by an American soldier.

Stravinsky has said of Webern, "Doomed to total failure in a deaf world of ignorance and indifference, he kept cutting his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge of."

FANFARE

Music by Benjamin Britten
("The Young Person's Guide to the Orchestra")
Choreography by Jerome Robbins
Scenery and Costumes by Irene Sharaff
Costumes executed by Karinska
Lighting by Jean Rosenthal

In 1945, Britten was asked to write music for the British Ministry of Education's documentary film *Instruments of the Orchestra* (Op. 34). With text by Eric Crozier, the work consists of variations and fugue on a rondo by Henry Purcell's incidental music for *Adelazar, or the Moor's Revenge*, by Mrs. Aphra Behn. Each variation is played by a different instrument or group of instruments composing a contemporary symphonic orchestra. Consecutively, the four families of the band—strings, woodwinds, brasses and percussion—are exploited in characteristic monologues and conversations. Finally, the piccolo initiates the great fugue which recapitulates Purcell's noble theme.

Benjamin Britten, Britain's most brilliant young composer, whose coronation opera *Gloriana*, commissioned by the Queen, had its world première June 8, 1953, at the Royal Opera House, Covent Garden, has long collaborated with George Balanchine, Lincoln Kirstein and the New York City Ballet. In 1941, he wrote for them *Matinee Musicales* (Op. 24), a divertissement ballet to Rossini themes, for the South American tour of the American Ballet Caravan, sponsored by Nelson A. Rockefeller, then Coordinator of Inter-American Affairs. In 1949, *Jinx* (Variations on a Theme by Frank Bridge, Op. 10, 1937) was added to the repertory, and in 1950, Frederick Ashton created *Les Illuminations* (Op. 18, 1939), Britten's setting of Rimbaud's prose-poems.

FIREBIRD

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Prince Ivan on a hunting expedition wanders into an enchanted wood and captures the Firebird. The Prince releases her and as a reward she gives him a magic feather. Maidens dance about the magic tree. Prince Ivan appears, the maidens warn him to leave lest he fall under the spell of Katschei, a sorcerer. The magicians and demons appear, swarm around the prince, who struggles against them, using the power of the magic feather. With the aid of the Firebird the



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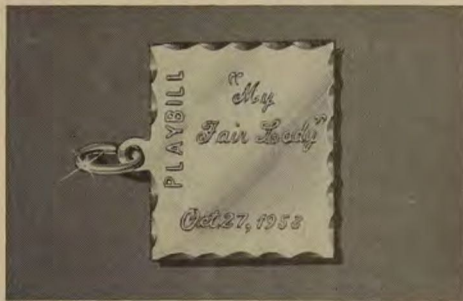


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demons are subdued and the secret of Kastchel's power is discovered and broken. The ballet ends with the celebration of the marriage of Prince Ivan and his princess.

MEDEA

Music by Bela Bartok
Choreography by Birgit Cullberg
Costumes by Lewis Brown
Executed by Ray Diffen

Herbert Sandberg, principal conductor of the Royal Swedish Opera, has orchestrated thirteen piano pieces of Bela Bartok for the score of Medea. They include "Allegro Barbaro," and selections from "Fourteen Bagatelles," "Mikrokosmos," "Suite: Op. 14" and "Four Dirges."

Medea had its first performance in Stockholm in 1954, and was originally created for the Royal Swedish Opera Ballet. Birgit Cullberg is also the choreographer of Miss Julie, which she has staged for the Royal Swedish Opera Ballet (1950) and the American Ballet Theatre (1958). Her most recent ballet Moon Reindeer was successfully produced by the Royal Danish Ballet in 1957.

PIED PIPER

Music by Aaron Copland
Choreography by Jerome Robbins
Lighting by Jean Rosenthal

Copland's Clarinet Concerto was originally written for the great American master of the licorice-stick Benny Goodman. Jerome Robbins has conceived some of his happiest inventions following the florid development of the solo pipe as it controls the movement of an increasing number of dancers, at first lyrically and quietly, and then with an overwhelming nervous hypnotic syncopation to its inevitable explosion. This composition was received with delight as typical of the best American contemporary ballet all over Europe during the tour of the New York City Ballet in 1952.

SERENADE

Music by Peter Illich Tschaiakovsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Set to Tchaikovsky's Serenade for Strings, this was the first ballet created by Balanchine in America. It was originally presented June 9, 1934, by the Students of the School of American Ballet at the estate of Felix M. Warburg, White Plains, New York. Subsequently the work was remounted for the American Ballet Caravan, 1941; the Ballet Russe de Monte Carlo, 1943; for the Grand Opera, Paris, 1947; and for the New York City Ballet, 1948.

SWAN LAKE

Music by P. Tschaiakovsky
Choreography by George Balanchine
Scenery and Costumes by Cecil Beaton
Costumes executed by Karinska
Lighting by Jean Rosenthal

The second act of Tschaiakovsky's Swan Lake is the only traditional ballet to be revived by the New York City Ballet in the seventeen years of collaboration between George Balanchine and Lincoln Kirstein. First presented in Moscow in 1877, it was not a success until its restaging in 1895 by Petipa and Ivanov. Balanchine has kept the general broad patterns of Ivanov, but he has transformed the whole work into a modern commentary on a classic masterpiece, heightening the theatrical tension by an increased brilliance. Ballet Associates in America, Inc., aided the production of Cecil Beaton's scenic investiture by funds raised at the annual Ballet Ball.

SYMPHONY IN C

Music by Georges Bizet
Choreography by George Balanchine
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

This symphony, by the composer of Carmen, was only recently rediscovered; it had been originally entered in the competition for the Prix de Rome. When Balanchine was invited to the Paris Grand Opera in 1948, he invented this work for his debut, where it had an immediate success under the title of Le Palais de Cristal.

THE SEVEN DEADLY SINS

Music by Kurt Weill
Lyrics by Berthold Brecht
Translated by W. H. Auden and Chester Kallman
Choreography by George Balanchine
Scenery, Costumes & Lighting by Rouben Ter-Arutunian
Costumes executed by Karinska

The Seven Deadly Sins was commissioned by Edward James, patron of Les Ballets 1933, which, under the direction of Balanchine, gave a brilliant season at the Champs Elysées Theatre, later followed by another at the Savoy in London. It was during this season that Lincoln Kirstein persuaded Balanchine to leave Europe, although he had been offered secure positions in Denmark, Paris and London. As a celebration of a quarter century's work together, Ballet Society has made possible this production, and the New York City Ballet is particularly grateful to Mrs. Edmundo Lassalle, John McHugh and J. B. Martinson, Jr., for their generous contributions.

It is perhaps hard to reconstruct the atmosphere in which Kurt Weill, at the age of 33, a brilliant musician with a great name in Germany, came to compose this morality play. Famous for both The Threepenny Opera and the Rise and Fall of the City of Mahagonny, after Hindemith he had made the greatest name for any German musician after the First World War. Painting, sculpture, architecture, the theatre had come to an amazing flowering following Germany's absolute military disaster. But there was already the sinister hint of Hitler, and Weill fled to Paris, and America, carrying his melodic gift, his complete mastery of popular music and his theatrical genius.

The seven canonical sins of the medieval theologians are Envy, Pride, Lust, Gluttony, Avarice, Laziness and Anger. Berthold Brecht made a fable about the United States, of the dreams of every European in love with early Jazz, with the evocative placenames of Mississippi, Memphis, Los Angeles, Boston, which carried the magic of strangeness and possibility. Against the background of tango, fox-trot, waltz, the conventional family intones the Puritan platitudes that force their daughter victim to break every rule in every city.

Lotte Lenya, the greatest chanteuse since Yvette Guilbert, who incarnates the period of her husband's greatest work, created the singing role of Anna in 1933. W. H. Auden and Chester Kallman, librettists for Stravinsky's The Rake's Progress, have made the new version of Brecht's poem. The designer, Rouben Ter-Arutunian, who was educated in Berlin at just this time, has designed the work in the spirit of German expressionism, and the UFA Films, the time of Emil Jannings and The Blue Angel.

WESTERN SYMPHONY

Music by Hershy Kay
Choreography by George Balanchine
Scenery by John Boyt
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

A number of ballets have been derived from American folk themes (Fall River Legend, Billy the Kid, Appalachian Spring, Rodeo) and a good many of these have been derived from cowboy lore. But, I think without exception, these have been narrative ballets—melodrama, romance, slapstick—which employed at least in part the dance idiom of their sources. Balanchine's idea, on the contrary, was to mount a formal ballet, which would derive its flavor from the West, but which would move always within the framework of the classic school.

Having agreed to collaborate on this project, I set about determining a suitable format for the music. Classic ballet is straightforward, uncomplicated, and I wished to supply music having those same virtues. But classic ballet is also disciplined, almost mathematically rational beneath the play of fancy, and I felt the music should support that rigor. So the form I chose is what the ballet is now called—a symphony, with the formal pattern of an Introduction and four movements (Allegro, Adagio, Scherzo and Rondo).

—HERSHY KAY

STAFF FOR THE NEW YORK CITY BALLET

General Director Lincoln Kirstein
Artistic Director George Balanchine
Assoc. Artistic Director Jerome Robbins

General Manager Betty Cage
Asst. Managers Edward Bigelow,
Barbara Horgan
Company Manager Zelda Dorfman
Press Director Phillip Bloom
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Asst. Stage Manager Frank Hohl
Concert Master Louis Graeler
Acting Concert Master Robert Rudie
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Wardrobe Master Arthur Craig
Company Physician Dr. Mel Kiddon

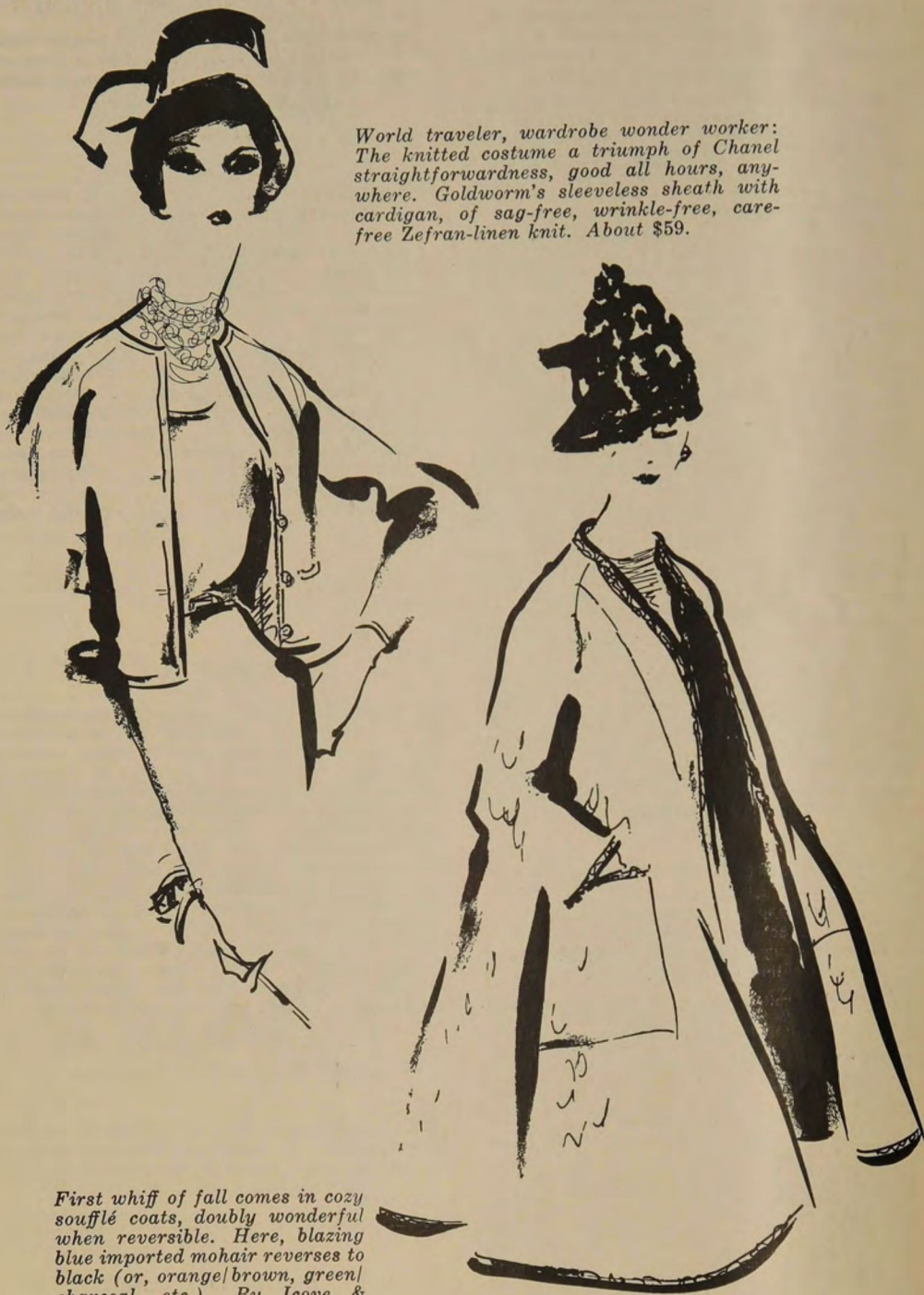
Credits

Costumes for "Firebird" executed by Edith Lutyens. Scenery for "Scotch Symphony" painted by Century Scenic Studios. Scenery for "Firebird," "Western Symphony," and "Fanfare" executed by Eugene B. Dunkel Studios. Scenery for "Afternoon of a Faun" executed by J. C. Hansen. Scenery for "Swan Lake" and "Souvenirs" executed by Nolan Brothers. Scenery for "Illuminations" and "Swan Lake" executed by Triangle Studios. Scenery for "Seven Deadly Sins" executed by T. B. McDonald Construction Co. Fabrics by Dazian's and Gladstone. Shoes by Capezio, La Mendola and Freeds. Wigs by Lerch, Senz and Barris. Masks by Ito and Vlady. Tights and gloves by Jessie Zimmer. Wigs and masks for "Medea" by Eve Shelley. "Episodes" scenery executed by Chester Rakeman Studios, S. C. Hansen and Decorator Plant Corp.

Ballet instruction and rehearsal facilities for the New York City Ballet by courtesy of School of American Ballet, the official school of the company.

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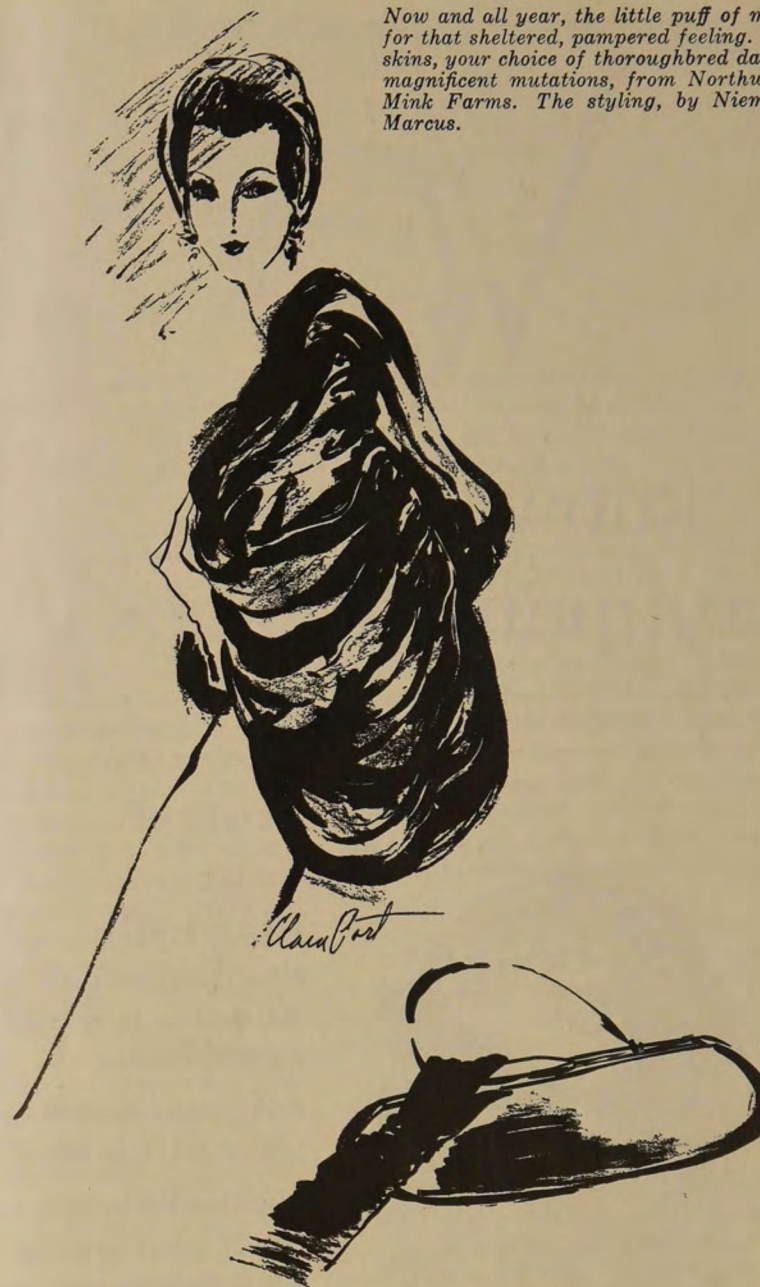
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BACKSTAGE WITH PLAYBILL:

"COSTUMES BY BROOKS COSTUME COMPANY"

For more than twenty-five years a handsome and dapper gentleman named James Stroock has been attending Broadway openings. In doing so, Stroock, in a manner of speaking, is "minding the store." The store is the Brooks Costume Company, of which he is president. Seventy-five per cent of the costumes which parade across Broadway stages are its merchandise.

Brooks also clothes the performers in stock companies, tent shows, touring companies and amateur productions. In addition to servicing the legitimate theatre, Brooks rents costumes to television programs, industrial and ice shows and motion pictures. It even outfits individuals for fancy-dress parties and masquerades. In the more work-a-day world, Brooks has a subsidiary company which makes uniforms for chauffeurs, maids and butlers.

To avid readers of the credits in PLAYBILL, it may seem that there has always been a Brooks. This is not quite true. Brooks *per se* did not begin until 1906 when a gentleman named Ely Stroock took over the clothing firm of William Vogel and Son at the retirement of the elder Vogel from active combat. Stroock changed the firm's name to Brooks and began to manufacture a variety of items, chief of which was uniforms. Here and there, it is true, the firm supplied costumes for theatrical enterprises, such as those at the Hippodrome, but most of the business consisted of supplying uniforms to South American countries. Since the drama of South American politics called for a fre-

quent change of cast and costume, the newly named Brooks prospered.

In 1918, Ely Stroock's son, Jimmy, was engaged in writing a column of "Helpful Hints to Motorists" who read the *New York Globe* and affiliated papers. Three years before, Charles Frohman, the noted theatrical manager, had met his fate aboard the *Lusitania*, leaving an entire warehouse full of costumes to be disposed of. This wardrobe was offered to Stroock *filis*, who was eighteen at the time. "They were beautiful costumes," he remembers, "in excellent condition because shows didn't run as long then as they do now. We already had a feeling for theatrical costumes what with the Hippodrome and an occasional costume for Dillingham. It seemed like a natural step."

The Frohman collection formed the basis of Brooks' rental department. Since a rental department was in the offing, young Stroock decided that the company might as well expand its manufacturing facilities, too. He rounded up a fine crew of fitters and stitchers and began to solicit theatrical business. His first attempt was to snag Florenz Ziegfeld. "I was a kid then. I didn't know Ziegfeld owed money to everyone in the world at that time. I was tremendously impressed when he called me by my first name and gave me his business."

Ziegfeld not only gave Brooks his costume business but paid for it. He was a steady and reliable customer for a long time. Among the costumes Brooks made for him were a set designed to make six-

teen girls look like sixteen crystal chandeliers. This magic cost \$500 a costume.

In its earliest years as a costumer, Brooks supplied the dress and undress for Ziegfeld, Earl Carroll and George White, to name a few. The last-mentioned entrepreneur was a particular favorite of the establishment since it recalled making little Eton suits for him when he worked as a child performer.

Now, forty years later, it is virtually impossible to catalogue Brooks' customers. "Every star of stage, screen and television has been here," claims James Stroock. To chronicle their visits, he has a collection of several thousand photographs showing various ladies and gentlemen at the Brooks mirror in the Brooks fitting room. Further evidence of who has been to Brooks is the collection of dressmaker forms in the first-floor sewing room. Each form has a name tag pinned to it preserving the proportions of the steadiest customers.

Since 1952, Brooks has been situated in a three-floor establishment in the West Sixties. The first floor is a beehive of basting and stitching where fitters and seamstresses sew new costumes and alter old ones. The second floor is the heart of Brooks. Here in its fitting room, with its multi-sided mirrors, its stage platform and an approximation of theatrical lighting. It is in this fitting room that costumes begin to emerge from the designers' sketches with the first muslin fitting. It is here also that the final dress parade is held and designer and producer approve of the costumes which have been made.

Part of the second floor and all of the third are covered by costumes. Since there are over 200,000, it would seem a mammoth task to track one down, but Brooks employees have no difficulty. Gay Nineties, Greek, Elizabethan, name a period in history, past, present or future, and you will find it on Brooks' racks. There is even a section of animal costumes (of animals, not for animals). Brooks' employees refer to this section as "the Zoo."

When a costume is to be made, every person to be attired—star or chorus girl—

comes to Brooks. The first step is a muslin fitting by one of Brooks' expert workers. The muslin is then run up into a preliminary garment by a seamstress. The next step is translating the muslin into a material already chosen by the designer for the costume. Then there is a second fitting in the designer's material, basted together for the occasion. This is followed by a third fitting in the actual costume, and then finally comes the dress parade, at which the entire cast of a show assembles in its costumes. It is usually the first time that the actors and actresses have so seen each other and there are constant cries of "How do I look?" "Dress parade," according to a Brooks observer, "is one big party."

The process of creating a costume can take anywhere from twenty-four hours to four months, but the average time that Brooks puts into a show is about two and a half weeks.

Brooks is not finished with a show once it is running on Broadway. If there is a cast replacement, the whole process of costuming is repeated on an individual scale. If a second company is to be sent out, the costumes are produced again en masse. Some shows have been dressed numerous times. *Auntie Mame*, for instance, has been costumed six times.

When a show finally has finished its Broadway run, Brooks buys back the costumes it has made. These go into the giant racks from which they are rented out, first to touring companies and stock companies, finally to amateur approximations of the original.

When a show is a hit in summer stock and several companies are being toured around the tents at once, costuming becomes a major traffic problem. Shipping costumes out in time, getting them back, cleaned and into the trunks again must be done with split-second precision.

But Brooks has the routine down to a fine point. Otherwise it would be impossible to run the multi-million dollar theatrical business that Eli Stroock's uniform company has become.

—VIOLET WELLES

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before
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after
the
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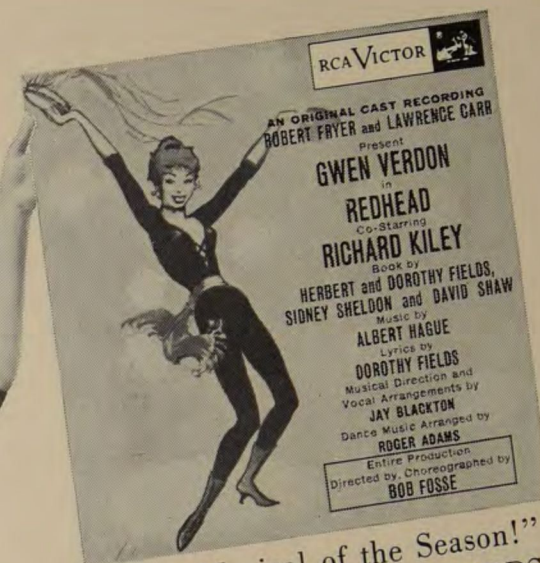
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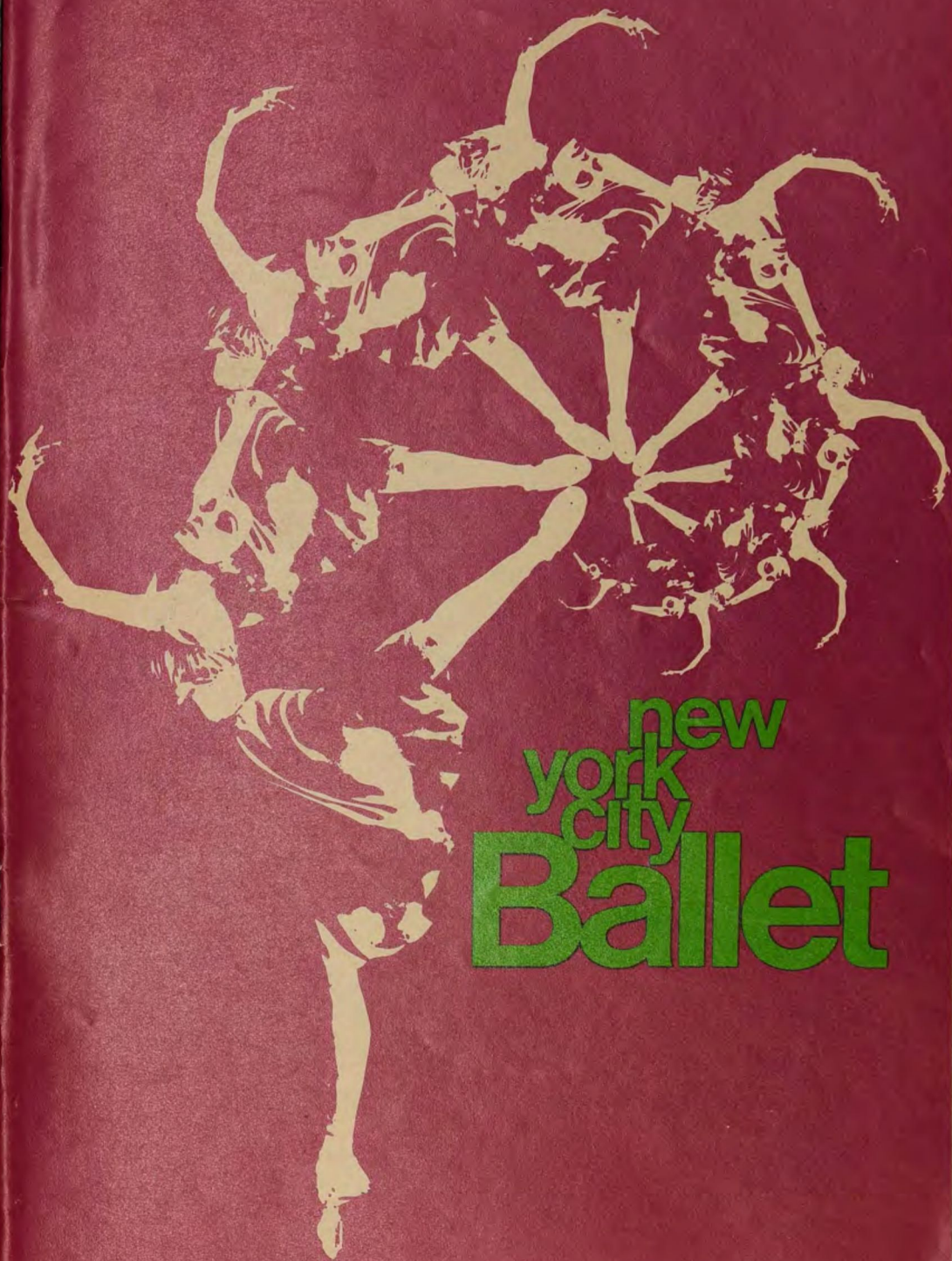
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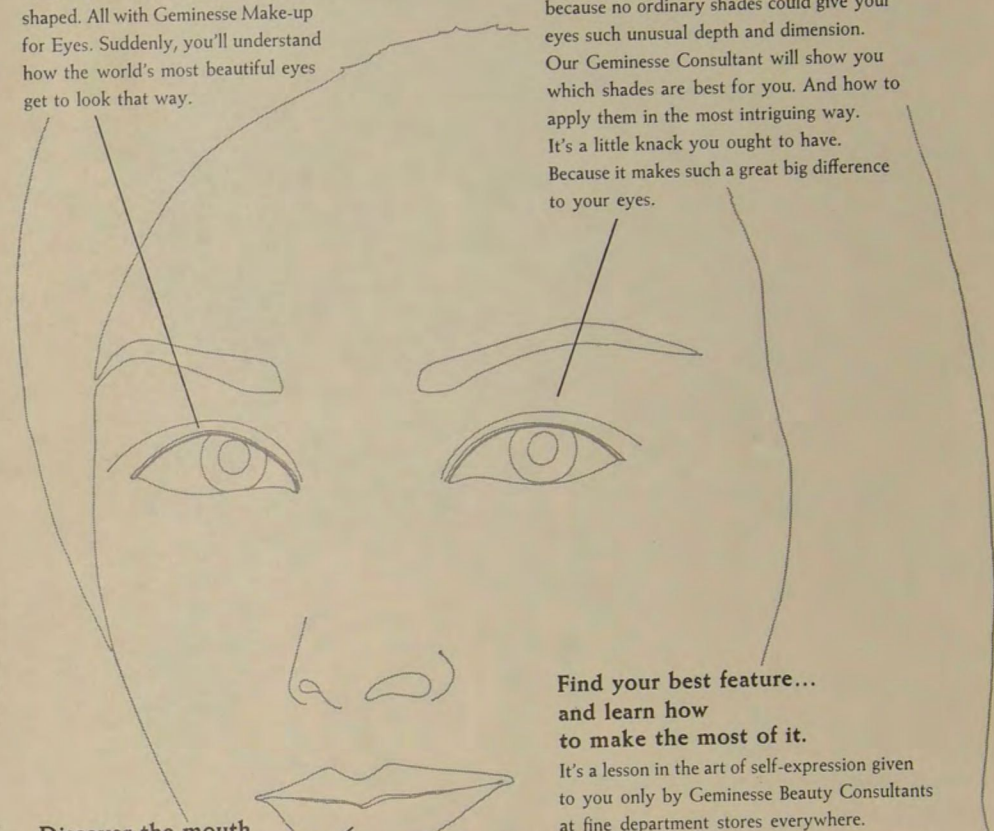
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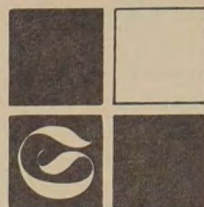


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VOLUME III ISSUE VI

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Or, "We're the Friends of City Center." Or the Friends of the Music Theater. Or the Patrons of the Metropolitan Opera. Or the Repertory Theater of Lincoln Center Guild. Or the Opera Guild. This is for the annual benefit production of the New York City Opera, for the Met, for the Philharmonic, for the Repertory Theater.

If "God loveth a cheerful giver" (2 *Corinthians. III, 6*), anyone seeking anointment should proceed, smiling, to Lincoln Center with a fat checkbook. What a reception committee will greet him! Say this for the folks there, they sure have a lot of drives. Separately, simultaneously, sleeplessly, the search for patronage goes on and on and on.

To give or not to give is hardly the question. But how the money is raised — where it goes — and why all hands within the Lincoln Center complex will always be begging for more, lots more — can do with some explaining.

In the beginning (1955) was the idea . . . the Metropolitan Opera and the New York Philharmonic needed new homes. In 1956 Lincoln Center for the Performing Arts, Inc. was incorporated as a non-profit membership organization. With the imminent opening of the Juilliard School, the Center will consist of five buildings that provide new homes for the New York City Opera Company and the New York City Ballet, as well as for the Met and the Philharmonic and Juilliard, stages for the Repertory Theater and the Music Theater — both "children" of Lincoln Center — and quarters for the Library and Museum of the Performing Arts.

Financing of the arts in our country has always been largely a private affair. Perhaps the arts have not argued their case well but the government by its aloofness has seemed to imply that the arts are at best frivolous, if not downright subversive. Billions for defense/offense, our motto might read, but only three pennies per capita for the arts (as compared to 1968 allocations of 18 cents per person in devaluated England, 17 cents in Italy, and a whopping \$5.50 in tiny Austria).

To buy the land and put up the build-

by Eugene Boe

ings for Lincoln Center, a capital campaign was launched in 1957. The ultimate goal was to raise \$175 million, of which all but about \$8 million has now been realized. How and where do you lay hands on money like that? You might start with a fund-raising organization (Kurstine Johnson, in this instance), and it's practically essential to have rich boosters who will pass the hat. The rich always know the rich and they know just where the loot's buried. In Clarence Francis and John D. Rockefeller, Jr., Lincoln Center was blessed with two super hat passers.

The campaign began on a high level—with contributions of \$1 million & up. These were extracted from industry, governments, foundations, and very well-heeled individuals. At this echelon the mails and the telephone are fruitless persuaders. "No cow will let down her milk in response to a letter or a telephone call," according to one oft-uttered aphorism. "You have got to sit down beside her and go to work." So everything is done *vis-à-vis*. Some prospects yield quite readily, while others need considerable working-over. Fortunately our tax structure encourages altruism even among those not otherwise known for their generosity.

In 1959 the public was invited to participate at bargain-basement rates, relatively speaking. They could endow a seat for \$1000 or make even more modest contributions. The complete roster of donors to date numbers some 12,000. Biggest giver is the Ford Foundation (\$25 million). Barring government grants, 20 gifts of a million or more and 142 gifts of \$100,000 to a \$1,000,000 (which label their givers as patrons of Lincoln Center) have been received. One contributor gave securities whose sale fetched 31 cents.

So much for the capital campaign. Serving as the landlord, super, Big Daddy, catalyst, and sponsor of an educational program that shuttles students to perform-

ances at the Center and performances to the schools, and of special events like the annual film festival, the summer festival, the Great Performers Series and the Mozart Series, Lincoln Center has continual operating expenses. These amount to \$7.6 million per annum. But the income from box office tickets, tours, and the rentals and maintenance charges yields only \$4.6 million. This means there's a \$3 million deficit which must be liquidated each year by additional funds from somewhere. So began the hunt for Associates of Lincoln Center, who in return for \$15, \$25, \$100, or \$1000 receive special ticket privileges in varying degrees for events under the aegis of Lincoln Center itself.

Critics of certain Lincoln Center procedures — and they can be too close by for comfort, like on the premises — carp at this Association drive as "misleading." A confused public, they feel, may be misled into thinking it's getting ticket privileges the Center cannot confer — i.e. to events which are part of the regular programming of the various constituent organizations and which the fund-raising arms of these organizations use as membership bait to raise money for their own functioning. These critics make dyspeptic references to "all those salaried administrative people" as questionable overhead. However, such criticism surfaces rarely, and most spokesmen for the resident organizations go out of their way to say what a boon Lincoln Center is to them.

But this occasional edginess does point up one source of puzzlement. Lincoln Center owns all the buildings except the New York State Theater, which is owned by the City of New York. But each member organization is totally autonomous. A gift to Lincoln Center does *not* "trickle down" to the coffers of the New York City Ballet or the Metropolitan Opera or to any of the others. Each and every company has to go out and find its own.

Each member of the Lincoln Center "family" has its unique problems, its perpetual need for more money, its directors of development and volunteer fund-raisers who are simultaneously on the prowl for new capital and membership/friendships, its special benefits which in general underwrite new works or productions. Their shared fate is an annual deficit which is inevitable. Though it might sell every ticket for every performance all season long, no organization at Lincoln Center could manage to break even, let alone show a profit. The gap between what is paid out and what is taken in has been likened unto the wife who could not balance her checkbook. To her husband's imprecations, she replied, "Sweetheart, I am not overdrawn. You are underdeposited." Or, as Lincoln Center President William Schuman puts it, "Red ink runs in our veins."

Why is the black side of the ledger an impossible dream? Because of the tremendous cost for the upkeep of those palaces — the maintenance, the security, the insurance. Because of the costliness of mounting ambitious productions, of labor and talent, of staffing for a 52-week year. And because all these costs are always increasing while the number of the productions and the seats sold to them remain constant factors.

The City Center of Music and Drama is determined to keep prices down and quality up. Maintaining \$5.95 ceilings on its tickets puts the performances within the range of most pocketbooks. But it also raises the ante that supportive financing must cough up. Also, besides the two big components which reside in the New York State Theater — the New York City Opera and the New York City Ballet — it has, so to speak, four other mouths to feed: the City Center Drama, the City Center Gilbert and Sullivan, the City Center Light Opera, and the Joffrey Ballet.

Continued

a man's
after shave,
after bath
cologne

Dana

MADE, BOTTLED, SEALED IN FRANCE

Contributions from the Friends of City Center, which now numbers about 6500, are divided among the six with reportedly little or no bickering among the siblings. The New York City Opera and the New York City Ballet, with the most imposing programs, naturally get the largest cuts.

The Music Theater, which dwells in the New York State Theater for 13 weeks in summer, has nothing to do with City Center and must seek its own Friends.

The Met doesn't have the City Center's hang-up about popular pricing of tickets. Even so, even playing to 97% of capacity audiences, it manages to run into the red to the tune of \$3.5 million every year. Its 3800 seats make it the largest opera house in the world. But to operate at a profit it would have to perform in something like the 18,000-seat Madison Square Garden and this would mean replacing natural with mechanical productions. Philharmonic, nearing the end of a seven-year Ford Foundation grant, is midway in a

\$10 million endowment drive. The income from this amount of invested money, supplemented by the sums raised by the Friends of the Philharmonic, will just about write off the annual deficit of \$700,000. The Repertory Theater is just five years old and, even in a culture that worships youth, five is too tender an age to excite the undying allegiances pledged to such venerable institutions as the Met and the Philharmonic. A hit play like *The Little Foxes* would have to run six months to amortize the cost of mounting. But that's aline to the concept of repertory.

Someone is always suggesting that a single repository like the Community Fund would be the alternative to all these separate petitionings for the buck—with an impartial dispensing committee that would dish out to each group according to its needs. Yes, yes, we all know the arts are supposed to enrich the mind and the senses, ennoble the spirit, and imbue the heart with love. But don't expect the im-

possible of them. Imagine the scene at Lincoln Center, if you will, with all its impassioned partisans, should there be but one great big pie and arbitrary judgments had to be handed down on the size of each serving. It's not a pretty picture, folks.

Are you helping subsidize the performing arts? You who aren't a friend or member or patron of anything at Lincoln Center but who are a steady customer for top-priced tickets to programs at the Philharmonic or the State Theater? Well, yes and no. Every ticket sale helps, of course. But actually, since the tickets would be scaled out of sight if breaking-even or profit-making were the objective, it's you who are being subsidized by the generosity of others.

"But nobody ever asked me," you rationalize. "I once gave \$10 to CORE or CARE and took out a six-months' subscription (run-of-the-publication) to *Fleur's Flair*. And since then I've been on every sucker list in the country. There's no

morning mail that doesn't bring at least 378 different appeals for financial help. But never has Lincoln Center or any group there even tried to put the finger on me."

This is probably quite true. Unless a person has at least subscribed to some series of events, chances are he's escaped all importunities. Random mailings, given the expense of acquiring lists and the likely percentage of return, have been eschewed as too costly. But increasingly one hears talk of the need to broaden the base of public support. Don't be too sure about what won't turn up in tomorrow's mail.

Hoyt Ammidon, Chairman of the Lincoln Center Fund, recently remarked on the irony of Lincoln Center's generally being taken for rich when in truth it's "quite poor." "It must raise funds," he observed, "to keep going." To which all the constituents could chime in "we too."

Like the old pop ballad says, "You gotta give a little." And keep giving—and giving—and giving. □

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Sixty-four pages thick. Column after column of paired numbers, each one a

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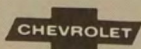
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On Your Toes- 1936

The Musical Takes a Giant Step



Ray Bolger, George Church and Tamara Geva, "Slaughter on Tenth Avenue."

THE arrival of *On Your Toes* at the Imperial Theatre on the night of April 11, 1936, struck Broadway like a deep breath of heady spring air. While the quality of the straight plays that season had been of the highest—*Winterset*, *Idiot's Delight*, and *Victoria Regina* — the same could not be said for the musical theater, which seemed only to be marking time. True, *Porgy and Bess* had had its première six months earlier, but in the opinion of most observers Gershwin had written an

opera, which automatically made it something else.

Musicals on the boards when *On Your Toes* arrived were *May Wine*, a Sigmund Romberg operetta which George Jean Nathan characterized as "a musical mothball," and the *Ziegfeld Follies* which, despite the presence of Fannie Brice, Josephine Baker, Gertrude Niesen, Harriet Hoctor, Bob Hope, Eve Arden, and Judy Canova, was to last for only 115 performances. The 1936 edition of the *Follies* did,

by Emily Coleman

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however, introduce a name new to Broadway, one George Balanchine, a Russian choreographer of considerable renown in Europe who was just beginning to impress American artistic circles with a new company called the American Ballet.

Balanchine's assignment in the *Follies*, notes Bernard Taper in his biography *Balanchine*, was to fashion for Miss Baker "some dances which would display to advantage her dusky elegance and her talented, world-famous derriere. As much as anybody else, Balanchine admired this derriere of hers, but there was little original he could do for it. It was already, so to speak, institutionalized and not to be tampered with. Balanchine's contribution was not of much consequence to the *Follies*, which scored no great hit as a show."

The outlook for both Broadway and Balanchine brightened visibly, however, with the coming of *On Your Toes* which had, as its shattering climax, a ballet by Balanchine titled "Slaughter on Tenth Avenue." The like of it, a rhythmic, jazzy, impudent satire on the gangster age, had never been seen before on Broadway. There were several other things about *On Your Toes* which were equally revolutionary. The book, by Richard Rodgers, Lorenz Hart, and George Abbott, was about the back- and front-stage life of a Russian ballet company. Ballet in 1936 was hardly a household word. The Ballet Russe de Monte Carlo, in its third U.S. season under the sponsorship of S. Hurok, was just coming in vogue with a fashionable following, and Balanchine's own American Ballet had presented its first season only the year before.

Wiseacres predicted that such la-de-da subject matter would never make it at the box office; there is even a legend that Hollywood turned the scenario down because Fred Astaire would have to dance without a top hat. *On Your Toes*, in short, represented the kind of adventurous, contemporary approach to the musical theater



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which had forced an old song-and-dance man like George M. Cohan to give up writing his own shows and become an actor. "I guess people don't understand me anymore," he lamented, "and I don't understand them. It's got so that an evening's entertainment just won't do. Give an audience an evening of what they call realism and you've got a hit. It's getting too much for me, kid."

A show about a ballet company quite obviously called for dancing to be a part of the plot, and this was where *On Your Toes* scored its historic breakthrough. When dance routines had been introduced in the past, the plot—what little there was of it — had been suspended while the virtuoso tapsters, or high-kicking chorines, or even the Albertina Rasch Girls took over. When Martha Graham danced in 1923 in the *Greenwich Village Follies*, for example, she had her own solo turns — stopping the show, it might be added. This same showcase approach held true when the revue *Americana* in 1932 presented Doris Humphrey and Charles Weidman and their dancers in such pure modern-dance concert works as "Water Study," "The Shakers," and "Ringside" — as well as introducing the theme of the Depression, "Brother, Can You Spare a Dime?"

In *On Your Toes*, when Ray Bolger and Tamara Geva danced — even in such big production numbers as "Slaughter" and the hilarious spoof on the Russian ballet "Scheherazade" — they were an integral part of the plot, and they substantially advanced the story line. "Slaughter on Tenth Avenue," for example, was the smashing finale of the show, a play-within-a-play. In the main story line of the parent show, the ballet company, facing financial ruin, tries to save itself by staging a modern jazz ballet — "Slaughter" — instead of moldy old warhorses like "Scheherazade." The plot of "Slaughter" itself concerned a hoofer and a striptease girl he picks up in a bar who become the targets of gang-

Continued on page 21

*The pleasure's
the thing...*

*To a smoker...
it's a Kent*

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Theatre Talk

I am a very traditional playwright — for instance, I insist on having a curtain in all my plays. I write curtain lines for that reason.

—HAROLD PINTER

One thing's sure about stardom. It doesn't come in a twink!

—ANNE BANCROFT

Broadway is a democracy of taste, disciplined by nothing more stately than the shifting moods of the public.

—BROOKS ATKINSON

If at first you don't succeed, you're about average.

—JOAN NELSON

Modern dance is easy. You just go on-stage and start pushing imaginary things away.

—HERB SHRINER

Acting is like fishing. It doesn't take long for some people to become experts.

—JIMMY STEWART

A career girl's mind moves her ahead; a chorus girl's mind moves her behind.

—JAN MURRAY

As at school, so in the theater, I was made to feel so inadequate at the start that from then on I became increasingly confident, in self-defense.

—ROBERT MORLEY

Actors are people who don't know who they are, so they wait for some playwright to write them a personality.

—EVAN HUNTER

A play is fiction—and fiction is fact distorted into truth.

—EDWARD ALBEE

Many a show business marriage is delayed because the husband and wife can't be convinced to share equal billing on the wedding license.

—ADE KAHN

In honor of my great theatrical success, they've torn down the house where I was born to make room for a vacant lot.

—ALAN YOUNG

What do I want from the future? All the best parts!

—TOMMY STEELE

I have never known a truly funny play to advertise itself as a "Laff Hit." A good comedy evokes laughter, not laffter; just as a good tailor refrains from selling "Klassy Klothes."

—SYDNEY J. HARRIS

When an actor is bad, applause makes him worse.

—JULES RENARD

I always like to play a part I think I can't play. It stretches me as an actor and as an individual.

—JOEL GREY

I'm not afraid of anything—except crossing the street, waking up, and my own shadow.

—TALLULAH BANKHEAD

There is no sound so terrible to an actor as silence.

—ETHEL BARRYMORE

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Royal Secret

Germaine Monteil

Continued from page 16

sters. The two plots overlay when a jealous member of the ballet company hires real gangsters to come into the audience to shoot the hooper when he stops dancing. Warned, he keeps on dancing until he is about to drop, when the police finally arrive to save him.

In the evolution of the American musical theater as we know it today, *On Your Toes* had taken a giant step toward the *Oklahomals*, *On the Towns*, *Brigadoons*, and *West Side Story*s that were to proliferate in the '40s and '50s.

While much of *On Your Toes* seems dated today (after all, how many Russian ballet-type caricatures and/or satires can a body take in 32 years?), "Slaughter on Tenth Avenue" has thus far remained timeless. Much of the credit for its surprising viability lies in the Rodgers score, as well as in the choreography so admirably suited to it. Music of the symphonic-jazz genre, it had survived changing times and tastes; as they say nowadays, "it communicates." In writing "Slaughter," Rodgers began from scratch, scorning the custom of the day wherein a composer would create a dance routine out of musical material used elsewhere in the show. In short, Rodgers composed a completely original full-dress ballet score within the framework of a musical, something that Broadway had never previously heard.

"I had never written music for a ballet before," Rodgers recalled recently. "I didn't know how it was done — whether the choreography was done first, and the music set to it, whether a few bars were written, and then extended, or what. I had no idea, so I asked Balanchine what the procedure was. In his thick Russian accent he replied: 'You write. I make.' So I went ahead and wrote the full ballet, and he put it on without adding a bar.

"When I played the music for him for the first time, I was worried about his reaction because he had nothing to say. But at the end, he was very enthusiastic. He

said he had said nothing while I played because he was sitting there trying to set the choreography." Balanchine himself remembers that he was, indeed, "thinking" when he first heard "Slaughter." He also adds that "I didn't speak English well then."

By asking the producer of *On Your Toes*, Dwight Deere Wiman, to list in the credits for the show "Choreography by George Balanchine," Balanchine set another precedent. Heretofore, the credit had always read: "Dances by———." Happily for the Agnes de Milles and Jerome Robbinses who were to follow, the lowly dance director now had class.

Since George Balanchine is the last person in the world to ever accuse of going back to anything, however good it seemed at the time, it is safe to assume that the "Slaughter" he is bringing to the repertory of the New York City Ballet will be no carbon copy of the original. "It is not really a revival of the old 'Slaughter,'" he predicted, "just that we are using the music to make something with it with new dancers. It will be old-new. I am not trying to make it look like the old one, like years ago. Some people and some critics will probably say it's not like the old one. I don't know that anyone remembers it exactly. The steps? Steps are what? But it will probably be the same type of thing, but it will probably be better — prettier and more interesting. I am more skillful now, and have better dancers. And the music will sound better; we had a musical comedy orchestra then; now it will be like a symphony. It's the music that counts; it's very lovely."

Balanchine was asked if he had, during the rehearsals of *On Your Toes*, been conscious that he was making theatrical history, of being an innovator. "I never think of changing anything," he replied. "I am only doing what I can. I never was conscious of doing anything especially to be different." □

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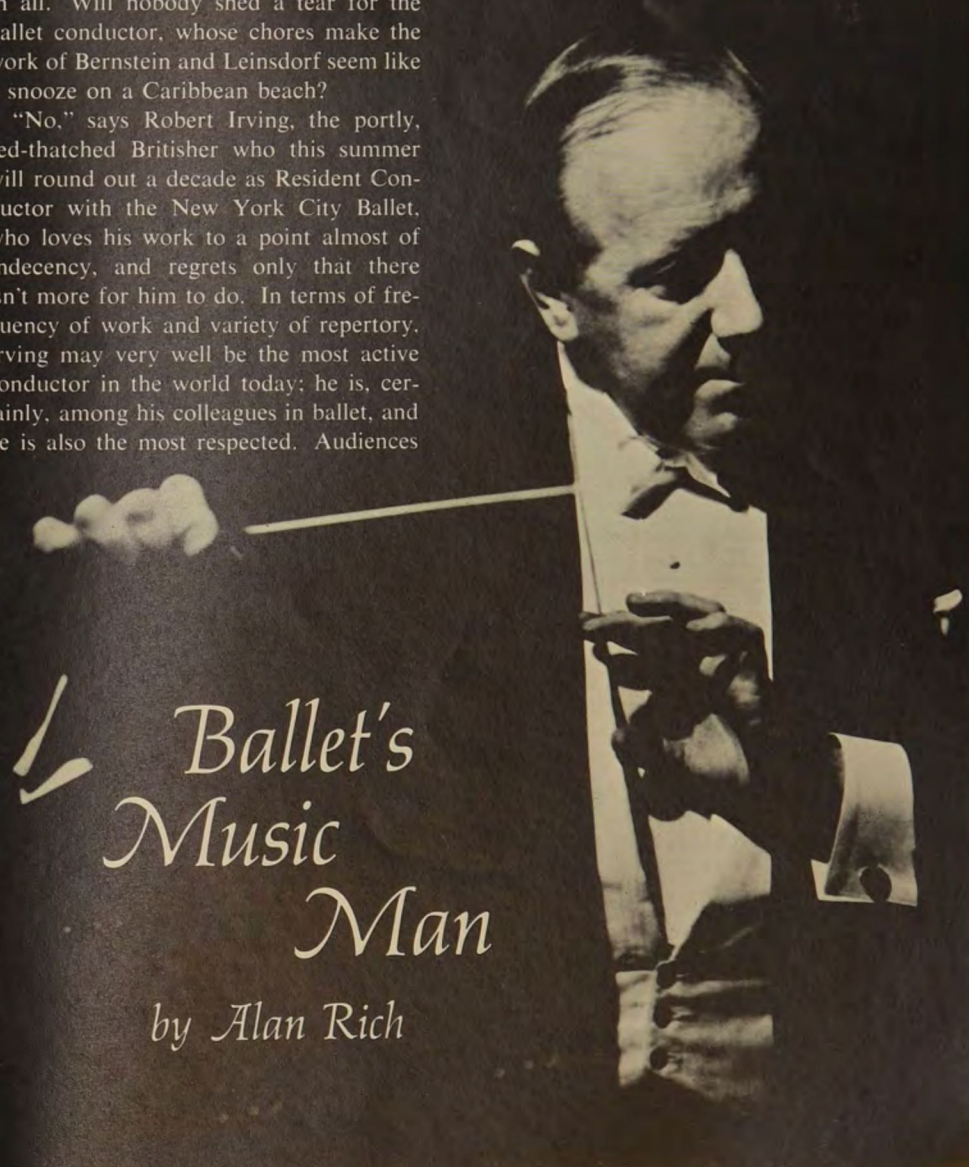
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an interview with Robert Irving

Conductors of symphony orchestras are leaving their posts right and left these days, and the reason they generally advance has to do with the work load. What, then, about the man whose working schedule may include eight full-length performances a week, each with a different program covering musical styles from the Renaissance to the latest piece of drypoint Stravinskian atonality—perhaps 30 scores in all. Will nobody shed a tear for the ballet conductor, whose chores make the work of Bernstein and Leinsdorf seem like a snooze on a Caribbean beach?

"No," says Robert Irving, the portly, red-thatched Britisher who this summer will round out a decade as Resident Conductor with the New York City Ballet, who loves his work to a point almost of indecency, and regrets only that there isn't more for him to do. In terms of frequency of work and variety of repertory, Irving may very well be the most active conductor in the world today; he is, certainly, among his colleagues in ballet, and he is also the most respected. Audiences



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by Alan Rich

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and dancers alike dote on his work, and the applause that greets him as he makes his way nightly through the crowded State Theater pit is a great deal more than perfunctory. Like a very few before him, Irving has made balletgoing a matter of musical as well as visual pleasure.

"I can't make out exactly why I've been so happy here," Irving said a few weeks ago in his apartment, a 27th-floor aery from which he could, if he wished, lob rocks down into the Lincoln Center Fountain. "I can remember great periods of frustration before I came to New York, times when I was sure I wasn't getting anywhere — and it mattered. But nothing like that has happened since 1958."

"I think there are probably three main reasons. First is the audience, first at City Center and now at State Theater. It's just a marvelous bunch — intelligent, enthusiastic, always very knit together by what is happening. Second is the orchestra I have here. You hear a lot of talk about the tough New York players, but these chaps have one thing in common. They appreciate professionalism, and work right up to the top of their abilities. Third is Balanchine. I don't think there is another ballet boss today in the world who realizes so clearly the importance of music. He always seems to work outward, from the music to the ballet itself, commissioning the composer first and bringing him immediately into the picture. Diaghilev was like that, too, which is why we have Stravinsky today, and Prokofiev and many others."

What, we wondered aloud, goes into the making of a ballet conductor?

"Well," was Irving's reply, "the first thing has to do with ambition. I mean, you can't expect the kind of instant admiration when you work in a ballet pit that you could in front of a symphony orchestra. Your ambitions, in other words, have to be musical, rather than personal. I happen to think that's a good thing.

"A ballet conductor must have an im-

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maculate sense of rhythm. Now that may seem pretty obvious, but actually this whole question of rhythm is a very insidious thing. I see many conductors in the concert hall who lack a really natural sense of movement. To conduct ballet you don't need a built-in metronome, exactly, but you do need a rhythmic certainty.

"Let's get back to this matter of ego. I'm not, as you may have gathered, a natural showman, which I suppose makes me well-suited for my job. Two things in my background have served to stifle my own egotism. One was my English public-school upbringing, and the other was my stint in the RAF during the last war. I found it hard to come through the war in England and still keep a conviction about being God's great gift to humanity."

Irving waxed a little reminiscent at this point. "My early life couldn't have been more academic: classes at the Royal College of Music, some opera coaching under Albert Coates at Covent Garden — I'm

glad I'm out of the operatic world —, a few music festivals, some perfectly ordinary stuff with the BBC. I was always more than ordinarily interested in ballet, however, and I suppose the greatest influence on my future course was my former teacher Constant Lambert. He had begun conducting at the Sadler's Wells Ballet [now the Royal Ballet] back when it was lucky to have three performances every two weeks, and I came on as his assistant. Lambert was an oddball, tremendously entertaining, but a creator, not a man of routine. After the war he was no longer well, weakened by diabetes, and I gradually took on more of the work."

The Sadler's Wells' first postwar American tour was during the 1949-50 season, and that brought Irving to these shores for the first time. "Touring in those days was a real chore," he remembers, "because of the pickup orchestras you put together in every town. In Europe it's especially bad, because players have their jobs assured

through civil service and they are never in a hurry to learn anything new." Irving is well-remembered in Italy for the time he hurled his baton in exasperation at an errant Neapolitan player who was especially in no hurry to learn. "But I was tremendously impressed with the players we found in America. They read music faster than most European players, and are conditioned to work much harder."

In his first American years Irving was all over the map, conducting with both the New York City Ballet and the Martha Graham Company, with a few sideswipes at the City Opera's Gilbert and Sullivan seasons and an occasional concert; currently the expanded City Ballet season keeps him close to home. Nevertheless, he still cocks an envious eye at the musical world outside State Theater. "Happy as I am with my ballet career," he says, "I think it's a little unfortunate that a conductor has to become typecast. I'd like to try a concert now and then, but the

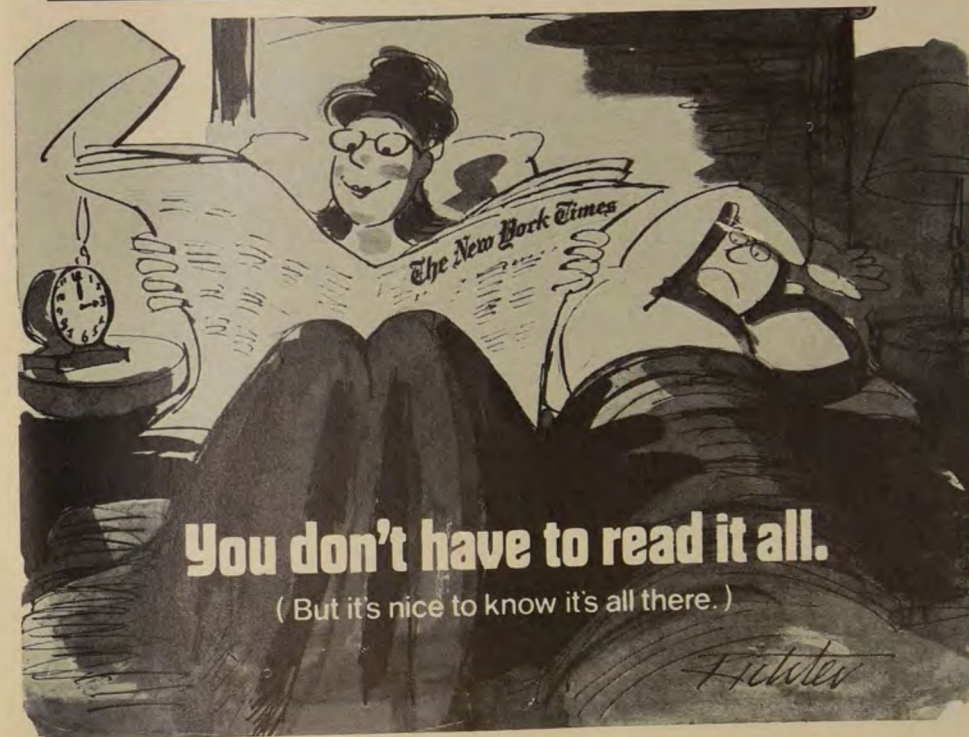
more I get into my work the more likely it is that people come to say 'Oh yes, Irving. He's the ballet conductor, isn't he?' and that's that."

Nevertheless, the Balanchine years have given Irving an unusual degree of freedom to spread his wings, if only within the balletic context. One hears, during a typical New York City Ballet season, a repertory of symphonic works, concertos and challenging contemporary scores that could put most symphony orchestras to shame. "Today's choreographers, Balanchine and many others, have proven that almost any piece of music can be danced to with the proper choreography. Oh, there are some exceptions. Massine's job on the *Seventh Symphony* all but proved that you can't dance to Beethoven. But I remember an even more unlikely work, the Brahms' *Fourth Symphony*, which the de Basil Ballet Russe danced as *Choreartium* and it was brilliant. Music, most of the time is undefeatable by choreographers." □

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SINGERS:

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Continued on page 32



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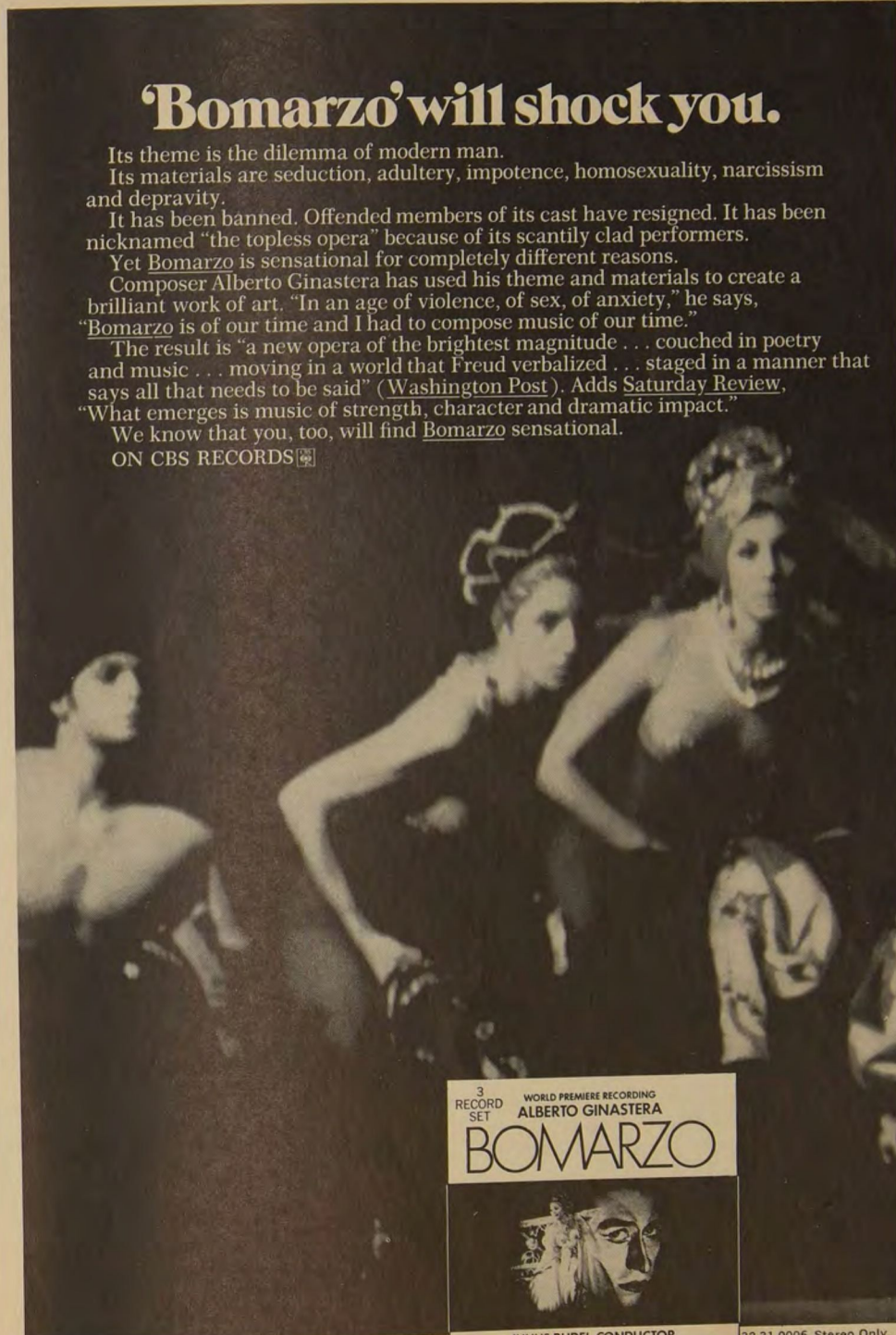
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Continued from page 29

Part I Opus 52

The curtain will be lowered and there will be a short pause

Part II Opus 65

The first set of *Walzer* (Opus 52) was composed by Brahms when he finally decided to live in Vienna in 1869. The success of the first series caused a second (Opus 65) to be created in 1874, utilizing some materials which were left over from the original set. The poems which Brahms used were by an obscure writer of the epoch, Friedrich Daumer; however, the final song of the second series is by Goethe. Balanchine has used the entire two sections, and the atmosphere reflects the social dances of Vienna during the mid-century. There is a difference in mood between Opus 52 and Opus 65. The former is more intimate and domestic, the latter more theatrical. The music never describes the text with its conventional references to love and nature, nor is there any story to the ballet. Instead it is a parallel to Brahms' overwhelming interest in the rhythm and sweep of the dance-movement itself. Among the great waltz-composers, Lanner, the Strausses (father and son), Offenbach, Richard Strauss and Ravel, Brahms is by no means the least, and although there is always the $\frac{3}{4}$ beat as base and the songs are simple, the variety, invention, freshness and feeling of the combined voices and keyboard are always extraordinary.

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Conductor: Robert Irving

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II

PITHOPRAKTA

SUZANNE FARRELL ARTHUR MITCHELL

Merrill Ashley, Diane Bradshaw, Suzanne Erlon, Ruth Ann King,

Linda Merrill, Virginia Stuart, Lynne Stetson

James Bogan, Richard Dryden, Robert Maiorano, Bruce Wells, Robert Weiss

IANNIS XENAKIS, born in 1922 of Greek parents in Rumania, from an early age was interested in ancient Byzantine church-music. He composed choral and instrumental works, later destroyed, but, in this modal music had begun research in timbre and sonority. He received a scientific as well as a musical education, graduated in 1947 from the Polytechnic in Athens with a degree in

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Continued from page 32

engineering which prepared him for a brilliant career in architecture. In the same year he went to Paris to study under Honegger and Milhaud. He worked with Messiaen at the Conservatoire, and with the conductor Hermann Scherchen. At the end of 1947, Xenakis was asked by the great architect Le Corbusier to work on important buildings, an association which extended until 1959. In 1958, Xenakis designed the Philips Pavilion at the Brussels World Fair. From 1955, he introduced into his music the concept of "clouds" and "galaxies" of events in sound, calculus and the Theory of Probability under the name of Stochastic music. Stochastic is now a rare or obsolete word, derived from the Greek for 'aim at a mark', or, pertaining to conjecture. In Xenakis' usage, it means the calculus of chance, the determination of probabilities, — the calculation of accident. From 1958, he made use of the mathematical theory of Games, which he called Strategic music (as in chess), and finally the theory of Sets and mathematical logic, called Symbolic music.

In 1965, Xenakis became a French citizen; currently he is Associate Professor of the Mathematical and Automated Music at the University of Indiana, and the Paris Schola Cantorum.

"Metastaseis" was first performed at the Donaueschingen Festival of 1955, by Hans Rosbaud. The title is a Greek word, meaning a state of stand-still,—(dialectical transformation). The "metastaseses" are a hinge between classical music (which also includes serial composition) and 'formalized' music, used by Xenakis. Among the several new ideas introduced are: the normal orchestra is totally *divisi*; that is; 61 players use 61 different parts, effecting a conception of mass (music built with a large number of sonorous events); glissandi whose gradients are calculated individually, creating sound spaces in constant evolution, comparable to ruled surfaces and volumes in solid geometry; intervals and durations of dynamics and timbres determined by geometrical progression, especially those of the Golden Mean; (a neo-Platonic proportion), and correlating according to 'rank' or hierarchy, the characters of sonorous events, a step towards the calculus of probability. It also demonstrated that a human orchestra was capable of out-classing in sonority and finesse, recent electro-magnetic techniques, which in some minds was hoped to oust it.

"Pithoprakta" (first performed by Scherchen in 1956). Word means 'action by probabilities'. In using the calculus of probability, the composer confronts continuity and discontinuity by glissandi and pizzicati, by tappings with the violin-bows, by short touches of the bow, and by striking the instrument-backs with the hand, which, in the strings are all *divisi*. Individual sound loses importance for the gain of the whole. Here is ambition towards a new morphology of sound, that will excite by its abstract aspect (probability) and its concrete aspect (aural sensation of extra-ordinary sounds).

Those wishing a complete exposition of his life, work and theory, see "Iannis Xenakis; the man and his music", by Mario Bois, Boosey & Hawkes, publishers; 1967, London.

INTERMISSION

Continued on page 40

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Continued from page 37

Western Symphony

Music by Hershy Kay
Choreography by George Balanchine
Scenery by John Boyt
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Conductor: Gordon Boelzner

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Balanchine's idea was to mount a formal ballet which would derive its flavor from the West, but which would move within the framework of the classic school. Hershy Kay's music, in music, in support of this same idea, follows the symphonic form.

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The New York City Ballet is the product of the collaboration of two men: Lincoln Kirstein and George Balanchine. In 1933, they founded the School of American Ballet in New York City and a company, the American Ballet. In 1946, they founded Ballet Society which, at the invitation of the late Morton Baum, became the New York City Ballet and the resident ballet company of the City Center of Music and Drama, Inc.

In 1964, the New York City Ballet moved to the New York State Theater at Lincoln Center. Operated by the City Center of Music and Drama, Inc., the theater is the permanent home of both the New York City Ballet and the New York City Opera.

The company has made extensive international tours. In 1966, the Saratoga Performing Arts Center in Saratoga Springs, New York, became a permanent summer home for the company each July and for the Philadelphia Orchestra each August.

The current engagement is the company's forty-sixth New York Season.

Jacques d'Amboise

When John Martin (*The New York Times*) wrote, "Jacques d'Amboise would be hard to match in any company for his artistry and his range as well as his technical gifts," and Clive Barnes (*The New York Times*) concluded "Here is one of the finest male dancers of our time," they were stating opinions which critics here and abroad have frequently echoed.

A stellar product of the School of American Ballet, Mr. d'Amboise was born in Massachusetts and reared in New York City. He has been a permanent member of the New York City Ballet since age fifteen and a principal dancer since 1953, originating roles in many Balanchine ballets. Walter Terry has called him, "the greatest balletic Apollo of our day." In addition to dancing in a Broadway musical, in films (*Seven Brides for Seven Brothers* and *Carousel*), Mr. d'Amboise has also directed several musicals and has been a frequent guest on television. He has been a guest artist, dancing worldwide with many ballet companies and symphony



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orchestras. He is also a choreographer (his *Irish Fantasy* is a popular item in the repertory and he is currently at work on a new ballet to be premiered this summer).

NBC Television's "New York Illustrated" produced an award-winning feature, *Sandlot Ballet*, based on the special boys' ballet class he established. His lecture-demonstrations have been adapted to film and television programs. Carolyn George, a former soloist with the New York City Ballet, is his wife and they have two sons and twin daughters.

Suzanne Farrell

One of the youngest principal dancers in the history of the New York City Ballet, Suzanne Farrell was elevated to that top status in 1965, following her creation of the role of Dulcinea in Balanchine's full-length *Don Quixote*. Rosalyn Krokover wrote in *High Fidelity*: "This was an exhibition of artistry which put her into the top echelon of world ballerinas." Allen Hughes (*The New York Times*) said of her "... there is almost no height she cannot reach as a ballerina."

Miss Farrell was born and reared in Cincinnati. She started ballet lessons at eight and at fifteen was awarded a Ford Foundation Scholarship to the School of American Ballet. After a year's study there, she joined the company. Ten months later she danced her first leading part in *Serenade*. She has created numerous roles in Balanchine's ballets including *Movements for Piano and Orchestra*, *Jewels*, and *Metastaseis and Pithoprakta*.

In December 1965 the University of Cincinnati presented her with a Special Award of Merit in Creative and Performing Arts. In 1966 she re-created for the camera the role of Titania in the company's full-length film version of *A Midsummer Night's Dream*. Clive Barnes wrote recently, "Suzanne Farrell is one of



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Melissa Hayden

"Her versatility is matchless. She has no peer in such dramatic ballets as *The Cage* and *Firebird*. And her classic interpretations in *Swan Lake*, *Divertimento #15* or *Raymonda Variations* earn her a place among the great ballerinas in the world today." So wrote Hubert Saal in *Newsweek* of Melissa Hayden. Born in Toronto, she received her first training there. She was a soloist with Ballet Theatre before joining the New York City Ballet in 1950. Her astonishing repertory includes over sixty principal roles.

Between seasons, Miss Hayden has appeared as guest ballerina with ballet companies, dance festivals and symphony orchestras throughout the world, including London's Royal Ballet, the National Ballet of Canada and Birgit Culberg's company in Stockholm. She was one of the first dancers to appear on television. She pioneered the lecture-demonstration program in New York City Public Schools. She is the author of *Melissa Hayden: Off-stage and On* and is the subject of *Melissa Hayden, Ballerina*, a Rutledge book. Awards such as the Albert Einstein, Dance Educators and *Mademoiselle Merit* have been bestowed on her.

Clive Barnes (*The New York Times*) wrote recently: "American Ballet is not so constructed as to have a prima ballerina assoluta but if it were, it would right now be Melissa Hayden. She is dancing with a kind of unquestioned authority that should make the birds sing on their branches." Married to Donald Coleman, she is the mother of a son and daughter.

Allegra Kent

Allegra Kent began to study ballet in her

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native Los Angeles. At thirteen, she came to New York City on a scholarship to the School of American Ballet, the official school of the New York City Ballet. She began her amazing career with the New York City Ballet less than two years later and since 1957 has danced principal roles. Miss Kent is well remembered for her portrayal of Annie, with Lotte Lenya as the singing Annie, in Balanchine's extremely successful revival of the Kurt Weill-Berthold Brecht *Seven Deadly Sins* in 1958.

In 1962 she electrified the opening night audience at the Bolshoi Theatre in Moscow when she and Arthur Mitchell danced the pas de deux in *Agon*. She has danced as guest ballerina in Europe, appeared frequently on television and made her Broadway debut in *Shinbone Alley*. Miss Kent is featured in the second act pas de deux divertissement in the film version of the New York City Ballet's *A Midsummer Night's Dream* and in *Watching Ballet*, a film sponsored by the New York State Council on the Arts and shown widely in schools as part of the City Center of Music and Drama's Education Program.

Married to Bert Stern, the eminent photographer, she is the mother of two daughters and is returning to the New York City Ballet this season after having recently added a son to her family.

Conrad Ludlow

Conrad Ludlow was born in Hamilton, Montana. He made his professional debut with the San Francisco Ballet after studying at the company's school. He rose to a principal rank and danced there several years before coming to New York. A solo appearance at the Radio City Music Hall preceded his joining the New York City Ballet.

Mr. Ludlow danced with the New York City Ballet for only a year before joining the United States Army for service in

Japan and Korea. Returning to the New York City Ballet in 1959, he rapidly progressed to principal roles.

Noted for his partnering, he has many and varied roles including: *Episodes*, *Symphony in C*, *Swan Lake*, and *Stars and Stripes* and has originated roles in *Monumentum Pro Gesualdo*, *A Midsummer Night's Dream*, *Liebeslieder Walzer*, *Jewels*, and the Tchaikovsky *Pas de Deux*.

Conrad Ludlow has been guest artist with many ballet companies, symphony orchestras and last year at the Metropolitan Opera. Often, his spare time is spent performing in lecture-demonstrations for the New York City Ballet's educational activities presented in secondary schools throughout the state under the Lincoln Center "In-School" program. His wife is Joyce Feldman, a former member of the New York City Ballet, and they are the parents of a son, Rhys.

Patricia McBride

Patricia McBride commands a breadth of repertory that few young dancers in the world can match. She began ballet lessons at age seven in Teaneck, New Jersey, her hometown, and at age fourteen was offered a scholarship to the School of American Ballet. At sixteen, she joined the New York City Ballet, was made a soloist at seventeen and just one year later was elevated to a principal dancer. She has created roles in many Balanchine ballets including: *Harlequinade*, *Tarantella*, *Jewels*, *Brahms-Schoenberg Quartet* and *Glinkiana*. In addition she dances *Swan Lake*, *The Nutcracker*, *Afternoon of a Faun*, *The Cage*, *La Valse*, *Raymonda Variations*, *Liebeslieder Walzer*, *Pas de Deux* and many, many more.

In addition to her triumphs with the New York City Ballet, Miss McBride has made a number of impressive concert and television appearances here and abroad, generally with partner Edward Villella.

(Continued)

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They danced lead roles in a full-length motion picture of *The Nutcracker* filmed in Munich for West German television and she portrayed her original role of Hermia in the filmed *A Midsummer Night's Dream*.

In 1965 a *Mademoiselle* Merit Award was conferred on her. Allen Hughes (*The New York Times*) described Miss McBride as "an exquisite dancer, the kind who makes dancing look so natural and effortless that it appears as though any girl should be able to do it."

Nicholas Magallanes

Nicholas Magallanes was born in Camarago, Mexico, but his family moved to the United States when he was five. A product of the School of American Ballet, he has danced with each of the companies established by Lincoln Kirstein and George Balanchine from the early Ballet Caravan through today's New York City Ballet.

Mr. Magallanes created roles for George Balanchine on Broadway and was a principal with the Ballet Russe de Monte Carlo as well as the parent companies of the New York City Ballet. With Ballet Society, he danced the first American performance of *Symphony in C* and created the title role in the Balanchine-Strawinsky masterpiece, *Orpheus*.

Mr. Magallanes has originated roles in such varied works as Frederick Ashton's *Illuminations*, Jerome Robbins' *The Cage*, and in Balanchine's *La Valse*, *The Nutcracker*, *Western Symphony*, and *Liebeslieder Walzer*.

According to an estimate by the eminent dance historian Anatole Chujoy, "Nicholas Magallanes is most impressive in ballets of moods and is particularly admired for his fluid, romantic style of movement." He has appeared with the company on its North and South American and European tours and in Russia and the Far East.

Arthur Mitchell

"Dance is the universal language everyone understands," says Arthur Mitchell, who, in addition to being a principal dancer with the New York City Ballet, has appeared on Broadway, in films and television and is a teacher and choreographer. A New Yorker, he majored in modern dance at the High School of Performing Arts, later becoming a scholarship student at the School of American Ballet. Before joining the New York City Ballet, he danced with modern dance companies and in several Broadway musicals.

He made his New York City Ballet debut in 1955 as a featured dancer in *Western Symphony*. Among important roles he originated with the company have been the *Agon* pas de deux and Puck in *A Midsummer Night's Dream* (stage and film version) in which he was acclaimed by Walter Terry as "the perfect Puck."

In a varied international career, Arthur Mitchell's activities have carried him from the Newport Jazz Festival, to Spoleto, Stuttgart and Munich. In Rio de Janeiro he has helped to develop the new Brazilian Ballet Company of which he is Associate Artistic Director. His latest venture is the formation of a dance group at Dorothy Maynor's Harlem School of the Arts.

Francisco Moncion

Francisco Moncion was born in the Dominican Republic and came to the United States with his parents when he was four. He attended the School of American Ballet and made his debut in Balanchine's *Ballet Imperial* staged for the New Opera Company.

After serving two years in the United States Army, he returned to the ballet and danced again for Balanchine on Broadway. He was a soloist with the Ballet Russe de Monte Carlo, with Ballet International and has been associated with the New



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York City Ballet since its days as Ballet Society. He has created roles in over thirty ballets.

For his portrayal of the Don in Balanchine's *Don Quixote*, Clive Barnes wrote that he danced "with a telling dignity and a wealth of detailed acting. Mr. Moncion is a fine artist and his Don Quixote has a certain literary patina."

A choreographer, his *Pastorale* was given its premiere by the New York City Ballet in 1957 and he has staged it for both the Pennsylvania and National Ballet Companies.

Mr. Moncion is a painter as well as a dancer and choreographer. He has had two New York exhibitions of his paintings which he describes as "abstract romantic."

Violette Verdy

Since her debut at twelve, Violette Verdy has danced with an extraordinary number

of companies in Europe and America, appearing in over one hundred ballets.

Born in France, she received her ballet training in Paris. Her first engagement was dancing with Roland Petit's Ballets des Champs Elysees where she remained for four years. She also danced with Petit's Ballets de Paris and came to the United States for the first time with them in 1953. The following year, she joined London's Festival Ballet for its United States tour and London season. Miss Verdy was a leading dancer with American Ballet Theatre in 1957 and created the title role in *Miss Julie*. She has appeared in several French and American films, acted with Jean Louis Barrault's company and danced for European and United States television. Numerous appearances as guest ballerina have taken her to international music festivals, London's Royal Ballet, the Stuttgart and Munich Ballets, La Scala, Ballet Rambert and even the National Ballet of Guatemala.

In 1958 she joined the New York City Ballet and here she has remained, dancing more than twenty-five leading roles, many of which she originated. During a period when an injury kept her from dancing, she choreographed two ballets.

Miss Verdy is active in the School of American Ballet - Ford Foundation Scholarship Program. She was just honored with the *Dance Magazine* Award.

Edward Villella

"Man Who Dances: Edward Villella." This was the title of a recent Bell Telephone Hour Television Special and the first time such a program has focused on the art and life of a dancer. It sums up aptly the New York City Ballet principal who is constantly in motion — in ballet, on Broadway (he has danced and acted the role of Harry Beaton in four revivals of *Brigadoon*); on television (he starred in and choreographed *Carousel* and *Briga-*

doon TV Specials in addition to appearing on numerous Ed Sullivan and Bell Telephone programs); and in many guest appearances here and abroad.

Born in Bayside, New York, Mr. Villella took his first ballet lesson at ten at the School of American Ballet. He joined the New York City Ballet in 1957 and was a soloist within the year and a principal in 1960. (He also received a B.S. degree from the N.Y. Maritime College in 1959.)

He moved swiftly towards stardom and today is considered "a great dancer, a great artist — one of the best that America and, indeed, the world has ever produced." (Walter Terry, *Saturday Review*)

Narkissos was the first ballet he choreographed for the New York City Ballet (1966) and he expects to premiere his second this season. Nights off find him and his wife, Janet Greschler, a former soloist of the New York City Ballet, still dancing — generally at the discothèque Arthur (of which he is president).

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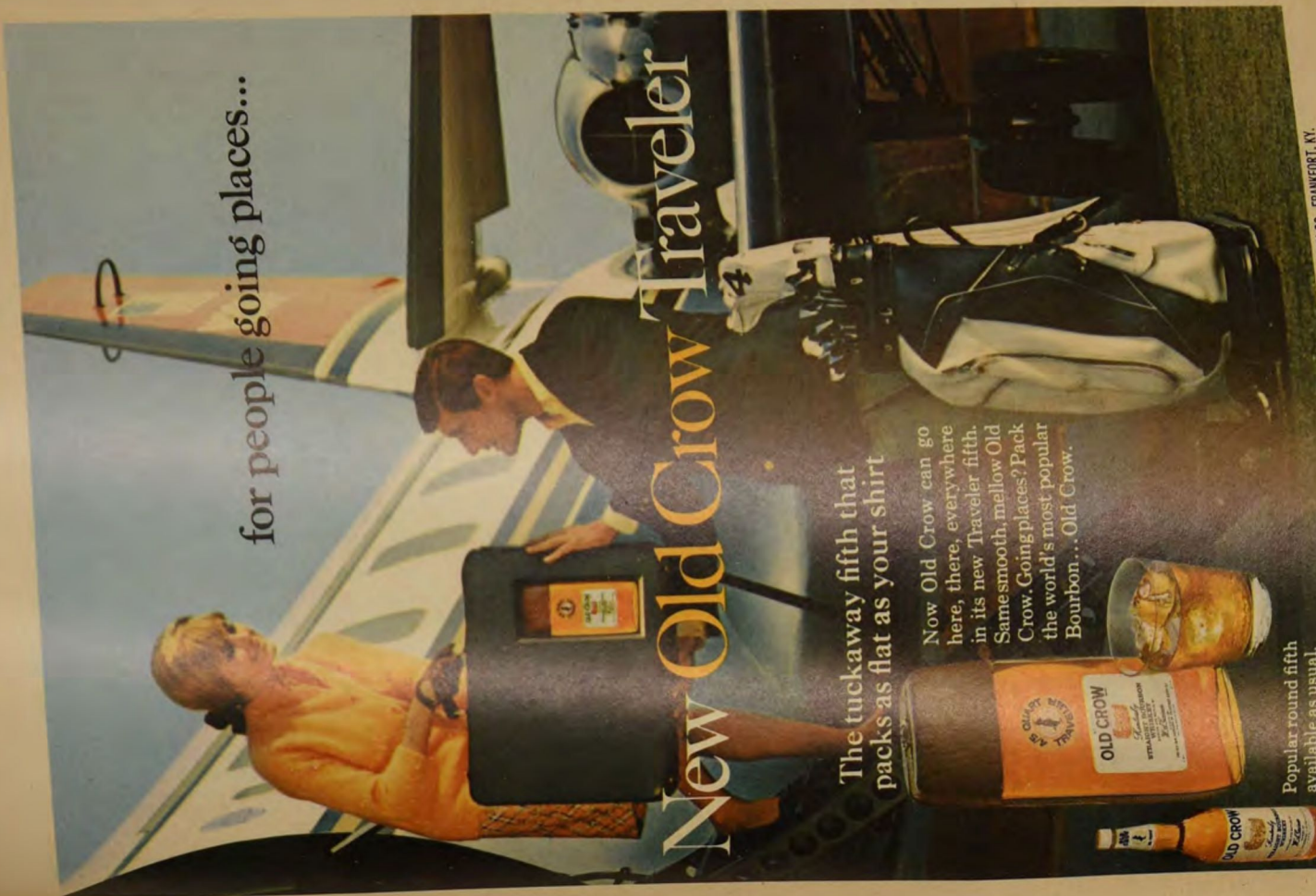


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NEW YORK CITY BALLET SCHEDULE FOR SPRING SEASON: APRIL 23-JUNE 16, 1968
COMPLETE PROGRAM

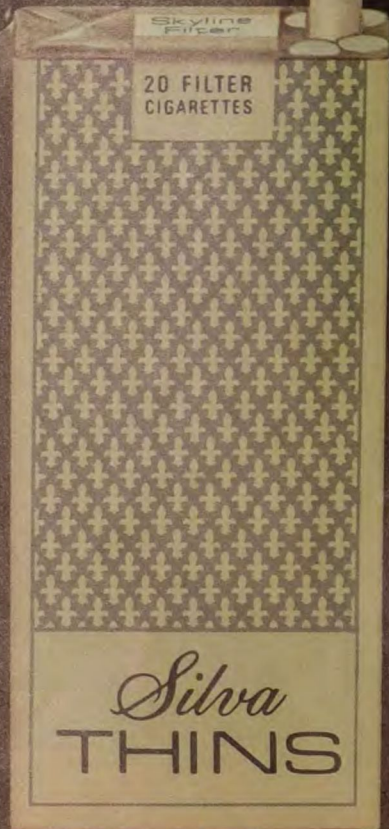
1st WEEK	2nd WEEK	3rd WEEK	4th WEEK	5th WEEK	6th WEEK	7th WEEK	8th WEEK
Tues Eve Apr 23 SWAN LAKE APOLLO LA VALSE	Tues Eve Apr 30 NEW YORK CITY BALLET BENEFIT featuring SLAUGHTER ON TENTH AVENUE for Info. JU 6-7902	Tues Eve May 7 (Non-subscription) TROIS VALSES ROMANTIQUES EPISODES PAS DE DEUX SYMPHONY IN C	Tues Eve May 14 JEWELS (3 ACTS) Limited Seating	Tues Eve May 21 JEWELS (3 ACTS) Limited Seating	Tues Eve May 28 RAYMONDA VARIATIONS HARLEQUINADE (2 Acts)	Tues Eve June 4 SERENADE AGON BRAHMS-SCHOENBERG QUARTET	Tues Eve June 11 SWAN LAKE ILLUMINATIONS BRAHMS-SCHOENBERG QUARTET
Wed Eve Apr 24 GLINKIANA PRODIGAL SON SYMPHONY IN C	Wed Eve May 1 JEWELS (3 ACTS) 1st Ring Sold Out Limited Seating	Wed Eve May 8 SWAN LAKE NEW BALLET = 1 TROIS VALSES ROMANTIQUES AGON	Wed Eve May 15 PAS DE DEUX and DIVERTISSEMENT NEW BALLET = 2 JEUX LA SONNAMBULA	Wed Eve May 22 LA SONNAMBULA EPISODES BALLET IMPERIAL	Wed Eve May 29 ILLUMINATIONS IVESIANA TARANTELLA APOLLO	Wed Eve June 5 PAS DE DEUX and DIVERTISSEMENT THE CAGE PAS DE DEUX FIREBIRD	Wed Eve June 12 BUGAKU GLINKIANA RAYMONDA VARIATIONS
Thur Eve Apr 25 JEWELS (3 ACTS) (BENEFIT) THE BRIDGE, INC. 231 W. 83, NYC 10024	Thur Eve May 2 BUGAKU NEW BALLET = 1 (Premiere) SYMPHONY IN C	Thur Eve May 9 SWAN LAKE NEW BALLET = 2 (Premiere) AFTERNOON OF A FAUN WESTERN SYMPHONY	Thur Eve May 16 (Non-subscription) HARLEQUINADE (2 Acts) WESTERN SYMPHONY (BENEFIT) FRIENDS OF CITY CENTER JU 6-2828	Thur Eve May 23 PRODIGAL SON DIM LUSTRE BALLET IMPERIAL	Thur Eve May 30 JEWELS (3 ACTS) Limited Seating	Thur Eve June 6 JEWELS (3 ACTS) Limited Seating	Thur Eve June 13 IRISH FANTASY DIVERTIMENTO = 15 ALLEGRO BRILLANTE AGON
Fri Eve Apr 26 IRISH FANTASY THE CAGE ALLEGRO BRILLANTE FIREBIRD	Fri Eve May 3 SWAN LAKE EPISODES LA VALSE	Fri Eve May 10 PAS DE DEUX and DIVERTISSEMENT NEW BALLET = 1 AFTERNOON OF A FAUN LA SONNAMBULA	Fri Eve May 17 IRISH FANTASY HARLEQUINADE (2 Acts)	Fri Eve May 24 SCOTCH SYMPHONY HARLEQUINADE (2 Acts)	Fri Eve May 31 HAYDN CONCERTO NEW BALLET = 2 ALLEGRO BRILLANTE FIREBIRD	Fri Eve June 7 DIVERTIMENTO = 15 TROIS VALSES ROMANTIQUES TARANTELLA AGON	Fri Eve June 14 CONCERTO BAROCCO ILLUMINATIONS MEDITATION RAYMONDA VARIATIONS
Sat Mat Apr 27 (Non-subscription) JEWELS (3 ACTS) Limited Seating	Sat Mat May 4 GLINKIANA NARKISSOS APOLLO	Sat Mat May 11 (Non-subscription) FIREBIRD IRISH FANTASY TARANTELLA SYMPHONY IN C	Sat Mat May 18 SCOTCH SYMPHONY PRODIGAL SON BALLET IMPERIAL	Sat Mat May 25 (Non-subscription) FIREBIRD IVESIANA PAS DE DEUX STARS and STRIPES	Sat Mat June 1 JEWELS (3 ACTS) Limited Seating	Sat Mat June 8 (Non-subscription) LIEBESLIEDER WALZER (2 Acts) BRAHMS-SCHOENBERG QUARTET	Sat Mat June 15 DIM LUSTRE CONCERTO BAROCCO NEW BALLET = 2 STARS and STRIPES
Sat Eve Apr 27 SCOTCH SYMPHONY DIM LUSTRE THE CAGE LA SONNAMBULA	Sat Eve May 4 JEWELS (3 ACTS) Limited Seating	Sat Eve May 11 JEWELS (3 ACTS) Limited Seating	Sat Eve May 18 CONCERTO BAROCCO DIM LUSTRE NEW BALLET = 2 STARS and STRIPES	Sat Eve May 25 EPISODES HARLEQUINADE (2 Acts)	Sat Eve June 1 SERENADE NEW BALLET = 1 FIREBIRD	Sat Eve June 8 APOLLO JEUX NEW BALLET = 1 FIREBIRD	Sat Eve June 15 GLINKIANA HAYDN CONCERTO MEDITATION RAYMONDA VARIATIONS
Sun Mat Apr 28 GLINKIANA AFTERNOON OF A FAUN CONCERTO BAROCCO LA VALSE	Sun Mat May 5 (Non-subscription) SWAN LAKE TROIS VALSES ROMANTIQUES METASTASEIS & PITHOPRAKTA WESTERN SYMPHONY	Sun Mat May 12 DIVERTIMENTO = 15 NARKISSOS BALLET IMPERIAL	Sun Mat May 19 (Non-subscription) LIEBESLIEDER WALZER METASTASEIS & PITHOPRAKTA WESTERN SYMPHONY	Sun Mat May 26 PRODIGAL SON IVESIANA SYMPHONY IN C	Sun Mat June 2 (Non-subscription) LIEBESLIEDER WALZER (2 ACTS) BRAHMS-SCHOENBERG QUARTET	Sun Mat June 9 BUGAKU HAYDN CONCERTO METASTASEIS & PITHOPRAKTA SCOTCH SYMPHONY	Sun Mat June 16 (Non-subscription) JEWELS (3 ACTS) Limited Seating
Sun Eve Apr 28 CONCERTO BAROCCO GLINKIANA TARANTELLA AGON	Sun Eve May 5 SERENADE ILLUMINATIONS AFTERNOON OF A FAUN BALLET IMPERIAL	Sun Eve May 12 IRISH FANTASY JEUX NEW BALLET = 2 LA SONNAMBULA	Sun Eve May 19 DIM LUSTRE METASTASEIS & PITHOPRAKTA HAYDN CONCERTO LA VALSE	Sun Eve May 26 HAYDN CONCERTO APOLLO BALLET IMPERIAL	Sun Eve June 2 NARKISSOS JEUX NEW BALLET = 1 EPISODES	Sun Eve June 9 PRODIGAL SON LIEBESLIEDER WALZER (2 Acts)	Sun Eve June 16 DIVERTIMENTO = 15 ALLEGRO BRILLANTE MEDITATION IRISH FANTASY

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SPRING SEASON 1958-59

NEW YORK CITY BALLET

Principal dancers are listed alphabetically:

DIANA ADAMS, JACQUES d'AMBOISE, MELISSA HAYDEN, ALLEGRA KENT,
NICHOLAS MAGALLANES, FRANCISCO MONCION, ROY TOBIAS,
VIOLETTE VERDY, PATRICIA WILDE

MARTHA GRAHAM, LOTTE LENYA, Guest Artists

ROBERT LINDGREN, ARTHUR MITCHELL, DOROTHY SCOTT, SONJA TYVEN,
EDWARD VILLELLA, BARBARA WALCZAK, JONATHAN WATTS

Principal Conductor: ROBERT IRVING
Associate Conductor: HUGO FIORATO
Ballet Mistress: JANET REED
Associate Ballet Mistress: UNA KAI

Notes on the repertoire will be found elsewhere in this book.

THURSDAY EVENING, MAY 21, 1959

I.

INTERPLAY

First performed in Concert Varieties, Ziegfeld Theatre, June, 1945.

Music by Morton Gould (American Concertette)

Choreography by Jerome Robbins

Costumes by Irene Sharaf

Costumes executed by Karinska

Lighting by Jean Rosenthal

Piano Solo—Jascha Zayde

Conductor: Hugo Fiorato

THE DANCERS

Susan Borree	Robert Lindgren	Arthur Mitchell	Richard Rapp
Dorothy Scott	Sonja Tyven	Edward Villella	Neima Zwieli
First Movement: Free-Play			Full Cast
Second Movement: Horse-Play			Arthur Mitchell
Third Movement: By-Play			Dorothy Scott and Robert Lindgren
Fourth Movement: Team-Play			Full Cast

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VAT 69

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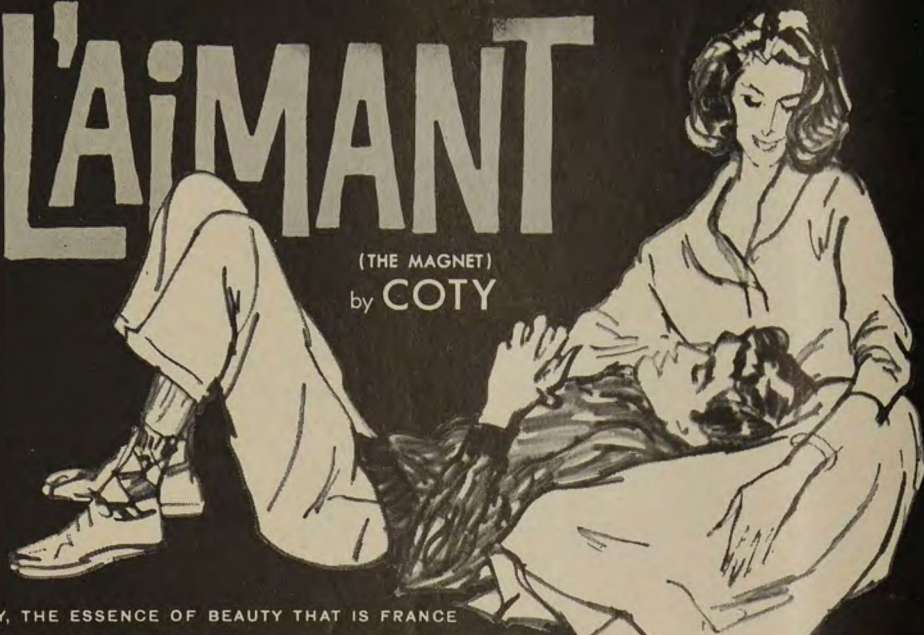


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II.

MEDEA

(Inspired by the Greek Legend, as dramatized by Euripides)
Music by Bela Bartok
(Piano pieces orchestrated by Herbert Sandberg by arrangement
with the copyright owners Boosey & Hawkes, Inc.)
Choreography by Birgit Cullberg
Costumes by Lewis Brown
Lighting by David Hays
Conductor: Hugo Fiorato

Medea	Melissa Hayden
Jason	Jacques d'Amboise
Their Children	Della Peters and Susan Pillersdorf
Creon, King of Corinth	Shaun O'Brien
His Daughter, Creusa	Violette Verdy
Chorus	Joyce Feldman, Judith Friedman, Janet Greschler, Sara Letton, Lila Popper, Nancy Reynolds, Victoria Simon, Neima Zwieli, Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Paul Nickel, Kenneth Petersen, Eugene Tanner, Roland Vasquez

FIFTEEN-MINUTE INTERMISSION

III.

THE SEVEN DEADLY SINS

(Sloth, Pride, Anger, Gluttony, Lust, Avarice, Envy)
Music by Kurt Weill
Lyrics by Berthold Brecht
Translated by W. H. Auden and Chester Kallman
Choreography by George Balanchine
Scenery, Costumes and Lighting by Rouben Ter-Arutunian
Costumes executed by Karinska
Conductor: Robert Irving

Anna I	Lotte Lenya
Anna II	Allegra Kent



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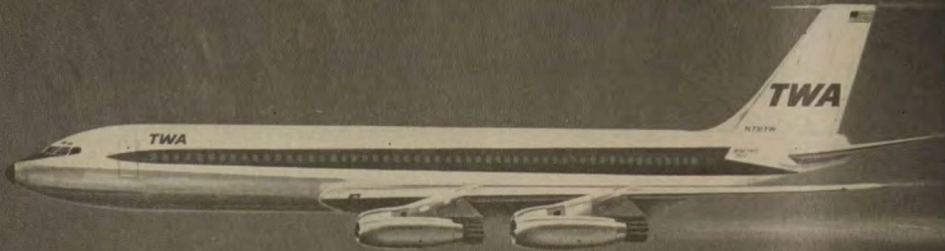
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Brother II Grant Williams, Tenor

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Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotynski, Deni Lamont, Robert Lindgren, Paul Nickel, Shaun O'Brien, Kenneth Petersen, Richard Rapp, Eugene Tanner, Roy Tobias, Roland Vazquez, Jonathan Watts, William Weslow

*Courtesy New York City Opera Company.

FIFTEEN-MINUTE INTERMISSION

IV.

SCOTCH SYMPHONY

Music by Felix Mendelssohn (Scotch Symphony: 2nd, 3rd and 4th Movements)
Choreography by George Balanchine
Scenery by Horace Armistead
Girls' Costumes designed and executed by Karinska
Boys' Costumes by David Ffolkes
Lighting by Jean Rosenthal
Conductor: Robert Irving

Diana Adams and Jacques d'Amboise
Barbara Walczak
Roy Tobias Robert Lindgren

and

Una Kai, Sonja Tyven and Janice Cohen, Carole Fields, Janice Groman, Marian Horosko,
Francina Russell, Diane Consoer
Anthony Blum, Shaun O'Brien, Kenneth Petersen, Eugene Tanner,
William Weslow, Roland Vazquez

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FRIDAY EVENING, MAY 22, 1959

Conductor: Robert Irving

I.

PASTORALE

A Ballet Society Production

Sponsored by Mrs. Edmundo Lassalle

Music by Charles Turner (1957)

Choreography by Francisco Moncion

Scenery by David Hays

Costumes by Ruth Sobotka

Executed by Karinska

Lighting by Jean Rosenthal

Francisco Moncion

Allegra Kent

Roy Tobias

Carole Fields, Joyce Feldman, Judith Green

Anthony Blum, Shaun O'Brien, Richard Rapp

TWENTY-MINUTE INTERMISSION

II.

EPISODES

from the orchestral works of ANTON WEBERN

A ballet society production. This production was made possible by a contribution from Mrs. Henry Tomlinson Curtiss

Costumes designed and executed by Karinska

Scenery and lighting by David Hays



Going out after the show?

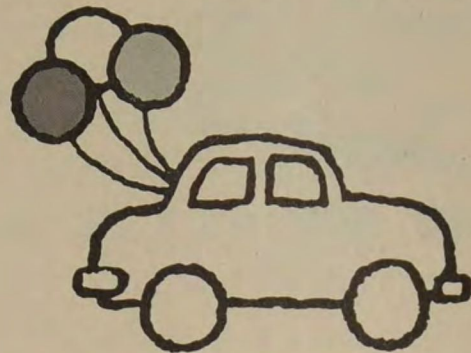
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I.

Choreography by Martha Graham
Passacaglia, Opus 1
Six Pieces, Opus 6

Mary, Queen of Scots	Martha Graham
Bothwell	Bertram Ross
Elizabeth, Queen of England	Sallie Wilson
The Four Marys	Helen McGehee, Ethel Winter, Linda Hodes, Akiko Kanda
Darnley, Riccio, Chastelard	Gene McDonald, Richard Kuch, Dan Wagoner
The Executioner	Kenneth Petersen
The Heralds	Bill Carter, Paul Nickel

(Five-minute Intermission)

II.

Choreography by George Balanchine

Symphony, Opus 21

Violette Verdy, Jonathan Watts

and

Barbara Walczak Roy Tobias
Diane Consoer Roland Vazquez
Francica Russell Richard Rapp

Five Pieces, Opus 10

Diana Adams, Jacques d'Amboise

Concerto, Opus 24

Allegra Kent, Nicholas Magallanes

Susan Borree, Joyce Feldman, Joan Van Orden, Neima Zwieli

Variations, Opus 30

Paul Taylor

Ricercata in six voices from Bach's "Musical Offering"

Melissa Hayden, Francisco Moncion

and

Diane Consoer, Janice Cohen, Joyce Feldman, Carole Fields, Judith Green, Marian Horosko,
Sara Letton, Marlene Mesavage, Lila Popper, Francica Russell, Dorothy Scott, Sonja Tyven,
Joan Van Orden

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III.

STARS AND STRIPES

a
Ballet in Five Campaigns
Dedicated to the memory of Fiorello H. LaGuardia
Music adapted and orchestrated by Hershey Kay after music
by John Phillip Sousa
(By permission of the copyright owners, Boosey & Hawkes, Inc.)
Choreography by George Balanchine
Scenery by David Hays
Costumes Designed and Executed by Karinska
Lighting by Nananne Porcher

This production was made possible by the generous contributions of John McHugh and the William Hale Harkness Foundation, Inc.

FIRST CAMPAIGN

1st Regiment: "Corcoran Cadets"

Judith Greene

Patricia McBride, Ruth Sobotka, Joyce Feldman
Janet Greschler, Judith Friedman, Joan Van Orden, Victoria Simon
Neima Zwiell, Nancy Reynolds, Susan Borree, Lila Popper, Carol Sumner

SECOND CAMPAIGN

2nd Regiment: "Rifle Regiment"

Sallie Wilson

Marian Horosko, Francia Russell, Dido Sayers
Sonja Tyven, Una Kai, Sara Letton, Marlene Mesavage
Diane Consoer, Carole Fields, Janice Groman, Janice Cohen, Roberta Lubell

THIRD CAMPAIGN

3rd Regiment: "Thunder and Gladiator"

Edward Villella

Richard Rapp, Robert Lindgren, Shaun O'Brien
Roland Vazquez, Bengt Anderson, Alex Kotymski, Deni Lamont
Anthony Blum, Bill Carter, Eugene Tanner, Paul Nickel, Kenneth Petersen

FOURTH CAMPAIGN

"Liberty Bell" and "El Capitan"

Violette Verdy Jacques d'Amboise

FIFTH CAMPAIGN

"Stars and Stripes"

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mignon

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SHAKESPEARE IN THE SUMMER

Of the several Shakespeare festivals held in this hemisphere, one of the most outstanding and important is that of the American Shakespeare Festival Theatre and Academy. In its home in a quiet cove on the Housatonic River at Stratford, Connecticut, the Festival Theatre enters its fifth year on June 12 when it opens a seventeen-week season with *Romeo and Juliet*. After this initial production *The Merry Wives of Windsor* and *All's Well That Ends Well* will be added to the existing eleven plays in the Stratford repertoire. The company gathered to perform these new productions consists of approximately 85 per cent of the players which have been with the Theatre in preceding years.

Among the innovations this year is a special student program, which will be initiated on May 19. It is indeed a tribute to the Festival Theatre and Academy that within three weeks of the announcement of this program all the 30,000 available seats were sold for the productions, which are a repeat of last season's *A Midsummer Night's Dream* and a preview of this season's *Romeo and Juliet*. Schools in New York, New Jersey, Connecticut and Connecticut's surrounding states have arranged, in most cases, the transportation of their students who will participate in this educational enterprise.

This influx will anticipate that of the season at its peak. Not only will theatre-goers and tourists be arriving at Stratford (Stratford and the Festival have become increasingly important as stopping places on the itineraries of New England travelers) but students of the theatre as well will be taking up residence there for study. For the program of the Festival Academy has progressed as rapidly as has the Theatre in these five years of its existence. The expansion has gone as far as acting classes for novices and special advanced courses and conferences for already established actors, directors and designers.

All told it will be a fine Shakespearean summer in Connecticut.

The Company

(Principal dancers are listed in alphabetical order.)

DIANA ADAMS began her study of dance in Staunton, Virginia, where she was born. Her first stage appearance was in *Okla-homa!*, which was followed by *One Touch of Venus*. Before joining the New York City Ballet, Miss Adams was a soloist with Ballet Theatre. She was seen in the Gene Kelly film *Invitation to the Dance* and with Danny Kaye in *Knock on Wood* and has danced on all the leading television shows. She has acted on the New York stage as Helen of Troy in *The Trojan Women*.

JACQUES d'AMBOISE, born in Dedham, Massachusetts, became a member of the New York City Ballet at the age of fifteen after studying at the School of American Ballet. In addition to many television appearances, Mr. d'Amboise has appeared in the films *Seven Brides for Seven Brothers*, *Carousel*, *The Best Things in Life Are Free*, and in the Broadway musical *Shinbone Alley*, starring Eartha Kitt. He is married to Carolyn George, also a member of the company.

MELISSA HAYDEN's ballet instruction began with the Volkoff Ballet in Toronto, Canada, where she was born. Continuing her career in America, she danced at Radio City Music Hall while continuing her studies at the Vilzak-Sholar Ballet School, and after three years as soloist with Ballet Theatre, she joined the New York City Ballet. Miss Hayden is familiar to television audiences of all the leading shows

and has done concert work with leading symphony orchestras.

ALLEGRA KENT, born in Los Angeles, began her dance studies there with Madame Nijinska and with Carmelita Maracci. Coming to New York, she received a scholarship to the School of American Ballet and became a full-fledged member of the New York City Ballet at the age of fifteen. She appeared in a featured role in the Broadway musical *Shinbone Alley*.

NICHOLAS MAGALLANES, born in Chihuahua, Mexico, saw his first ballet at the age of fifteen and decided to make the dance his career. At the advice of George Balanchine, he enrolled in the School of American Ballet and began dancing professionally with the New York World's Fair Ballet. He has appeared in two musicals on Broadway and with the Ballet Russe de Monte Carlo. He has been with this company since joining Ballet Society, its forerunner.

FRANCISCO MONCION, born in the Dominican Republic, began his dance studies at the School of American Ballet. He danced with the New Opera Company, and later with Ballet International and the Ballet Russe de Monte Carlo as well as in several musical comedies. He has been with this company since its inception as Ballet Society. His first choreographic work, *Pastorale*, was given its world première by the New York City Ballet during its 1957 winter season.



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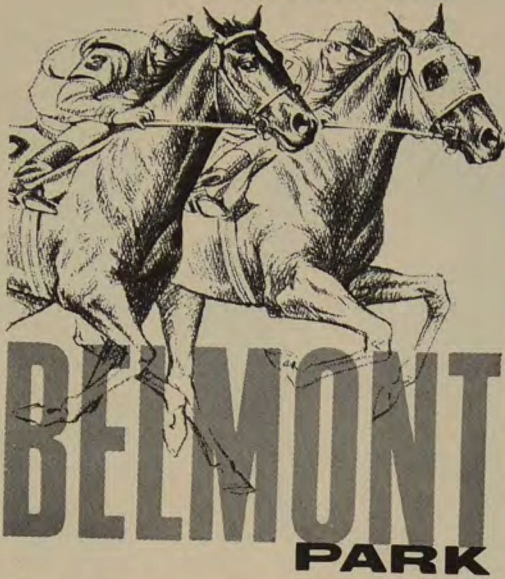
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ROY TOBIAS began his dance training at the age of fourteen in his native Philadelphia. He joined Ballet Theatre when he was sixteen and later appeared in *High Button Shoes* and *Carousel*. He appeared with the Marquis de Cuevas' Grand Ballet de Monte Carlo in Paris before returning to this country to study at the School of American Ballet, and joined Ballet Society while still a student there. Mr. Tobias is an expert musician both on the piano and the recorder.

VIOLETTE VERDY joined the New York City Ballet on completion of an engagement with Ballet Theatre in September 1958. Born in Brittany, she went to Paris at the age of eight to study dancing, and at twelve was offered a six-year contract by Roland Petit. She has appeared with the Ballets des Champs Elysées, with Yvette Chauvire's company, the Festival Ballet and as guest artist with England's Royal Ballet. She danced in a French film *Ballerina*; with Leslie Caron in *The Glass Slipper*; and appeared on stage in a straight role in *Malatesta* with Jean-Louis Barrault's company.

PATRICIA WILDE began her dance studies in her native Ottawa, travelled to New York to study with Dorothy Littlefield and joined the Marquis de Cuevas' Ballet International. Continuing her dance education at the School of American Ballet, she accompanied George Balanchine and a small group of dancers to Mexico. Miss Wilde later joined Ballet Russe and danced in this country and in Europe, joining the New York City Ballet during its first tour of England in 1950.

ROBERT LINDGREN, born in Victoria, B.C., studied dance in Vancouver, later joining Ballet Russe de Monte Carlo. He has appeared on television, Broadway, in the State Department's touring *Oklahoma!*, and partnered Danilova on her most recent tour, after which he joined the New York City Ballet. He is married to Sonja Tyven.

ARTHUR MITCHELL, native New Yorker, majored in modern dance at the High School of Performing Arts. Offer of a scholarship to the School of American Ballet diverted his interest and led to membership in the company. His many other appearances include television, Broadway and frequent concert work with leading dance groups, modern and ballet.

DOROTHY SCOTT was born in Edinburgh, Scotland. Her dance studies began in Vancouver, and later she joined Ballet Theatre, touring Europe and South America. She has made many appearances on television and in Broadway musicals, joining the New York City Ballet in 1957.

SONJA TYVEN, born in New York, studied there with M. and Mme. Swoboda and Igor Schwesoff. Joining Ballet Russe de Monte Carlo, she met her husband, Robert Lindgren, and since then their careers have followed the same course. Before joining the New York City Ballet, she toured with Danilova, and has made television and Broadway appearances.

EDWARD VILLELLA comes from Long Island, where he still lives, and he started studying at the School of American Ballet when he was ten years old, remaining there for five years. Three years ago he took up his studies again at the School and joined the company in 1957.

BARBARA WALCZAK, a native of New York, began her dance lessons at the School of American Ballet when she was twelve. She has been a member of the New York City Ballet since the initial days of Ballet Society. Miss Walczak is married to photographer Bill McCracken.

JONATHAN WATTS was born in Cheyenne, Wyoming. His interest in ballet and his training began when he moved with his family to New York eight years ago. He studied with Robert Joffrey and joined the New York City Ballet in 1954. He has appeared frequently on television and with the New York City Opera Company.

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Notes on This Week's Repertoire

AFTERNOON OF A FAUN

Music by Claude Debussy
Choreography by Jerome Robbins
Costumes by Irene Sharaff
Sets and Lighting by Jean Rosenthal

Debussy's music *Prélude à l'Après-midi d'un Faune* was composed between 1892 and 1894. It was inspired by a poem of Mallarmé's which was begun in 1865, supposedly for the stage, the final version of which appeared in 1876. The poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912, Nijinsky presented his famous ballet, drawing his ideas from both the music and the poem, among other sources. This pas de deux is a variation on these themes.

AGON

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Nananne Porcher

The *Agon* pieces were all modeled after examples in a French dance manual of the mid-Seventeenth Century. *Agon* (The Contest) is not a mythical subject piece to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provisions for décors and scenes—or was independent at least in Stravinsky's mind of visual period and style.

The score was commissioned by the New York City Ballet under a grant from the Rockefeller Foundation and has been dedicated by Igor Stravinsky to Lincoln Kirstein and George Balanchine.

DIVERTIMENTO No. 15

A Ballet Society Production
Music by Wolfgang Amadeus Mozart (K. 287)
Choreography by George Balanchine
Scenery by James Stewart Morcom (after Bibiena)
Costumes by Karinska
Lighting by Jean Rosenthal

This great ballet is a complete revision of a work Balanchine entitled *Caracole*, which was produced for the New York City Ballet Company, February 19, 1952. In the spring of 1956, for the Mozart Bi-Centennial Festival at Stratford, Connecticut, Balanchine began to restage the ballet, but he found that neither he nor many of the dancers who had danced the original version could recall it. So he was obliged to create an entirely new work, only retaining a few of the movements and the basic musical structure of the score.

As has been sometimes the case with one of the purely choreographic inventions of Balanchine (*Concerto Barocco*, *Four Temperaments*, and even the *Serenade* of 1934), the first reaction of press and public was cool. So much happened by way of pure movement that the unaccustomed eye of the public was not entirely prepared for the new qualities of invention. Only repeated viewings endeared these works to the public, and certain works, failures at the outset, have turned into mainstays of the repertory. Such seems to have happened to *Divertimento No. 15* with its series of dazzling variations, its subtly contrived numbers and its amazing loyalty to the metrical invention and spiritual genius of Mozart.

EPISODES

from the orchestral works of Anton Webern
A Ballet Society Production
This Production was made possible by a contribution from
Mrs. Henry Tomlinson Curtiss
Costumes designed and executed by Karinska
Scenery and lighting by David Hays

Miss Graham's section of *Episodes* deals with the last minutes in the life of Mary Queen of Scots. It takes place at the scaffold, and the characters are men and women who might well have been in the Queen's last thoughts. Bothwell, the man she most loved, was her third husband; determined to be King, he had used her to serve his ambition and treated her, so the court said, "like a drab." Darnley (her second husband), Rizzio and Chastelard, all three had died

because of her. The four Marys, her ladies in waiting, had been her constant companions. Elizabeth of England, whom she never met, was her cousin and enemy, and had signed the warrant for her execution. Miss Graham's choreography is a kind of dramatic fantasia about Mary Stuart's ultimate pride, about the facade of royalty and what must have been behind it.

George Balanchine's section of the ballet refers to no story. The title *Episodes* refers to the general musical form—a series of short scores. Miss Graham has choreographed pieces dated 1906 and 1910; Mr. Balanchine, shorter pieces dated 1911-13, 1928, 1934, 1940; Webern's orchestration of Bach's 6-part "Ricercata" (from *The Musical Offering*) has no opus number, and was published in 1935. Opus 10, Opus 24, and "Ricercata" are being played for the first time in New York.

Episodes is an homage by dancers to a great composer. They offer dances suitable to the nature of the music. Webern's music has intensity and acuteness, grace and grandeur. The further he goes, the more active and lean the music becomes. The energy it has is more like that of a meeting of the French Academy than like that of a crowd at Barnum and Bailey's. The energy it has is that of free polyphonic voices, each equally individual and expressive. They keep shifting balance. The over-all proportion appears in retrospect, wide and austere, and no energy has been renounced. In Virgil Thomson's phrase, the music turns out to be "a dialect of Bach."

The current period of music has been called the Age of Webern. Webern died at sixty-one, in 1945. He was shot at a distance, after curfew, smoking a cigarette at the door of his house in the Austrian Alps, possibly by an American soldier.

Stravinsky has said of Webern, "Doomed to total failure in a deaf world of ignorance and indifference, he kept cutting his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge of."

FANFARE

Music by Benjamin Britten
("The Young Person's Guide to the Orchestra")
Choreography by Jerome Robbins
Scenery and Costumes by Irene Sharaff
Costumes executed by Karinska
Lighting by Jean Rosenthal

In 1945, Britten was asked to write music for the British Ministry of Education's documentary film *Instruments of the Orchestra* (Op. 34). With text by Eric Crozier, the work consists of variations and fugue on a rondeau from Henry Purcell's incidental music for *Adelazar, or the Moor's Revenge*, by Mrs. Aphra Behn. Each variation is played by a different instrument or group of instruments composing a contemporary symphonic orchestra. Consecutively, the four families of the band—strings, woodwinds, brasses and percussion—are exploited in characteristic monologues and conversations. Finally, the piccolo initiates the great fugue which recapitulates Purcell's noble theme.

Benjamin Britten, Britain's most brilliant young composer, whose coronation opera *Gloriana*, commissioned by the Queen, had its world première June 8, 1953, at the Royal Opera House, Covent Garden, has long collaborated with George Balanchine, Lincoln Kirstein and the New York City Ballet. In 1941, he wrote for them *Matinee Musicales* (Op. 24), a divertissement ballet to Rossini themes, for the South American tour of the American Ballet Caravan, sponsored by Nelson A. Rockefeller, then Coordinator of Inter-American Affairs. In 1949, *Jinx* (Variations on a Theme by Frank Bridge, Op. 10, 1937) was added to the repertory, and in 1950, Frederick Ashton created *Les Illuminations* (Op. 18, 1939), Britten's setting of Rimbaud's prose-poems.

FIREBIRD

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Prince Ivan on a hunting expedition wanders into an enchanted wood and captures the Firebird. The Prince releases her and as a reward she gives him a magic feather. Maidens dance about the magic tree. Prince Ivan appears, the maidens warn him to leave lest he fall under the spell of Katschei, a sorcerer. The magicians and demons appear, swarm around the prince, who struggles against them, using the power of the magic feather. With the aid of the Firebird the



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demons are subdued and the secret of Kastchel's power is discovered and broken. The ballet ends with the celebration of the marriage of Prince Ivan and his princess.

MEDEA

Music by Bela Bartok
Choreography by Birgit Cullberg
Costumes by Lewis Brown
Executed by Ray Diffen

Herbert Sandberg, principal conductor of the Royal Swedish Opera, has orchestrated thirteen piano pieces of Bela Bartok for the score of *Medea*. They include "Allegro Barbaro," and selections from "Fourteen Bagatelles," "Mikrokosmos," "Suite: Op. 14" and "Four Dirges."

Medea had its first performance in Stockholm in 1954, and was originally created for the Royal Swedish Opera Ballet. Birgit Cullberg is also the choreographer of *Miss Julie*, which she has staged for the Royal Swedish Opera Ballet (1950) and the American Ballet Theatre (1958). Her most recent ballet *Moon Reindeer* was successfully produced by the Royal Danish Ballet in 1957.

PIED PIPER

Music by Aaron Copland
Choreography by Jerome Robbins
Lighting by Jean Rosenthal

Copland's Clarinet Concerto was originally written for the great American master of the licorice-stick Benny Goodman. Jerome Robbins has conceived some of his happiest inventions following the florid development of the solo pipe as it controls the movement of an increasing number of dancers, at first lyrically and quietly, and then with an overwhelming nervous hypnotic syncopation to its inevitable explosion. This composition was received with delight as typical of the best American contemporary ballet all over Europe during the tour of the New York City Ballet in 1952.

SERENADE

Music by Peter Ilich Tchaikovsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Set to Tchaikovsky's *Serenade for Strings*, this was the first ballet created by Balanchine in America. It was originally presented June 9, 1934, by the Students of the School of American Ballet at the estate of Felix M. Warburg, White Plains, New York. Subsequently the work was remounted for the American Ballet Caravan, 1941; the Ballet Russe de Monte Carlo, 1943; for the Grand Opera, Paris, 1947; and for the New York City Ballet, 1948.

SWAN LAKE

Music by P. Tchaikovsky
Choreography by George Balanchine
Scenery and Costumes by Cecil Beaton
Costumes executed by Karinska
Lighting by Jean Rosenthal

The second act of Tchaikovsky's *Swan Lake* is the only traditional ballet to be revived by the New York City Ballet in the seventeen years of collaboration between George Balanchine and Lincoln Kirstein. First presented in Moscow in 1877, it was not a success until its restaging in 1895 by Petipa and Ivanov. Balanchine has kept the general broad patterns of Ivanov, but he has transformed the whole work into a modern commentary on a classic masterpiece, heightening the theatrical tension by an increased brilliance. Ballet Associates in America, Inc., aided the production of Cecil Beaton's scenic investiture by funds raised at the annual Ballet Ball.

SYMPHONY IN C

Music by Georges Bizet
Choreography by George Balanchine
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

This symphony, by the composer of *Carmen*, was only recently rediscovered; it had been originally entered in the competition for the Prix de Rome. When Balanchine was invited to the Paris Grand Opera in 1948, he invented this work for his debut, where it had an immediate success under the title of *Le Palais de Cristal*.

THE SEVEN DEADLY SINS

Music by Kurt Weill
Lyrics by Berthold Brecht
Translated by W. H. Auden and Chester Kallman
Choreography by George Balanchine
Scenery, Costumes & Lighting by Rouben Ter-Arutunian
Costumes executed by Karinska

The Seven Deadly Sins was commissioned by Edward James, patron of *Les Ballets 1933*, which, under the direction of Balanchine, gave a brilliant season at the Champs Elysées Theatre, later followed by another at the Savoy in London. It was during this season that Lincoln Kirstein persuaded Balanchine to leave Europe, although he had been offered secure positions in Denmark, Paris and London. As a celebration of a quarter century's work together, Ballet Society has made possible this production, and the New York City Ballet is particularly grateful to Mrs. Edmundo Lassalle, John McHugh and J. B. Martinson, Jr., for their generous contributions.

It is perhaps hard to reconstruct the atmosphere in which Kurt Weill, at the age of 33, a brilliant musician with a great name in Germany, came to compose this morality play. Famous for both *The Threepenny Opera* and the *Rise and Fall of the City of Mahagonny*, after Hindemith he had made the greatest name for any German musician after the First World War. Painting, sculpture, architecture, the theatre had come to an amazing flowering following Germany's absolute military disaster. But there was already the sinister hint of Hitler, and Weill fled to Paris, and America, carrying his melodic gift, his complete mastery of popular music and his theatrical genius.

The seven canonical sins of the medieval theologians are Envy, Pride, Lust, Gluttony, Avarice, Laziness and Anger. Berthold Brecht made a fable about the United States, of the dreams of every European in love with early Jazz, with the evocative placenames of Mississippi, Memphis, Los Angeles, Boston, which carried the magic of strangeness and possibility. Against the background of tango, fox-trot, waltz, the conventional family intones the Puritan platitudes that force their daughter victim to break every rule in every city.

Lotte Lenya, the greatest chanteuse since Yvette Guilbert, who incarnates the period of her husband's greatest work, created the singing role of Anna in 1933. W. H. Auden and Chester Kallman, librettists for Stravinsky's *The Rake's Progress*, have made the new version of Brecht's poem. The designer, Rouben Ter-Arutunian, who was educated in Berlin at just this time, has designed the work in the spirit of German expressionism, and the UFA Films, the time of Emil Jannings and *The Blue Angel*.

WESTERN SYMPHONY

Music by Hershy Kay
Choreography by George Balanchine
Scenery by John Boyt
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

A number of ballets have been derived from American folk themes (*Fall River Legend*, *Billy the Kid*, *Appalachian Spring*, *Rodeo*) and a good many of these have been derived from cowboy lore. But, I think without exception, these have been narrative ballets—melodrama, romance, slapstick—which employed at least in part the dance idiom of their sources. Balanchine's idea, on the contrary, was to mount a formal ballet, which would derive its flavor from the West, but which would move always within the framework of the classic school.

Having agreed to collaborate on this project, I set about determining a suitable format for the music. Classic ballet is straightforward, uncomplicated, and I wished to supply music having those same virtues. But classic ballet is also disciplined, almost mathematically rational beneath the play of fancy, and I felt the music should support that rigor. So the form I chose is what the ballet is now called—a symphony, with the formal pattern of an introduction and four movements (*Allegro*, *Adagio*, *Scherzo* and *Rondo*).

—HERSHY KAY

STAFF FOR THE NEW YORK CITY BALLET

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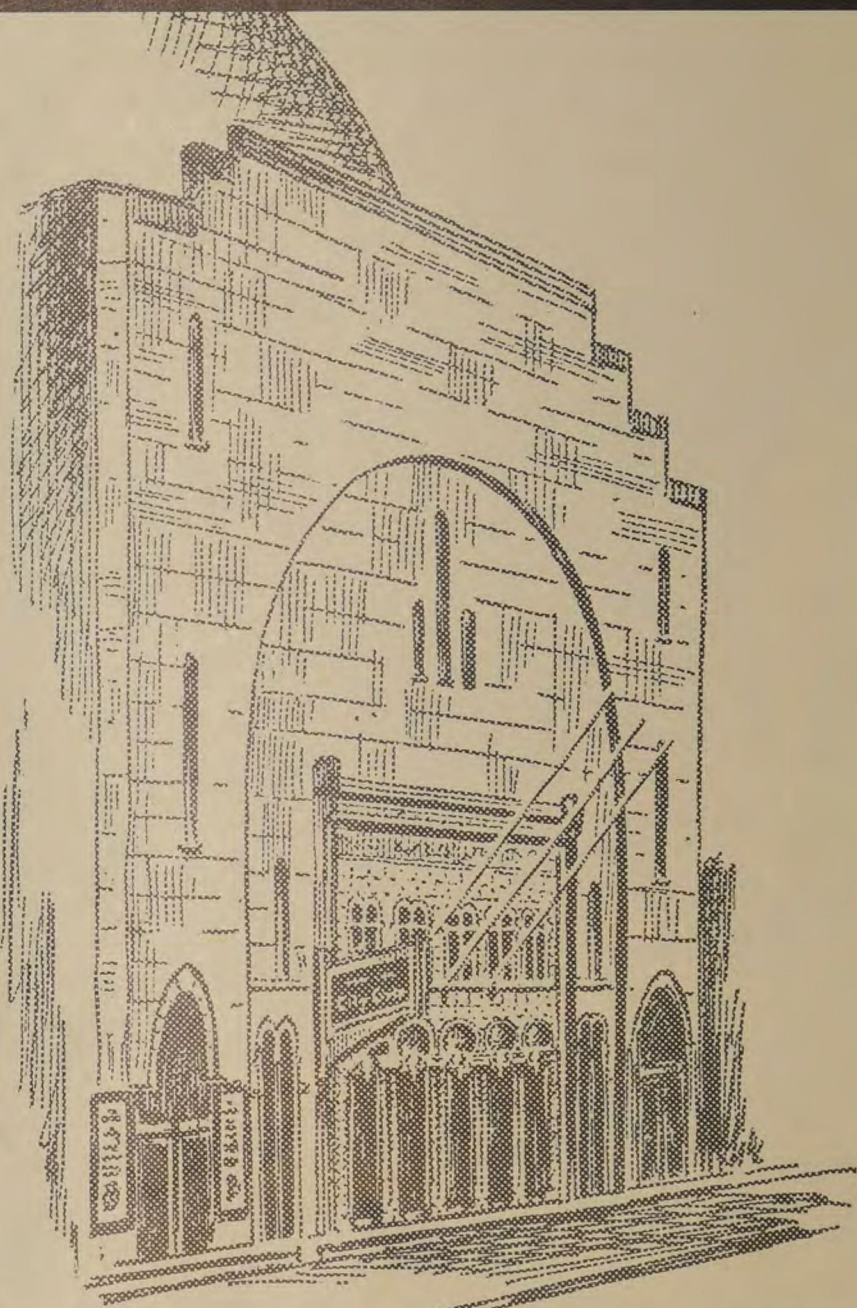


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THE WONDER OF THE WORLD

| Harrison E. Salisbury

A Soviet critic recently began an article about Galina Ulanova with an apology. He felt, he said, a good deal like Theophile Gautier who once confessed that he found himself most unhappy in trying to write about Marie Taglioni because it was so hard to discover new words with which to sing the praises of the great Italian ballerina.

Anyone writing about Ulanova in the thirty-first year of her creative career encounters this difficulty. Moreover, it does not seem to me that the phonetic vocabulary has yet been created which can convey the true poetry of Ulanova's dancing.

But let me give fair warning. I am no objective critic. I make no pretense at nonpartisanship. I would no more dream of writing a "balanced" sketch of Ulanova than I would attempt the thirty-two classical fouettés which she, almost alone among dancers, perfectly executes in *Swan Lake*.

I first saw Ulanova in war-time. She had just joined the ballet company of the Bolshoi Theatre in Moscow after many years of dancing in Leningrad. I was a war cor-



Galina Ulanova as Odette, from "Ballet in Moscow Today" by Hélène Bellew. New York Graphic Society.

respondent then, knew nothing of ballet and rather turned up my nose at it. I confess I know little enough of the art today. But, once having seen Ulanova dance, I became and always will be her thrall.

This fairy-tale princess of the ballet was born in 1910 in Russia's old capital of St. Petersburg. By the time she entered ballet

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school it was Petrograd and the capital had moved to Moscow. Before she made her debut it had become Leningrad—as we know it today. She was almost literally born into ballet. Her father was the *régisseur* of the Imperial ballet company at the Mariinsky Theatre and her mother, Maria Fedorovna Romanova, was one of the leading ballerinas of the Mariinsky and later an outstanding teacher of ballet.

In spite of this background, the seven-year-old Ulanova was no eager pupil when she was placed in the Petrograd School of Choreography. She still remembers her bitter weeping and how emphatically—but futilely—she uttered her youthful “I don’t want to” when told that she was going to dancing school.

Indeed, as Ulanova herself remembers in a typically frank autobiographical sketch, which she calls “The Making of a Ballerina,” she probably would not have been placed in the ballet school except that her parents were at their wit’s end to care for her properly in the cold and hungry revolutionary city which Petrograd had become. Her parents were constantly busy in the theatre; there was no one to leave the little girl with; they had to bring her along to the frigid backstage halls.

“I remember how, frozen and sleepy,” Ulanova writes, “I was carried in my father’s arms, from one of the recitals, through the bitter-cold, snow-swept city. As there was nobody to look after me at home, my parents could do nothing but take me along with them.”

She was put in the ballet school “out of sheer necessity” and not for educational reasons.

Honesty is the very fabric of Ulanova’s character. Perhaps, that is why her every movement on the stage is valid, why her image is diamond-true and light as air.

She does not idealize herself as a youngster nor as a young dancer. It was hard, plodding work. There were times when she hated the *barre* so strongly she almost burst into tears.

“It would be wrong and self-deceiving,” she has confessed, “to say that I never



As Giselle, with Yuri Zhdanov.

grudged the time I spent in my youth and in later years over my eternal drills.”

And again, “Whenever I think of my apprentice years, they appear to me as one long period of plodding, work of the arms, legs and body—an everlasting grind at the *barre*.” She recalls that a Russian poet once called the ballet “that cruel art of ours.”

But, of course, no matter how she rebelled she kept at it, because the ballet school and her parents, “indefatigable toilers of the ballet,” had imbued within her a deep sense of duty and realization that “a dancer must be a hard plodder.”

It is in these words and this philosophy that the earthy roots of Ulanova’s greatness are firmly implanted. She underwrites Maxim Gorsky’s words: “Talent is work.” And she epitomizes Stanislavsky’s address to a group of young actors at the Art Theatre: “It may seem to the average spectator that the prima ballerina’s dancing in *Swan Lake* or *Don Quixote* is ‘joy’ rather than work. But little does he know how much attention, effort and actual work Ekaterina Geltser put in to prepare her famous pas-de-deux in these ballets, nor what she looks like in her dressing-room after the performance. Perspiration

streams down her face and in her heart she reproaches herself for the least nuance she has failed to convey. . . . There is, of course, the ‘joy of creation.’ It does come to the real artist—but only after supreme effort in his chosen and dearly loved field when the lofty aim he sets himself is attained.”

The artist who embodies these words has been dancing leading roles since the moment of her debut at the age of eighteen. Her first part was that of Princess Florina in *The Sleeping Beauty*. Four months later she was launched in the role of Odette-Odile in *Swan Lake*, then as now the première role in all Russian ballet. Since that time she has appeared on the stage thousands of times. She has danced *Giselle*, Maria in Asafev’s *The Fountain of Bakhchisari*, Aurora in *The Sleeping Beauty*, Korali in Balzac’s *Lost Illusions*, Juliet in *Romeo and Juliet*, *Cinderella* by Prokofiev, Tao Hoa in *The Red Poppy*, the Urals peasant girl in *The Stone Flower*, Masha in *The Nutcracker* and countless other roles.

She is a woman who has transformed herself into an instrument for conveying poetry, music and passion through the movements of her body. When she plays Juliet, she is Juliet, and when the curtain has dropped for the last time, you hear Shakespeare’s poetry echoing in your ears although the Juliet you have just experienced has never opened her lips.

Ulanova seems a slight wisp of a girl on the stage. Her face is the shape of a heart. When she is not dancing, it is a sad and thoughtful face with a broad forehead. Her hair is soft but rather severely parted in the center and combed back in Russian style. She appears—and is—a serious artist, deeply perceptive about her profession, about life, about human philosophy. She presents no cabinet characterizations on the stage. The depth of her penetration into the soul of Juliet, of *Giselle* and of Maria stems from her knowledge of life and her transference of living experience into the medium of the ballet. Her life

(Continued on page 32)

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SPRING SEASON 1958-59

NEW YORK CITY BALLET

Principal dancers are listed alphabetically:

DIANA ADAMS, JACQUES d'AMBOISE, MELISSA HAYDEN, ALLEGRA KENT,
NICHOLAS MAGALLANES, FRANCISCO MONCION, ROY TOBIAS,
VIOLETTE VERDY, PATRICIA WILDE

MARTHA GRAHAM, LOTTE LENYA, Guest Artists

ROBERT LINDGREN, ARTHUR MITCHELL, DOROTHY SCOTT, SONJA TYVEN,
EDWARD VILLELLA, BARBARA WALCZAK, JONATHAN WATTS

Principal Conductor: ROBERT IRVING

Associate Conductor: HUGO FIORATO

Ballet Mistress: JANET REED

Associate Ballet Mistress: UNA KAI

Notes on the repertoire will be found elsewhere in this book.
SATURDAY MATINEE, MAY 16, 1959

I.
SWAN LAKE

Music by P. Tchaikovsky
(Through the courtesy of The Tchaikovsky Foundation)
Choreography by George Balanchine
Scenery and costumes by Ceell Beaton
Costumes executed by Karinska
Lighting by Jean Rosenthal
Conductor: Robert Irving

Odette, Queen of the Swans	Melissa Hayden
Prince Siegfried	Nicholas Magallanes
Benno, the Prince's Friend	Shaun O'Brien
Swans	Dorothy Scott, Sonja Tyven
	Susan Borree, Janice Cohen, Diane Consoer, Joyce Feldman, Carole
	Fields, Hester Fitzgerald, Judith Friedman, Janet Greschler, Janice
	Groman, Marian Horosko, Una Kai, Sara Letton, Patricia McBride,
	Marlene Mesavage, Lila Popper, Nancy Reynolds, Victoria Simon, Zoya
	Staskevich, Carol Sumner, Neima Zwieli
Pas de Quatre	Joyce Feldman, Judith Friedman, Nancy Reynolds, Neima Zwieli
Dance of the Little Swans	Sonja Tyven and Janice Cohen,
	Diane Consoer, Carole Fields, Janet Greschler, Janice Groman, Marian
	Horosko, Sara Letton, Lila Popper
Hunters	Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski,
	Deni Lamont, Robert Lindgren, Paul Nickel, Kenneth Petersen
Van Rotbart, a Sorcerer	Eugene Tanner

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II.
PAS DE TROIS (GLINKA)
Music by Mikhail Glinka
Choreography by George Balanchine
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal
Conductor: Hugo Fiorato

Violette Verdy Edward Villella Judith Green

FIFTEEN-MINUTE INTERMISSION

III.
PASTORALE
A Ballet Society Production
Sponsored by Mrs. Edmundo Lassalle
Music by Charles Turner (1957)
Choreography by Francisco Moncion
Scenery by David Hays
Costumes by Ruth Sobotka Executed by Karinska
Lighting by Jean Rosenthal
Conductor: Hugo Fiorato

Francisco Moncion Allegra Kent Roy Tobias
Carole Fields, Joyce Feldman, Judith Green
Anthony Blum, Shaun O'Brien, Richard Rapp

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IV.

FIREBIRD

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Jean Rosenthal
Conductor: Robert Irving

- Firebird Patricia Wilde
- Prince Ivan Francisco Moncion
- Prince's Bride Una Kai
- Maidens Janice Cohen, Carole Fields, Janice Groman, Marian Horosko, Sara Letton, Francia Russell, Dorothy Scott, Sallie Wilson
- Youths Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Deni Lamont, Paul Nickel, Kenneth Petersen, William Weslow
- Kastchel Shaun O'Brien
- Monsters Richard Rapp and Diane Consoer, Susan Borree, Hester Fitzgerald, Janet Greschler, Patricia McBride, Marlene Mesavage, Lila Popper, Victoria Simon, Zoya Staskevich, Carol Sumner, Joan Van Orden, Neima Zwieli
and
Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Deni Lamont, Paul Nickel, Kenneth Petersen, William Weslow

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SATURDAY EVENING, MAY 16, 1959

I. FANFARE

Music by Benjamin Britten (The Young Person's Guide to the Orchestra)
Choreography by Jerome Robbins
Scenery and Costumes by Irene Sharaff
Costumes executed by Karinska
Lighting by Jean Rosenthal
Conductor: Hugo Fiorato

Major Domo Edward Bigelow

I. Theme by Purcell: Entire Orchestra
Variations by Sections: 1. Woodwinds
2. Brass
3. Strings
4. Percussion

II. Variations by Instruments:
Woodwinds:
Piccolo and Flutes Joyce Feldman and Judith Friedman, Neima Zwieli
Oboe Judith Green
Clarinets Dorothy Scott, Richard Rapp
Bassoons Shaun O'Brien, William Weslow
Strings:
Violins: First Nancy Reynolds, Victoria Simon, Joan Van Orden
Second Janet Greschler, Janice Groman, Sara Letton
Violas Susan Borree, Roland Vazquez
Celli Janice Cohen, Uni Kai, Sonja Tyven
Double Bass Bengt Anderson
Harp Sallie Wilson
Horns Patricia McBride, Lila Popper, Zoya Strakevich, Carol Sumner
Trumpets Arthur Mitchell, Jonathan Watts
Tuba and Trombones Anthony Blum and Bill Carter
Kenneth Petersen, Eugene Tanner

Percussion:
Drums, Cymbals, Gongs, etc. Deni Lamont, Robert Lindgren, Edward Villella

III. Fugue: Entire Orchestra

FIFTEEN-MINUTE INTERMISSION



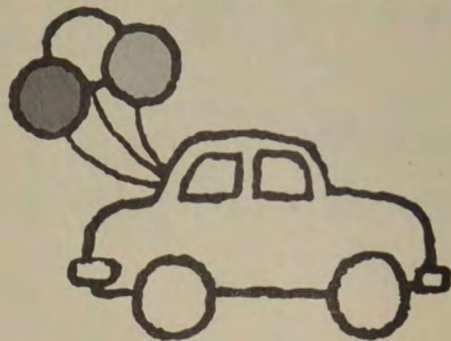
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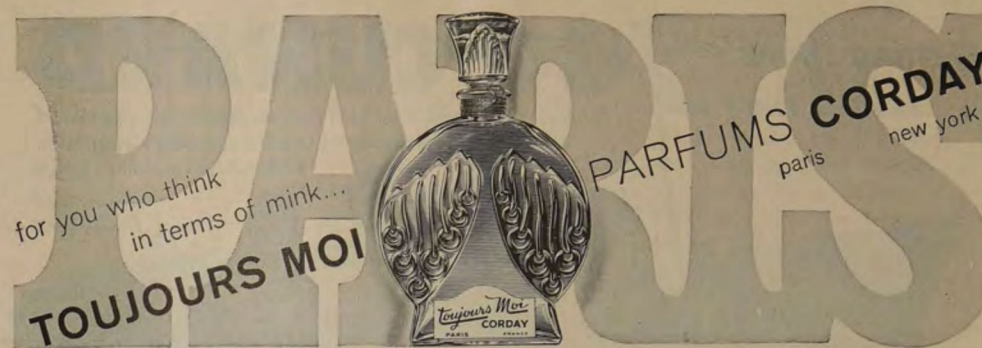
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II.

PASTORALE

A Ballet Society Production

Sponsored by Mrs. Edmundo Lassalle

Music by Charles Turner (1957)

Choreography by Francisco Moncion

Scenery by David Hays

Costumes by Ruth Sobotka Executed by Karinska

Lighting by Jean Rosenthal

Conductor: Hugo Fiorato

Francisco Moncion Allegra Kent Roy Tobias

Carole Fields, Joyce Feldman, Judith Green

Anthony Blum, Shaun O'Brien, Richard Rapp

FIFTEEN-MINUTE INTERMISSION

III.

AGON

Music by Igor Stravinsky

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Choreography by George Balanchine

Lighting by Nananne Porcher

Conductor: Robert Irving

Diana Adams, Melissa Hayden, Dorothy Scott, Barbara Waleczak

Arthur Mitchell, Roy Tobias, Edward Villella, Jonathan Watts

and

Diane Consoer, Una Kai, Francia Russell, Sonja Tyven



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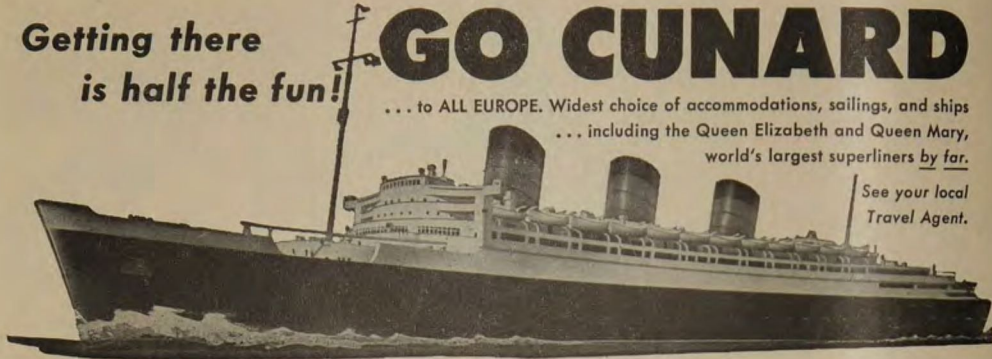
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Part I	
Pas de quatre	Four Boys
Double Pas de quatre	Eight Girls
Triple Pas de quatre	Eight Girls, Four Boys
Part II	
First Pas de trois	
Sarabande	Edward Villella
Gailliard	Barbara Walezak, Dorothy Scott
Coda	Edward Villella, Barbara Walezak, Dorothy Scott
Second Pas de trois	
Bransle Simple	Roy Tobias, Jonathan Watts
Bransle Gay	Melissa Hayden
Bransle Double (de Poitou)	Melissa Hayden, Roy Tobias, Jonathan Watts
Pas de deux	Diana Adams, Arthur Mitchell
Part III	
Danse des quatre dues	Four Duos
Danse des quatre trios	Four Trios
Coda	Four Boys

FIFTEEN-MINUTE INTERMISSION

IV. FIREBIRD

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Jean Rosenthal
Conductor: Robert Irving

Firebird	Patricia Wilde
Prince Ivan	Francisco Moncion
Princess Bride	Una Kai
Maidens	Janice Cohen, Carole Fields, Janice Groman, Marian Horosko, Sara Letton, Francis Russell, Dorothy Scott, Sallie Wilson
Youths	Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Deni Lamont, Paul Nickel, Kenneth Petersen, William Weslow
Kastchei	Shaun O'Brien
Monsters	Richard Rapp and Diane Consoer, Susan Borree, Hester Fitzgerald, Janet Greschler, Patricia McBride, Marlene Mesavage, Lila Popper, Nancy Reynolds, Victoria Simon, Zoya Staskevich, Carol Sumner, Joan Van Orden, Neima Zwieli
and	
Bengt Anderson, Anthony Blum, Bill Carter, Alex Kotymski, Deni Lamont, Paul Nickel, Kenneth Petersen, William Weslow	

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Dining Guide

after
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The Company

(Principal dancers are listed in alphabetical order.)

DIANA ADAMS began her study of dance in Staunton, Virginia, where she was born. Her first stage appearance was in *Oklahoma!*, which was followed by *One Touch of Venus*. Before joining the New York City Ballet, Miss Adams was a soloist with Ballet Theatre. She was seen in the Gene Kelly film *Invitation to the Dance* and with Danny Kaye in *Knock on Wood* and has danced on all the leading television shows. She has acted on the New York stage as Helen of Troy in *The Trojan Women*.

JACQUES d'AMBOISE, born in Dedham, Massachusetts, became a member of the New York City Ballet at the age of fifteen after studying at the School of American Ballet. In addition to many television appearances, Mr. d'Amboise has appeared in the films *Seven Brides for Seven Brothers*, *Carousel*, *The Best Things in Life Are Free*, and in the Broadway musical *Shinbone Alley*, starring Eartha Kitt. He is married to Carolyn George, also a member of the company.

MELISSA HAYDEN's ballet instruction began with the Volkoff Ballet in Toronto, Canada, where she was born. Continuing her career in America, she danced at Radio City Music Hall while continuing her studies at the Vilzak-Sholar Ballet School, and after three years as soloist with Ballet Theatre, she joined the New York City Ballet. Miss Hayden is familiar to television audiences of all the leading shows

and has done concert work with leading symphony orchestras.

ALLEGRA KENT, born in Los Angeles, began her dance studies there with Madame Nijinska and with Carmelita Maracci. Coming to New York, she received a scholarship to the School of American Ballet and became a full-fledged member of the New York City Ballet at the age of fifteen. She appeared in a featured role in the Broadway musical *Shinbone Alley*.

NICHOLAS MAGALLANES, born in Chihuahua, Mexico, saw his first ballet at the age of fifteen and decided to make the dance his career. At the advice of George Balanchine, he enrolled in the School of American Ballet and began dancing professionally with the New York World's Fair Ballet. He has appeared in two musicals on Broadway and with the Ballet Russe de Monte Carlo. He has been with this company since joining Ballet Society, its forerunner.

FRANCISCO MONCION, born in the Dominican Republic, began his dance studies at the School of American Ballet. He danced with the New Opera Company, and later with Ballet International and the Ballet Russe de Monte Carlo as well as in several musical comedies. He has been with this company since its inception as Ballet Society. His first choreographic work, *Pastorale*, was given its world première by the New York City Ballet during its 1957 winter season.



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ROY TOBIAS began his dance training at the age of fourteen in his native Philadelphia. He joined Ballet Theatre when he was sixteen and later appeared in *High Button Shoes* and *Carousel*. He appeared with the Marquis de Cuevas' Grand Ballet de Monte Carlo in Paris before returning to this country to study at the School of American Ballet, and joined Ballet Society while still a student there. Mr. Tobias is an expert musician both on the piano and the recorder.

VIOLETTE VERDY joined the New York City Ballet on completion of an engagement with Ballet Theatre in September 1958. Born in Brittany, she went to Paris at the age of eight to study dancing, and at twelve was offered a six-year contract by Roland Petit. She has appeared with the Ballets des Champs Elysées, with Yvette Chauvire's company, the Festival Ballet and as guest artist with England's Royal Ballet. She danced in a French film *Ballerina*; with Leslie Caron in *The Glass Slipper*; and appeared on stage in a straight role in *Malatesta* with Jean-Louis Barrault's company.

PATRICIA WILDE began her dance studies in her native Ottawa, travelled to New York to study with Dorothy Littlefield and joined the Marquis de Cuevas' Ballet International. Continuing her dance education at the School of American Ballet, she accompanied George Balanchine and a small group of dancers to Mexico. Miss Wilde later joined Ballet Russe and danced in this country and in Europe, joining the New York City Ballet during its first tour of England in 1950.

ROBERT LINDGREN, born in Victoria, B.C., studied dance in Vancouver, later joining Ballet Russe de Monte Carlo. He has appeared on television, Broadway, in the State Department's touring *Oklahoma!*, and partnered Danilova on her most recent tour, after which he joined the New York City Ballet. He is married to Sonja Tyven.

ARTHUR MITCHELL, native New Yorker, majored in modern dance at the High School of Performing Arts. Offer of a scholarship to the School of American Ballet diverted his interest and led to membership in the company. His many other appearances include television, Broadway and frequent concert work with leading dance groups, modern and ballet.

DOROTHY SCOTT was born in Edinburgh, Scotland. Her dance studies began in Vancouver, and later she joined Ballet Theatre, touring Europe and South America. She has made many appearances on television and in Broadway musicals, joining the New York City Ballet in 1957.

SONJA TYVEN, born in New York, studied there with M. and Mme. Swoboda and Igor Schwesoff. Joining Ballet Russe de Monte Carlo, she met her husband, Robert Lindgren, and since then their careers have followed the same course. Before joining the New York City Ballet, she toured with Danilova, and has made television and Broadway appearances.

EDWARD VILLELLA comes from Long Island, where he still lives, and he started studying at the School of American Ballet when he was ten years old, remaining there for five years. Three years ago he took up his studies again at the School and joined the company in 1957.

BARBARA WALCZAK, a native of New York, began her dance lessons at the School of American Ballet when she was twelve. She has been a member of the New York City Ballet since the initial days of Ballet Society. Miss Walczak is married to photographer Bill McCracken.

JONATHAN WATTS was born in Cheyenne, Wyoming. His interest in ballet and his training began when he moved with his family to New York eight years ago. He studied with Robert Joffrey and joined the New York City Ballet in 1954. He has appeared frequently on television and with the New York City Opera Company.

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Notes on This Week's Repertoire

AFTERNOON OF A FAUN

Music by Claude Debussy
Choreography by Jerome Robbins
Costumes by Irene Sharaff
Sets and Lighting by Jean Rosenthal

Debussy's music *Prélude à l'Après-midi d'un Faune* was composed between 1892 and 1894. It was inspired by a poem of Mallarmé's which was begun in 1865, supposedly for the stage, the final version of which appeared in 1876. The poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912, Nijinsky presented his famous ballet, drawing his ideas from both the music and the poem, among other sources. This *pas de deux* is a variation on these themes.

AGON

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Nananne Porcher

The *Agon* pieces were all modeled after examples in a French dance manual of the mid-Seventeenth Century. *Agon* (The Contest) is not a mythical subject piece to complete a trilogy with *Apollo* and *Orpheus*. In fact, it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext. It was even conceived without provisions for décors and scenes—or was independent at least in Stravinsky's mind of visual period and style.

The score was commissioned by the New York City Ballet under a grant from the Rockefeller Foundation and has been dedicated by Igor Stravinsky to Lincoln Kirstein and George Balanchine.

DIVERTIMENTO No. 15

A Ballet Society Production
Music by Wolfgang Amadeus Mozart (K. 287)
Choreography by George Balanchine
Scenery by James Stewart Morcom
(after Bibiena)
Costumes by Karinska
Lighting by Jean Rosenthal

This great ballet is a complete revision of a work Balanchine entitled *Caracole*, which was produced for the New York City Ballet Company, February 19, 1952. In the spring of 1956, for the Mozart Bi-Centennial Festival at Stratford, Connecticut, Balanchine began to restage the ballet, but he found that neither he nor many of the dancers who had danced the original version could recall it. So he was obliged to create an entirely new work, only retaining a few of the movements and the basic musical structure of the score.

As has been sometimes the case with one of the purely choreographic inventions of Balanchine (*Concerto Barocco*, *Four Temperaments*, and even the *Serenade* of 1934), the first reaction of press and public was cool. So much happened by way of pure movement that the unaccustomed eye of the public was not entirely prepared for the new qualities of invention. Only repeated viewings endeared these works to the public, and certain works, failures at the outset, have turned into mainstays of the repertoire. Such seems to have happened to *Divertimento No. 15* with its series of dazzling variations, its subtly contrived numbers and its amazing loyalty to the metrical invention and spiritual genius of Mozart.

EPISODES

from the orchestral works of Anton Webern
A Ballet Society Production
This Production was made possible by a contribution from
Mrs. Henry Tomlinson Curtiss
Costumes designed and executed by Karinska
Scenery and lighting by David Hays

Miss Graham's section of *Episodes* deals with the last minutes in the life of Mary Queen of Scots. It takes place at the scaffold, and the characters are men and women who might well have been in the Queen's last thoughts. Bothwell, the man she most loved, was her third husband; determined to be King, he had used her to serve his ambition and treated her, so the court said, "like a drab." Darnley (her second husband), Rizzio and Chastelard, all three had died

because of her. The four Marys, her ladies in waiting, had been her constant companions. Elizabeth of England, whom she never met, was her cousin and enemy, and had signed the warrant for her execution. Miss Graham's choreography is a kind of dramatic fantasia about Mary Stuart's ultimate pride, about the facade of royalty and what must have been behind it.

George Balanchine's section of the ballet refers to no story. The title *Episodes* refers to the general musical form—a series of short scores. Miss Graham has choreographed pieces dated 1906 and 1910; Mr. Balanchine, shorter pieces dated 1911-13, 1928, 1934, 1940; Webern's orchestration of Bach's 6-part "Ricercata" (from *The Musical Offering*) has no opus number, and was published in 1935. Opus 10, Opus 24, and "Ricercata" are being played for the first time in New York.

Episodes is an homage by dancers to a great composer. They offer dances suitable to the nature of the music. Webern's music has intensity and acuteness, grace and grandeur. The further he goes, the more active and lean the music becomes. The energy it has is more like that of a meeting of the French Academy than like that of a crowd at Barnum and Bailey's. The energy it has is that of free polyphonic voices, each equally individual and expressive. They keep shifting balance. The over-all proportion appears in retrospect, wide and austere, and no energy has been renounced. In Virgil Thomson's phrase, the music turns out to be "a dialect of Bach."

The current period of music has been called the Age of Webern. Webern died at sixty-one, in 1945. He was shot at a distance, after curfew, smoking a cigarette at the door of his house in the Austrian Alps, possibly by an American soldier.

Stravinsky has said of Webern, "Doomed to total failure in a deaf world of ignorance and indifference, he kept cutting his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge of."

FANFARE

Music by Benjamin Britten
("The Young Person's Guide to the Orchestra")
Choreography by Jerome Robbins
Scenery and Costumes by Irene Sharaff
Costumes executed by Karinska
Lighting by Jean Rosenthal

In 1945, Britten was asked to write music for the British Ministry of Education's documentary film *Instruments of the Orchestra* (Op. 34). With text by Eric Crozier, the work consists of variations and fugue on a rondeau from Henry Purcell's incidental music for *Adelazar, or the Moor's Revenge*, by Mrs. Aphra Behn. Each variation is played by a different instrument or group of instruments composing a contemporary symphonic orchestra. Consecutively, the four families of the band—strings, woodwinds, brasses and percussion—are exploited in characteristic monologues and conversations. Finally, the piccolo initiates the great fugue which recapitulates Purcell's noble theme.

Benjamin Britten, Britain's most brilliant young composer, whose coronation opera *Gloriana*, commissioned by the Queen, had its world première June 8, 1953, at the Royal Opera House, Covent Garden, has long collaborated with George Balanchine, Lincoln Kirstein and the New York City Ballet. In 1941, he wrote for them *Matinee Musicales* (Op. 24), a divertissement ballet to Rossini themes, for the South American tour of the American Ballet Caravan, sponsored by Nelson A. Rockefeller, then Coordinator of Inter-American Affairs. In 1949, *Jinx* (Variations on a Theme by Frank Bridge, Op. 10, 1937) was added to the repertoire, and in 1950, Frederick Ashton created *Les Illuminations* (Op. 18, 1939), Britten's setting of Rimbaud's prose-poems.

FIREBIRD

Music by Igor Stravinsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Prince Ivan on a hunting expedition wanders into an enchanted wood and captures the Firebird. The Prince releases her and as a reward she gives him a magic feather. Maidens dance about the magic tree. Prince Ivan appears, the maidens warn him to leave lest he fall under the spell of Kastchei, a sorcerer. The magicians and demons appear, swarm around the prince, who struggles against them, using the power of the magic feather. With the aid of the Firebird the

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demons are subdued and the secret of Kastchei's power is discovered and broken. The ballet ends with the celebration of the marriage of Prince Ivan and his princess.

MEDEA

Music by Bela Bartok
Choreography by Birgit Cullberg
Costumes by Lewis Brown
Executed by Ray Diffen

Herbert Sandberg, principal conductor of the Royal Swedish Opera, has orchestrated thirteen piano pieces of Bela Bartok for the score of *Medea*. They include "Allegro Barbaro," and selections from "Fourteen Bagatelles," "Mikrokosmos," "Suite: Op. 14" and "Four Dirges."

Medea had its first performance in Stockholm in 1954, and was originally created for the Royal Swedish Opera Ballet. Birgit Cullberg is also the choreographer of *Miss Julie*, which she has staged for the Royal Swedish Opera Ballet (1950) and the American Ballet Theatre (1958). Her most recent ballet *Moon Reindeer* was successfully produced by the Royal Danish Ballet in 1957.

PIED PIPER

Music by Aaron Copland
Choreography by Jerome Robbins
Lighting by Jean Rosenthal

Copland's Clarinet Concerto was originally written for the great American master of the licorice-stick Benny Goodman. Jerome Robbins has conceived some of his happiest inventions following the florid development of the solo pipe as it controls the movement of an increasing number of dancers, at first lyrically and quietly, and then with an overwhelming nervous hypnotic syncopation to its inevitable explosion. This composition was received with delight as typical of the best American contemporary ballet all over Europe during the tour of the New York City Ballet in 1952.

SERENADE

Music by Peter Ilich Tchaikovsky
Choreography by George Balanchine
Lighting by Jean Rosenthal

Set to Tchaikovsky's *Serenade for Strings*, this was the first ballet created by Balanchine in America. It was originally presented June 9, 1934, by the Students of the School of American Ballet at the estate of Felix M. Warburg, White Plains, New York. Subsequently the work was remounted for the American Ballet Caravan, 1941; the Ballet Russe de Monte Carlo, 1943; for the Grand Opera, Paris, 1947; and for the New York City Ballet, 1948.

SWAN LAKE

Music by P. Tchaikovsky
Choreography by George Balanchine
Scenery and Costumes by Cecil Beaton
Costumes executed by Karinska
Lighting by Jean Rosenthal

The second act of Tchaikovsky's *Swan Lake* is the only traditional ballet to be revived by the New York City Ballet in the seventeen years of collaboration between George Balanchine and Lincoln Kirstein. First presented in Moscow in 1877, it was not a success until its restaging in 1895 by Petipa and Ivanov. Balanchine has kept the general broad patterns of Ivanov, but he has transformed the whole work into a modern commentary on a classic masterpiece, heightening the theatrical tension by an increased brilliance. Ballet Associates in America, Inc., aided the production of Cecil Beaton's scenic investiture by funds raised at the annual Ballet Ball.

SYMPHONY IN C

Music by Georges Bizet
Choreography by George Balanchine
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

This symphony, by the composer of *Carmen*, was only recently rediscovered; it had been originally entered in the competition for the Prix de Rome. When Balanchine was invited to the Paris Grand Opera in 1948, he invented this work for his debut, where it had an immediate success under the title of *Le Palais de Cristal*.

THE SEVEN DEADLY SINS

Music by Kurt Weill
Lyrics by Berthold Brecht
Translated by W. H. Auden and Chester Kallman
Choreography by George Balanchine
Scenery, Costumes & Lighting by Rouben Ter-Arutunian
Costumes executed by Karinska

The Seven Deadly Sins was commissioned by Edward James, patron of *Les Ballets 1933*, which, under the direction of Balanchine, gave a brilliant season at the Champs Elysées Theatre, later followed by another at the Savoy in London. It was during this season that Lincoln Kirstein persuaded Balanchine to leave Europe, although he had been offered secure positions in Denmark, Paris and London. As a celebration of a quarter century's work together, Ballet Society has made possible this production, and the New York City Ballet is particularly grateful to Mrs. Edmundo Lassalle, John McHugh and J. B. Martinson, Jr., for their generous contributions.

It is perhaps hard to reconstruct the atmosphere in which Kurt Weill, at the age of 33, a brilliant musician with a great name in Germany, came to compose this morality play. Famous for both *The Threepenny Opera* and the *Rise and Fall of the City of Mahagonny*, after Hindemith he had made the greatest name for any German musician after the First World War. Painting, sculpture, architecture, the theatre had come to an amazing flowering following Germany's absolute military disaster. But there was already the sinister hint of Hitler, and Weill fled to Paris, and America, carrying his melodic gift, his complete mastery of popular music and his theatrical genius.

The seven canonical sins of the medieval theologians are Envy, Pride, Lust, Gluttony, Avarice, Laziness and Anger. Berthold Brecht made a fable about the United States, of the dreams of every European in love with early Jazz, with the evocative placenames of Mississippi, Memphis, Los Angeles, Boston, which carried the magic of strangeness and possibility. Against the background of tango, fox-trot, waltz, the conventional family intones the Puritan platitudes that force their daughter victim to break every rule in every city.

Lotte Lenya, the greatest chanteuse since Yvette Guilbert, who incarnates the period of her husband's greatest work, created the singing role of Anna in 1933. W. H. Auden and Chester Kallman, librettists for Stravinsky's *The Rake's Progress*, have made the new version of Brecht's poem. The designer, Rouben Ter-Arutunian, who was educated in Berlin at just this time, has designed the work in the spirit of German expressionism, and the UFA Films, the time of Emil Jannings and *The Blue Angel*.

WESTERN SYMPHONY

Music by Hershy Kay
Choreography by George Balanchine
Scenery by John Boyt
Costumes designed and executed by Karinska
Lighting by Jean Rosenthal

A number of ballets have been derived from American folk themes (*Fall River Legend*, *Billy the Kid*, *Appalachian Spring*, *Rodeo*) and a good many of these have been derived from cowboy lore. But, I think without exception, these have been narrative ballets—melodrama, romance, slapstick—which employed at least in part the dance idiom of their sources. Balanchine's idea, on the contrary, was to mount a formal ballet, which would derive its flavor from the West, but which would move always within the framework of the classic school.

Having agreed to collaborate on this project, I set about determining a suitable format for the music. Classic ballet is straightforward, uncomplicated, and I wished to supply music having those same virtues. But classic ballet is also disciplined, almost mathematically rational beneath the play of fancy, and I felt the music should support that rigor. So the form I chose is what the ballet is now called—a symphony, with the formal pattern of an introduction and four movements (*Allegro*, *Adagio*, *Scherzo* and *Rondo*).

—HERSHY KAY

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Ballet instruction and rehearsal facilities for the New York City Ballet by courtesy of School of American Ballet, the official school of the company.

Cast subject to change.

(Continued from page 5)

has spanned the forty years of Soviet power. She has lived through revolution and war, through times of hardship and times of achievements, through deep personal trials and moments of fantastic triumph. It is Ulanova's genius that she is able through the prism of her artistry to refract the passion of life and transform it into the purity of art.

Many years ago when Ulanova had first danced Juliet and the greatest Russian names in the theatre gathered to discuss the magic of her performance, Sergei Obraztsov, the Soviet genius of the puppet theatre, said that Ulanova's Juliet had conquered the audience, that she convinced the onlooker that only Juliet's love had any value. Alexei Dikiy, great actor and director of the Maly Theatre, echoed a familiar strain: "Ulanova — there is a phenomenon for which one cannot find words worthy of expression." And Solomon Mikhoels, leader of the Yiddish Theatre, soon to meet a mysterious death, said: "I have seen many Juliets but Ulanova is the best."

At concerts Ulanova sometimes performs Saint-Saëns *The Dying Swan*. I have never seen this, but Lvov-Anokhin, her Soviet biographer and critic, says that her performance can only be compared with that of Anna Pavlova.

It is hard to convey the breathless excitement which comes over the Bolshoi Theatre on an evening when Ulanova is appearing. These evenings now may come only two or three times a month whereas she used to dance at least twice a week. There is a special suspense if it is the première of a new ballet. I have attended three Ulanova premières — Glière's *The Bronze Horseman*, the new presentation of *The Red Poppy* and the first version of Prokofiev's lovely fairy tale *The Stone Flower*.

On such a night there is almost an unbearable sense of anticipation in the massive scarlet-and-gold theatre. Every seat and every cranny of the hall is filled up to the last seat in the fifth (or is it seventh?)

balcony tucked in just under the ceiling.

Finally, the great golden curtain rises with solemn majesty, Ulanova appears and the audience, almost seeming to breathe in rhythm, falls under her sorceress spell.

I have known foreigners in Moscow who reckoned the length of their stay by the number of times they had seen Ulanova. "How long have I been in Moscow?" one of these would say. "Well, I have seen *Swan Lake* fifty-two times with Ulanova dancing twenty-four times. I have seen *Romeo and Juliet* twenty-three times with Ulanova dancing fifteen times. Just about six years in Moscow in all."

When Ulanova dances at the Bolshoi, the topmost galleries are filled with young girls whose faces gleam with excitement. Their hair is worn just like Ulanova's and in their eyes there is something of the same serious devotion, a look that one might say springs from the Russian soul.

At the end of the performance they stand and clap and cry not "Bravo!" but "Spasibo! Thank you!" The curtain goes up and down eight, ten, twelve, fourteen times and still they clap and cry. And long after the curtain has come down for the last time, they stand in the gallery and shout until finally the lights begin to go out all over the house and the girls slowly straggle out into the dark and cold and snow of the Moscow street.

Once in recent years Ulanova fell on the stage while dancing Juliet. John Gunther happened to be in the house that night and has described the moan that went up in the house, the almost physical pain suffered by the audience when it realized that she had suffered an accident.

The greatest of Ulanova's ballets is *Giselle* and the supreme moment of her talent is touched in the second act when she flies diagonally across the stage. Flight is the only word to describe this miracle. I have thought this ever since I first saw her dance *Giselle* on April 4, 1950. Since I am no expert, I was delighted recently to find that Lvov-Anokhin shares my feeling.

In the late Stalin years *Giselle* was rare-



"The Dying Swan,"
New York Graphic Society.

ly performed. Perhaps, Stalin didn't like it. Perhaps, it was thought ideologically unsound. Goodness knows what the authorities felt about it. But the result was that *Giselle* almost vanished from the Bolshoi repertoire. Some years it was not presented at all. The performance in 1950 was the first during my stay in Moscow.

After seeing Ulanova that night I tried to record what I felt. Here is what I wrote:

"How can I put a dream down on paper? How can I make you feel a moonbeam and touch the gossamer wing of a fairy? Where are the words that will make an angel come to life, a star glitter in your hand and a wisp of rainbow in your hair?"

"It is incredible, fantastic, perfection perfected, the most delicate dream come true, a butterfly brushing your eyelashes, a dress of sheer cobwebs and diamonds, a poem so beautiful it makes your heart ache, a song murmured in your ear.

"It is the most thrilling and beautiful thing I have ever seen.

"Don't expect this to make sense. I'm still at the Bolshoi last night watching the fairy princess of the whole world and all her assistant princesses float over the stage, toes twinkling like stars and bodies fluttering like humming bird's wings.

"Foolish people talk about the seven wonders of the world. Foolish, foolish people. This is the wonder of the world."

HARRISON E. SALISBURY won the Pulitzer Prize for international correspondence in 1955. He was the Moscow correspondent for The New York Times from 1949 to 1954. Before his Moscow assignment he was Foreign News Editor for the United Press.



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FOR THE WANT OF A NAIL

| Howard Lindsay

It took the cold war to persuade the Congress of the United States that the arts were important—that they could be used as instruments in the winning of the minds of men.

Congress has now authorized sponsorship of international cultural exchanges on a permanent basis. During the past four years, through government contracts ably managed by ANTA, 111 attractions of the performing arts have been sent to 89 lands. Last year Congress appropriated \$2,415,000 for this program. The cost of a single intercontinental ballistic missile is two million dollars. The government also helped to finance many other international cultural undertakings, such as exchange of artists in all fields, participation in trade fairs and exhibitions. But what is being done by our government to stimulate or expand the cultural resources of our country not merely for their export propaganda value but to enrich the lives of our citizens?

As long ago as 1955, President Eisenhower in his "State of the Union" message recommended that "the Federal Government should do more to give official recognition to the importance to the arts and other cultural activities," and specifically requested Congress to create a Federal Advisory Commission on the Arts.

The Federal Government already has consultative groups of experts for science and medicine. The Congress has not yet created an advisory commission on the arts. Is the Congress to blame? Or does their attitude reflect general American public apathy?—which means you, dear reader.

Too many Americans still consider the arts as dispensable embellishments of our

way of life. Our energies have been concentrated on developing a new continent, an industrial expansion and means for a comfortable living. The arts have not been integrated into the fabric of everyday life in the United States. The arts arouse no deeply felt national commitment. Past civilizations are judged by their culture, by their cultivation of the arts. Someday judgment will be passed on our civilization and upon our country's contribution to its culture. Do you care what that verdict will be? More important, do you care about the quality of American art of today and tomorrow?

You and your children cannot live without your lives being touched and influenced by the arts—music, drama, dance, literature, architecture, painting, sculpture, photography, the graphic and craft arts, motion pictures, radio and television. While growth of the arts will continue to depend primarily upon individual initiative and privately supported institutions, there is a growing awareness that the government should give some assistance and recognition without restricting the freedom essential to the arts.

To do this the government needs the best advice it can command from the best of American artists. That was the point of President Eisenhower's request for a Federal Advisory Commission on the Arts. What happened to it?

In response, several bills were introduced in the Eighty-fourth Congress. Numerous hearings revealed overwhelming support from prominent artists and organizations concerned with the arts. Little attention was paid by the public or the press. The Senate, on July 6, 1956, passed the bill sponsored by Senator Herbert H.

Lehman and co-sponsored by Senators Ives, Murray and Douglas, but it was defeated in the House Committee on Education and Labor. The Eighty-fifth Congress failed to take any action whatever beyond hearings.

During the first month of the present Eighty-sixth Congress, identical bi-partisan bills to establish a Federal Advisory Council on the Arts were introduced in both the Senate and the House. These are S.477, sponsored by Senator Hubert H. Humphrey and co-sponsored by Senators James E. Murray, Paul H. Douglas and Jacob K. Javits, and H.R. 2569, sponsored by Representative Frank Thompson, Jr., of New Jersey, and identical bills by Representatives Carroll D. Kearns, Emanuel Celler and Stuyvesant Wainwright.

This legislation does not propose subsidies for the arts. It calls for very modest appropriations for administrative purposes, estimated at about \$50,000 annually. These bills state that "a major duty of the Council shall be to recommend ways to maintain and increase the cultural resources of the United States. A primary purpose of the Council is to propose methods to encourage private initiative in the arts and its cooperation with local, state and federal departments or agencies to foster artistic and cultural endeavors and the use of the arts both nationally and internationally in the best interests of our country, and to stimulate greater appreciation of the arts by our citizens." For housekeeping purposes this Council would be in the Department of Health, Education and Welfare.

Consider the preamble to this bill, especially Paragraph Three:

... the Congress hereby finds and declares, and it is the policy of the Congress in enacting this Act—

(1) that the growth and flourishing of the arts depend upon freedom, imagination, and individual initiative;

(2) that the encouragement of creative activity in the performance and practice of the arts, and of a wide-

spread participation in and appreciation of the arts, is essential to the general welfare and the national interest;

(3) that as workdays shorten and life expectancy lengthens, the arts will play an ever more important role in the lives of our citizens; and

(4) that the encouragement of the arts, while primarily a matter for private and local initiative, is an appropriate matter of concern to the United States Government."

If the Congress knows American citizens want this, they will give it to them. They cannot read your minds. How about putting in your four cents worth? Make it twelve cents worth. Write three letters: tell your Senators you want a Federal Advisory Council on the Arts, specifically Senate Bill No. 447; tell your Representative that you want the same thing and refer to House of Representatives Bill No. 2569.

For the want of a nail, a kingdom was lost. For the want of a letter, this bill may be lost. It may be the letter you didn't take time to write.

The American Congress represents the American people. In this instance they will represent our interest—our opinion. Just what kind of people are we?

Howard Lindsay, who is a member of the Federal Advisory Council and the fifth president of The Players, has authored or co-authored seventeen plays, thirteen of them with Russel Crouse. He created the role of Father in Life with Father, and as a producer, with Russel Crouse, put Arsenic and Old Lace, The Hasty Heart and Detective Story on the boards.

PLAYBILL, in endorsing Mr. Lindsay's appeal for a Federal Advisory Commission on the Arts, is interested in public opinion regarding this project. If you care to communicate your ideas, please contact the Editor, PLAYBILL, Inc., 240 Madison Avenue, New York 16, New York.



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