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Programme

FRIDAY EVENING, NOVEMBER 14th

OVERTURE "Carnival" Dvorak

I.

INVITATION TO THE DANCE

Music by Carl-Maria Weber Arranged by Zaglich

Scenery designed and painted by Nicholas Benois

Costumes designed by Georges Barbier.

Costumes made by Maison Weldy, Paris.

ANNA PAVLOWA, ALEXANDRE VOLININE AND THE COMPANY

II.

AUTUMN LEAVES

CHOREOGRAPHIC POEM BY ANNA PAVLOWA

Music by Chopin

A CHRYSANTHEMUM ANNA PAVLOWA
A YOUNG POET Laurent Novikoff
THE NORTH WIND M. Oliveroff
AUTUMN LEAVES Entire Corps de Ballet

III.

DIVERTISSEMENTS

1. RHAPSODY Liszt
Mlles. Stuart, Friede, Fauchaux, Lake, Darcy, Faber,
Ward, Gervis, Philippova.
MM. Vaginski, Zalewski, Demoslawski, Nicholoff, Winter,
Algeranoff, Lascelles, Sari, Dolinoff.
2. SERENADE Drigo
Anna Pavlowa and Laurent Novikoff
3. PIERROT Dvorak
Alexandre Volinine.
4. CHINESE DANCE Tschaikowski
Mlle. Rogers and M. Winter
5. PASTORALE Strauss
Mlle. Stuart and M. Oliveroff
6. TAMBOURIN Rameau
Mlles. Rogers, Nichols and Crofton
7. MINUET Paderewski
Mlle. Butsova and M. Vaginski
8. SYRIAN DANCE Saint-Saens
Anna Pavlowa and Laurent Novikoff.
MM. Demoslawski, Nicholoff, Winter.

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Monday, January 5th

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Tuesday, January 6th

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Wednesday, January 14th

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Thursday, January 22nd

FRITZ KREISLER

Programme 20

SATURDAY MATINEE, NOVEMBER 15th

OVERTURE "Carnival" Dvorak

I. COPPELIA

First Act

Music by Leo Delibes. Scenery by G. Soudeikine
COPPELIUS, maker of mechanical toys M. Zalewski
SWANILDA Hilda Butsova
FRANTZ M. Oliveroff
Swanilda's Friends, Peasant Boys and Girls.

II. THE FAIRY DOLL

Ballet in One Act and Two Scenes

Music by Bayer and other composers—Arranged by I. Clustine.
Scenery and Costumes designed by Georges Soudeikine.
Scenery painted by O. Allegri.

A SHOPKEEPER M. Zalewski
HIS ASSISTANTS MM. Vaginski, Lascelles, Polinoff
AN ENGLISHMAN M. Domslawski
HIS WIFE Mlle. Lake
HIS DAUGHTER Mlle. Bartlett
A COUNTRY CUSTOMER M. Winter
HIS WIFE Mlle. Friede

Dolls:

THE FAIRY DOLL ANNA PAVLOWA
A BABY DOLL Hilda Butsova
THE POET M. Pianowski
TYROLESE DOLL Mlle. Stuart
ARLEQUIN M. Oliveroff
THE MAJOR DRUMMER M. Sari
JACK-IN-THE-BOX M. Algeranoff
A LITTLE DOLL Mlle. Nichols

Second Scene

Animation of the Dolls:

SPANISH DOLL Mlle. Fauchaux
PORCELAIN DOLLS Mlles. Lake, Darcy, Mlle. Stuart
TYROLESE DOLL Mlle. Delamore
PRINCESSES Mlles. Friede and Dolinoff
PAGES MM. Domslawski and Mather
CANTINERAS Mlles. Rogers and Mather
LEAD SOLDIERS MM. Algeranoff and Markowski
RABBITS Mlles. Nichols and Elkington
CATS MM. Lascelles and Tanski
DRESDEN DOLLS Mlles. Philippova, Crofton, Ward and Spencer

Polka: Hilda Butsova and M. Vaginski.

Pas de Deux: Anna Pavlowa and Alexandre Volinine.

Galop Final: Anna Pavlowa, Alexandre Volinine and Company.

III. DIVERTISSEMENTS

1. OBERTASS Lewondowski
Mlles. Fauchaux, Friede, Lake, Dorsi, Philippova,
Constable, MM. Vaginski, Zalewski, Domslawski,
Algeranoff, Cyvinski, Winter, Tanski.
2. GAVOTTE PAVLOWA Lincke
Anna Pavlowa and Alexandre Volinine.
3. PAS DE TROIS Strauss
Mlles. Griffith, Rogers, M. Oliveroff
4. SPANISH DANCE Tschaikowski
Mlles. Stuart, Friede. MM. Winter and Cyvinski.
5. HOLLAND DANCE Grieg
Mlles. Bartlett and M. Vaginski
6. SCENE DANSANTE (XVIII. Century) Boccherini
Hilda Butsova and M. Pianowski.
7. RUSSIAN DANCE Tschaikowski
Anna Pavlowa, M. Algeranoff and the Company.

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Programme

SATURDAY EVENING, NOVEMBER 15th

OVERTURE "Carnival" Dvorak

I. COPPELIA

First Act
Music by Leo Delibes Scenery by G. Soudeikine
COPPELIUS, maker of mechanical toys M. Zalewski
SWANILDA Hilda Butsova
FRANTZ M. Oliveroff
Swanilda's Friends, Peasant Boys and Girls

II. FLORA'S AWAKENING

Mythological Ballet. Music by Drigo.
Arranged by M. Clustine. Scenery and Costumes by Rottenstein.
FLORA ANNA PAVLOWA
ZEPHYR Alexandre Volinine
AURORA Mlle. Rogers
CUPID Mlle. Hilda Butsova
DIANA Mlle. Stuart
DEW DROPS Mlles. Faucheux, Lake, Friede, Dorsi
AQUILON M. Oliveroff
NYMPHS Mlles. Rogers, Bartlett, Crofton, Nichols, Elkington,
Mather, Spencer, Ward.

III. DIVERTISSEMENTS

1. GOPAK Seroff
MM. Algeranoff, Zalewski, Domoslawski, Winter,
Lescelles, Sari, Tanski.
2. THE SWAN Saint-Saens
(Arranged by M. Fokine)
ANNA PAVLOWA
(Cello solo by Nikolas Levienne)
3. BOLERO Minkus
Laurent Novikoff
4. ANITRA'S DANCE Grieg
Mlle. Friede
5. PAS DE RUBAN Hertel
Mlle. Butsova and M. Oliveroff
6. SPANISH DANCE Tchaikowski
Mlles. Stuart, Friede. MM. Winter and Cyvinski
7. CHRISTMAS Tchaikowski
Anna Pavlowa, Alexandre Volinine, MM. Vajinski,
Zalewski, Pianowski, Domoslawski.

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November 20th, 1920

MASSEY MUSIC HALL
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Afternoon Programme

OVERTURE—"Pledre"

..... Massenet

I.

SNOWFLAKES

Ballet in One Act

Music by TSCHAIKOWSKI from "Nutteracker"

Arranged by IVAN CLUSTINE

Scenery by J. URBAN

Valse of Snowflakes—Mlles. Butsova, Lindowska, M. Courtney, Stuart, L. Courtney, Bartlett, Coles, Pianowski, Domoslavski, Barte, Kunovich, Stroukoff, Stepanoff, Price.

No Enchors - refused with a charming shake of her head. Wonderful costumes.

Charming manners

Pas de deux

Pas de trois

Variations

Pas de cinq

Coda

Anna Pavlova and Alexandre Volinine

Mlles. Stuart, Saxova and Verina

Anna Pavlova and Alexandre Volinine

Mlles. Butsova, M. Courtney, Leggierova, Stuart and Lafranchi

Anna Pavlova, Alexandre Volinine and Entire Company

II.

THAIS

Ballet in One Act from Massenet's Opera

Arranged by M. CLUSTINE

Scenery by STROPPIA

Costumes designed by ROBERT KALLOCH

Vision of Thais	Marie Oleneva
A Courtesan
Nicias (a young Patrician)	Alexandre Volinine
Myrtale	Mlle. H. Butsova
Crobyle	Mlle. M. Courtney
Athanael (a Monk)	M. Domoslavski
Slaves of Thais	MM. Stowitts, Barte, Allen

Greeks, Artists, Dancers, Mimes, Courtesans, etc.

III.

DIVERTISSEMENTS

1. OBERTASS (Polish Dance)
 - Mlles. Saxova, Lindowska, Verina, Sheffield, Morena
 - MM. Vajinski, Zalewski, Domoslavski, Stepanoff, Allen
 - Lewandowski
 2. GAVOTTE PAVLOVA
 - Anna Pavlova and Alexandre Volinine
 - Lincke
 3. PASTORALE
 - Mlle. Stuart and M. Stowitts
 - Strauss
 4. VOICES OF SPRING
 - Mlle. Butsova and M. Barte
 - Strauss
 5. ARABIAN DANCE
 - Marie Oleneva and M. Stroukoff
 - Grieg
 6. GREEK DANCE
 - Mlles Stuart, M. Courtney, Leggierova, Bartlett, L. Courtney, Coles, Cabazuella
 - Brahms
 7. RUSSIAN DANCE
 - Anna Pavlova and M. Stepanoff
 - Kallinikoff
- Conductor - - - Theodore Stier

Tuesday, Nov. 30th—Mischa Levitzki

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Evening Programme

OVERTURE

..... "Di Ballo"

..... Sullivan

I.

EGYPTIAN BALLET

Arranged by Ivan Clustine

Scenery by A. Samoiloff

Music by Verdi and Luigini

MARIE OLENEVA and H. STOWITTS and the Company

II.

CHOPINIANA

Set of Dances from Chopin, orchestrated by Glazounow

Arranged by M. Clustine

Scenery by Pazetti

- | | |
|---------------------------|--------------------------|
| 1. Polonaise in A Major | 5. Prelude in A Major |
| 2. Prelude in A Flat | 6. Mazurka in C Major |
| 3. Waltz in C Sharp Minor | 7. Waltz in E Minor |
| 4. Waltz in A Flat | 8. Waltz in A Flat Major |
| | 9. Waltz in F. Major |

Anna Pavlova, Alexandre Volinine and the Company

III.

DIVERTISSEMENTS

- | | |
|---|--|
| 1. Obertass (Polish Dance) | 5. Pastorale |
| Mlles. Saxova, Lindowska, Verina, Sheffield, Morena | Mlle. Stuart and M. Stowitts |
| MM. Vajinski, Zalewski, Domoslavski | 6. Anitra's Dance |
| Stepanoff, Stroukoff | (Costume designed by H. Stowitts) |
| | Marie Oleneva |
| 2. Cymble Dance | 7. Scene Dansante |
| Alexandre Volinine | Mlle. Butsova, and Mr. Oliveroff |
| 3. Pas de Trois | 8. Christmas |
| Mlles Courtney, M. Leggierova and M. Barte | Anna Pavlova and M. Volinine |
| | Vajinski, Pianowski, Zalewski and Kunovich |
| 4. Russian Dance | Theodore Stier - Conductor |
| Anna Pavlova and M. Stepanoff | |

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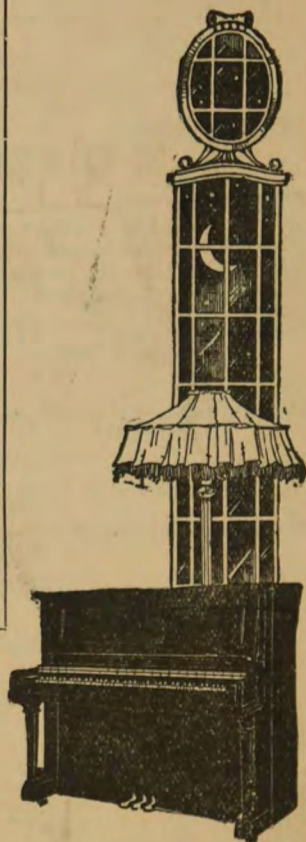
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Season 1915-1916

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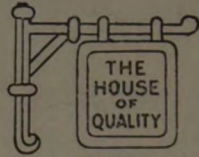
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(1905-1912)

Interviews by Appointment

Mme. Pavlowa and Her Dance

By Karlton Hackett.

When anything in one of the plastic arts seems to us wonderfully beautiful at once it calls up images of Greece in the mind; not that we know any too much about the plastic arts nor have entered deeply into the spirit of Grecian expression, but in a misty sort of way the word "Greece" has always represented to us the uttermost of beauty which our imaginations could picture. So we are wont to think of Mme. Pavlowa in Grecian terms, for she has the nymphlike form which might have stepped from off the edge of a Grecian urn, and it seems to us that if it were given our eyes to see one of these Grecian maidens, whom we only know frozen to the side of an antique vase, spring out into life, it would be the same lightness and grace of movement with which Mme. Pavlowa has floated before us.

The wonder of her art is the elemental fact of it so that it appeals instantly to our senses as a thing inevitable, the natural expression of youth, with the grace coming spontaneously from its vigor. It seems the most natural thing in the world, not the labored result of unending routine, but the unconscious elasticity of joyous spirit and strength. Of course we know better, when we stop to think about the matter, for we understand well enough that all great art is founded upon everlasting technical routine, beginning in earliest childhood and never finishing its task, but the charm of Mme. Pavlowa's art is that she throws a veil over all the drudgery until nothing appears to the onlooker's eye save the grace of spontaneity.

We hear sculptors and painters around about us talking learnedly in impressive terms of plastic technique, and we wish that we could tear our eyes from the stage long enough to

Continued on page four

A Dramatic Renaissance of the Twentieth Century

One should not talk lightly of Dramatic Renaissance. Such an achievement marks an epoch, and occurs only amid the centuries. Yet it may be said that the performances of the Boston Grand Opera Company, combined with Pavlowa and her Ballet Russe, do achieve a rejunction of the Muses that might fairly be styled a rebirth of Dramatic Art.

As all the world knows, the Drama was born in Greece. The Hellenic productions were dedicated to Apollo and all the sisterhood of the Muses. The spoken word of the actors, the chanting of the chorus, the presentation of the masks that typified the emotions, pantomime and picture, oratory and song, all were woven into one harmonious whole. And, with the fall of Athens' greatness of drama, as a composite, disintegrated. Its

Boston Grand Opera Co. in conjunction with the **Pavlowa Ballet Russe**

MAX RABINOFF, Managing Director.

Evenings at 8 o'clock. Matinee at 2 p.m.

THURSDAY EVENING, OCTOBER 21, 1915.

(FOR THE FIRST TIME IN TORONTO)

"LA MUTA DI PORTICI"

("The Dumb Girl of Portici")

A MIMO-DRAMATIC Grand Opera in 5 Acts by
AUBER.

FENELLA, sister of Masaniello. ANNA PAVLOWA
MASANIELLO, a fisherman. GIOVANNI ZENATELLO
ALFONSO D'ARCOS, son of the Viceroy of Naples. GEORGI MICHAÏLOFF
ELVIRA, a Spanish Princess, his betrothed. FELICE LYNE
PIETRO. Companions of THOMAS CHALMERS
BORELLA. Masaniello PAOLO ANANIAN
LORENZO, a soldier. FEDERICO FERRARESI
SELVA, an officer of the Duke D'Arcos. GIORGIO PULITI
EMMA, attendant of Elvira. FELY CLEMENT

And the complete PAVLOWA BALLET Russe

Conductor—Agide Jacchia. Regisseur General—Prof. Ryszard Ordynski.
Stage Manager—Louis Verande. Choreographic Director—Ivan Clustine.

Scenery by Joseph Urban.

Mason & Risch Pianos used exclusively.

(Program continued on Page Five)

family was scattered, and produced hybrids. Soon the word drama meant only the production of the spoken word with limited gestures and abortive attempts at setting. The spasmodic efforts of the First Renaissance of the Arts failed to attain coherency.

From the divided members of the artistic family protests have been voiced. It has been universally accepted that the theories of Reinhardt, Ordynski and Gordon Craig as to the necessity of perfection in every branch of a dramatic production are correct. Lovers of art agree that the true drama is that which employs every related talent and engages every sense. Gradually the orchestration and scenic productions of purely spoken dramas have been given more prominence. Great artists such

(Continued on Page Five)

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Mme. Pavlowa and
Her Dance

Continued from page two

listen to their words of wisdom so that we, too, might prate dogmatically of Praxiteles, Phidias and Appelles, but we never can quite fetch it. The thing upon the stage holds us so with its living reality that we find ourselves permitting this valuable information concerning the classic age to wait for some more favorable occasion. For in our hearts we are not at all sure that beauty meant so much to the Greeks because they could discourse so wisely upon the abstract problems as because they felt so intensely the power of the concrete example. Therefore, possibly, we get closer to the heart of the matter by watching Mme. Pavlowa in the actual flesh than we would by attuning our ears to sonorous words of the professors.

Art has power over us because it appeals to our instinctive sense of beauty, not because we can handle with some degree of skill the technical jargon by which its meaning is obfuscated to the minds of ordinary mortals. It is not that this jargon is in any way difficult of acquirement, for a slight smattering enables anybody to make quite an impression at the dinner table discussion, but it seems so sort of futile, a great to-do about the outside shell without getting at the meat at all. This technical talk is valuable for those who are going to do the thing themselves, or at least make the attempt, but it tells nothing to us who are to please our sense of the fitness of things by watching a great artist.

We, the great public, must approach the thing from an altogether different point of view if we are to derive anything like the amount of pleasure from it that it offers freely to us if we but have eyes with which to see. It looks, truly enough, so simple that we are half persuaded we

Continued on page eleven



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SYNOPSIS OF SCENES.

- ACT I.—Gardens of the Viceroy at Naples.
- ACT II.—At Portici, on the seacoast between Naples and Mount Vesuvius.
- ACT III.—Scene 1—A hall in the Viceroy's Palace. Scene 2—The Market Place at Naples.
- ACT IV.—The hut of Masaniello at Portici.
- ACT V.—Palace of the Viceroy at Naples.

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A Dramatic Renaissance of the Twentieth Century—*Continued*

as Bakst, Urban and Sime have centered their talents upon settings that would stimulate the imaginations, great composers have been weaned from operatic efforts to the same end. Pantomime at the hands of such masters as Coquelin in "L'Enfant Prodiges" reached its apex, even the moving pictures have contributed towards the mimetic arts. Costumers have laid aside the stock designs and labored to produce correct and harmonious wardrobes, there have been tentative attempts to revive the ballet in combination with opera, but until the present blending of forces under Max Rabinoff's management, no absolute movement has been made to produce the true drama—Poetry, Music, Pantomime, Dance and Painting—in one incorporate, perfect form.

It was not an easy task. It meant prophetic faith on the part of those who supplied the financial end, true love of art above profit, an infinite belief in the clarity of audiences to recognize and appreciate the real thing, infinite pains at great expense, the securing of the masters of opera, of the ballet, stage productions and orchestra, and the finding of principals who could not merely dance but act, not only sing but look the roles. No corpulent tenors nor self-indulgent prima donnas could be chosen for the casts; youth and physique were as imperative as talent along vocal and histrionic lines. All must be of the best, chosen from the ranks of those not merely fit but famous.

(Continued on Page Six)

Boston Grand Opera Company

A Dramatic Renaissance of the Twentieth Century - Continued

The European war helped. It gave an infinite variety of choice from those unemployed at home by reason of overcrowding, and those abroad whose engagements were suddenly ended. But the nucleus was established in the reorganization of the Boston Grand Opera Company, with its recognized artists, its harmonious orchestra and its modern stage equipment. And, as the work was worthy, so perhaps the Muses, whose shrines have been so long neglected in this workaday world, lent a hand. Ryszard Ordynski, associate director with Max Reinhardt, one of the first of the world's producers, once in knowledge of Max Rabinoff's ambitions, threw himself with ardor into the project. Pavlowa eagerly entered into it. Bakst, Urban and Sime set enthusiastically to work upon stage settings. Roberto Moranzoni and Agide Jacchia regarded their conductor's batons with renewed inspiration as wands of wizardry, and Ivan Clustine, director of choregraphy, master of ballet and pantomime, all gathered their forces to one deserving end.

FRIDAY EVENING, OCTOBER 22nd, 1915.

"CARMEN"

A Romantic Opera in 4 Acts by
BIZET.

(With the complete Ballet, for the first time in Toronto)

Founded on the book by Prosper Mérimée.

CARMEN	MARIA GAY
MICAELA	BIANCA SAROYA
FRASQUITA	VIRGINIA FEELY
MERCEDES	ELVIRA LEVERONI
DON JOSE	RICCARDO MARTIN
ESCAMILLO	THOMAS CHALMERS
ZUNIGA	ALFREDO MANINI
MORALES	GIORGIO PULITI
EL DANCAIRO	PAOLO ANANIAN
EL REMENDADO	PIETRO AUDISIO

Conductor—Roberto Moranzoni. Stage Direction—Prof. Ryszard Ordynski.
Stage Manager—Louis Verande.
Choregraphic Direction—M. Ivan Clustine.

Mason & Risch Pianos used exclusively.

(Program continued on next page)

Then came the casts. Pavlowa brought the Polish beauty, Stephanie Plaskovietzka, premiere classique dancer, and Alexandre Volinine, her male premier classic, with Stazia Kuhn, to head her undivided company of fifty. With youth and beauty as an essential, the prima donnas were considered in such searching scrutiny that in Maggie Teyte, Felice Lyne, Luisa Villani and Maria Gay a quartette was chosen that was flawless. Giovanni Zenatello was secured, Riccardo Martin, of the Metropolitan forces, was gained through an elastic contract, and the successful alternator of Caruso heads such a list as Thomas Chalmers, George Baklanoff, Ippolito Lazzaro, Georgi Michailoff, Audisio, Puliti and Jose Mardones, all of the first rank and answering all physical, vocal and histrionic

(Continued on Page Ten)

Boston Grand Opera Company



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SYNOPSIS OF SCENES.

ACT I.—A Public Square in Seville.
ACT II.—Lillas Pastia's Tavern.
ACT III.—A Wild Mountain Pass.
ACT IV.—A Public Square in Seville at the Entrance of the Circus.

BALLET FOR "CARMEN"

In the second act, La Dance Bohemienne will be danced by
Mlles. Kuhn, Fredova, Verina, Lindovskaia, Cortnova, Saxova.

In the fourth act Spanish dances:

1. Entracte Anna Pavlowa
2. Bolero.
Mlles. Butsova, Crombova, Leggierova, Fredova, Lindovskaia, Cortnova, Shelton, Saxova, Florence, Drunova, Stuart, Daganova, Collinette.
MM. Zelewski, Loboiko, Domoslovski, Marini, Hubart, Baine, Veseloff, Marum.
3. Farandole Mlles. Plaskovietzka and Kuhn, MM. Kobeleff and Varjinski
4. Ole' Anna Pavlowa, Alexandre Volinine and Entire Company

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Evening Performances begin promptly at 8 o'clock.

Matinee Saturday at 2 p.m.

SATURDAY AFTERNOON, OCTOBER 23rd, 1915.

MADAMA BUTTERFLY

A Japanese Lyric Tragedy in 3 Acts by PUCCHINI.

(Founded on the book by John Luther Long and the drama by David Belasco.)

CIO-CIO-SAN	TAMAKI MIURA
SUZUKI	ELVIRA LEVERONI
B. F. PINKERTON, U.S.N.	RICCARDO MARTIN
SHARPLESS, U.S. Consul.	THOMAS CHALMERS
IL COMMISSARIO	GIORGI PULITI
LO ZIO BONZO	ALFREDO MANINI
GORO	PIETRO AUDISIO
KATE PINKERTON	PHYLLIS DAVIES
PRINCE YAMADORI	GIORGIO PULITI

Conductor—Agide Jacchia.

Regisseur General—Prof. Ryszard Ordynski

Chorus Master—Amedeo Barbieri.

Stage Manager—Louis Verande.

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(Program continued on next page)

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A Dramatic Renaissance of the Twentieth Century—Continued

requirements. Elvira Leveroni, Elizabeth Campbell, Fely Clement, Bianca Saroya, Virginia Feely, all these form an illustrious part of the grand company of two hundred and fifty actors, mimes and dancers selected with infinite care.

The organization is not compiled for a single season. Its magnitude prohibits any hope of profit in so short a time. It is built to last, in the hope of the permanent establishment of municipal opera-drama, the highest of all art-form in any municipality that may feel able to support it for a long or a brief period.

The selection of programmes to properly exploit the new Art-Form was necessarily a matter of deep consideration. There were certain operas the ballets of which, long discarded or given in fragmentary fash-

(Continued on Page Twelve)

SYNOPSIS OF SCENES.

Place—Nagasaki. Time—Present.
ACT I.—A Japanese House, Terrace and Garden in Nagasaki.
ACTS II. and III.—The Interior of Cio-Cio-San's House.

Followed by

"SNOWFLAKES"

From Tchaikowsky's "Nut Cracker" Ballet.
Arranged by IVAN CLUSTINE.

Valse of Snowflakes.

Mlles. Plaskovietzka, Kuhn, Butsova, Collinette, Verina, Griffova, Crombova, Leggierova, Fredova, Lindowska, Brunova, Naumova, Shelton, Stuart, Dagonova, Cortnova, Saxova, Florence.

MM. Varjinski, Kobeleff, Zalewski, Loboiko, Domislovski, Marini, Baine, Hubart, Veseloff, Marum.

Pas de Deux.....Anna Pavlowa and Alexandre Volinine
Pas de Cinque.....Mlles. Plaskovietzka, Crombova, Leggierova, Stuart, Daganova
Variations.....Anna Pavlowa and Alexandre Volinine
Pas de Trois.....Mlles. Butsova, Collinette, Griffova
Coda.....Anna Pavlowa, Alexandre Volinine and Entire Company
Entire Chorus.

Conductor—ALFRED DIMSA. Scenery by JOSEPH URBAN.
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Mme. Pavlowa and Her Dance

Continued from page four



LUISA VILLANI

LUISA VILLANI had the distinction of creating the leading feminine role in recent Italian world operatic premieres, one of which has since proven the artistic triumph of the last decade. The first of these roles which Mlle. Villani presented to the public was *Ysabeau* in the Mascagni work of that name, when it was produced in 1913 under the composer's conductorship at La Scala Theatre.

The second part created by Mlle. Villani was the now well-known character of *Fiori* in Montemezzi's *L'Amore dei tre Re* (*The Love of Three Kings*).



MAX RABINOFF
MANAGING DIRECTOR

could do it ourselves, and it is quite within the range of possibility that under the spell of this pleasing fancy a good many steps have been tried in the privacy of the boudoir on the return home. But if the mirror failed to bring disillusion a night's sleep produced the readjustment to normal, and we realized that the joys of the dance we should have to take vicariously. The best we could do to salve our feelings was to say to ourselves that we would have been able to fling our heavy bodies through the air, carrying the soul in curves of grace, if only we had had the proper chance in youth, but even this we know in our hearts to be gross self-flattery, only rather comforting.

But whether we ourselves could do the thing or not, whether we understand anything of the technique by which it is actually done, is it not well worth while to feel again, if even for a few brief moments, the generous blood of youth coursing through our veins, lifting our heads a bit higher and bringing into our step something of the old-time spring? Many a man has gone out of the Auditorium humming a snatch of melody, with his shoulders a little squarer, his chest a little closer to where it used to be, with more pressure on the ball of the foot and not quite so heavy on the heel, and a delightful sense of lightness running through his members that recalled the day when it was fun to climb a hill just for the joyous feeling of action.

We are so busy with the pressure of our daily pursuit of the wherewithal with which to live that our bodies get mighty little attention except in the matter of food, and here they receive altogether too much. If we have to walk up a couple of flights

Continued on page fourteen

A Dramatic Renaissance of the Twentieth Century—Continued

ion, could now, with the perfected organization, be revived. There were others to be chosen which would harmoniously bring before the public the forms known as Mimo-Dramatic and Mimo-Choregraphic Art, the first a natural, unforced combination of opera and pantomime, the second a logical blending of opera and the art of Terpsichore.

The productions simulate modern editions de luxe illustrated by famous artists of works hitherto published in type that but imperfectly breathe the genius of their inspiration.

We are capable of appreciation with all our senses. Man talked with gesture long before he acquired articulate speech. The art of pantomime is older than the Magi. The eye revels equally in the color of the spectacle the rhythm of movement as it does in the harmony of musical vibrations. The use of all the senses stimulates the artistic appreciation to a pitch that produces ecstasy, the imagination gathers from a hundred sources recollections and thoughts that have been set aside, and which

SATURDAY EVENING, OCTOBER 23rd, 1915.

(FOR THE FIRST TIME IN TORONTO)

"L'AMORE DEI TRE RE"

("The Love of Three Kings")

A Tragic Opera in 3 Acts by
MONTEMEZZI.

FIORA	LUISA VILLANI
(Creator of the role at the World's premiere at La Scala, Milan)	
MANFREDO	GEORGE BAKLANOFF
ARCHIBALDO	JOSE MARDONES
AVITO	GIOVANNI ZENATELLO
FLAMINIO	PIETRO AUDISIO
ANCELLA	PHYLLIS DAVIES
UNA VECCHIA	LUISA PAVANI
UN GIOVANETTO	ENRICA NAVA
UNA GIOVANETTA	FELE CLEMENT

Conductor—ROBERTO MORANZONI.

Regisseur General—PROF. RYSZARD ORDYNSKI.

Chorus Master—Amedeo Barbieri. Stage Manager—Louis Verande.

Scenery by Joseph Urban.

Mason & Risch Pianos used exclusively.

(Program continued on next page)

music alone could not evoke, but now may mingle in an enjoyment that is profound and lasting.

An inspiration came in the materialization of Puccini's dream of a proper production of "Madame Butterfly," with an American Pinkerton and Sharpless, and, above all, a Japanese Cio-Cio-San. A young, piquante maid of Nippon, whose voice had been cultured in the approved Italian method, whose acting suggested the turning of a portfolio of rare Japanese prints, conquered conservative, cynical London during the Russian season at the London Opera House to such an extent that the public and critics demanded her sevenfold appearance in the role.

And, adding savor to the whole, the shorter operas are supplemented

(Continued on Page Thirteen)

A Dramatic Renaissance of the Twentieth Century—Concluded

by the divertissements of Pavlova, the legatee of Mereury's ankle-wings. It is an undertaking greatly to be admired and to become a part of. One can hardly patronize such a movement, only sit and watch and listen and appreciate. It is an Apotheosis of Rhythm, the real universal language, rhythm of musical vibrations in voice and instrument, of colors in gracious juxtaposition, of pose and gesture not too lightly and fitly styled a Dramatic Renaissance.

J. Allan Dunn, B.A., Oxon.

SYNOPSIS OF SCENES.

ACT I.—A hall in the castle of Manfredo, Altura, Italy.

ACT II.—The terrace on the summit of the castle walls.

ACT III.—The crypt in the castle chapel.

The action of the opera takes place in a remote castle of Italy forty years after a barbarian invasion.

Followed by

ELYSIAN FIELDS

From Gluck's "Orpheus et Eurydice."

ORPHEUS	ELIZABETH CAMPBELL
EURYDICE	PHYLLIS PERALTA

ANNA PAVLOWA, ALEXANDRE VOLININE and Complete Company.
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Mme. Pavlowa and Her Dance

Continued from page eleven

of stairs we bemoan our sad fate and curse the elevator service, if we have to go a half dozen blocks we jump on a car or hail a taxi, according to our status in the financial world, and the long tramps in the country when we scorned the highway and scampered over the fields, clambered the stone walls and scrambled up the roughest hill paths from merry choice seem like the dim remembrance of another existence. But away back in the dustiest corners of our memory it still remains, and Mme. Pavlowa speaks to it until it stirs from its long slumber.

Every one of us loves youth and strength, the play of the muscles that run and leap with the grace that comes from thews that are in their prime. And why should we not, for in our day we have all had some taste of its joys when the mere sense of physical well-being made the world seem but an open garden in which we could pluck what we chose because of our strength? We know better now, for we have been bruised by its stones and torn by its briers, but are we any happier in our knowledge, does the world appear more beautiful to us because of our experience? Or rather, do not our waking dreams revert to the days when the vigor pulsed through our veins and we walked with faith in all the world of men?

This Mme. Pavlowa brings to us again, with a beauty, a grace, a charm that speak to our inmost senses. She interprets for us the joy of living which we may have faintly pictured to ourselves in fancy, but which she reveals incarnated in the flesh if we but have the eyes to see. What care we for the dicta of the learned professors, for we can look at the very thing itself. It may be Grecian, it may be Russian, but it surely is the very spirit of youth and beauty.



Mlle. ANNA PAVLOWA



TAMAKI MIURA

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ALEXANDRE
VOLININE

THIS will be Anna Pavlova's final season in America, and she is saying good bye with the most notable aggregation and the most lavish equipment of scenery, costumes and effects she has ever had. Two of the world's foremost male dancers, Laurent Novikoff and Alexandre Volinine, will accompany her this year, where only one has sufficed in the past. Three splendid ballets new to this country and a dozen new divertissements will add interest and brilliancy to her programs, which will also include five revivals of her former seasons which have not been seen here in years. Nine of the most popular ballets and eighteen of the varied divertissements given last year have been retained, making a total repertoire of seventeen ballets and thirty divertissements.

The new ballets are "Don Quixote," "In the Valley of the Kings," "Sans Chaperon;" Revivals: "Flora's Awakening," "Les Preludes," "Invitation to the Dance," "Mother Goose Fairy Tales," "Coppelia;" Favorites to be repeated: "Chopiniana," "Amarilla," "Snowflakes," "Autumn Leaves," "The Fairy Doll," "Oriental Impressions," "The Bird Princess" (Old Russian Folk Lore), "Visions," from "The Sleeping Beauty," and "The Magic Flute."

Of the thirty divertissements, Madame Pavlova will appear in twelve, and others will be presented by Volinine, Novikoff, Hilda Butsova, Andre Oliveroff, MM. Pianowski, Zalewski, Vajinsky and Corps de Ballet, with Ivan Clustine, the eminent ballet director, and Theodore Stier conducting the Symphony Orchestra.

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