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BALLET SEASON

1956

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
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COVENT GARDEN

LIMITED

General Administrator :

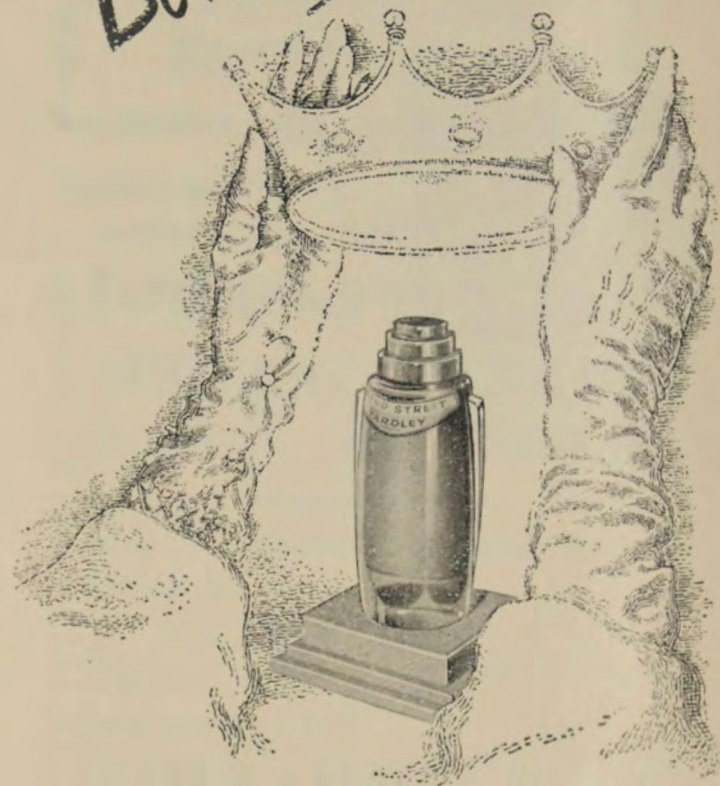
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PRESENTS

THE
SADLER'S WELLS BALLET

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THE SADLER'S WELLS BALLET

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NINETTE DE VALOIS

Associate Director:
FREDERICK ASHTON

Musical Adviser
ROBERT IRVING

Principal Conductor:
GEORGE WELDON

The following Artists will be appearing during the Season:

MARGOT FONTEYN

BERYL GREY	VIOLETTA ELVIN	NADIA NERINA
ROWENA JACKSON	SVELTANA BERIOSOVA	

MICHAEL SOMES

JOHN HART	BRIAN SHAW	ALEXANDER GRANT
PHILIP CHATFIELD	DAVID BLAIR	

MARY DRAGE	JULIA FARRON	
ELAINE FIFIELD	ANYA LINDEN	ROSEMARY LINDSAY

MERIEL EVANS	MARYON LANE	GERD LARSEN
ANNETTE PAGE	BRENDA TAYLOR	VALERIE TAYLOR

BRYAN ASHBRIDGE	GARY BURNE	PETER CLEGG
DESMOND DOYLE	LESLIE EDWARDS	RONALD HYND
RONALD PLAISTED	RAY POWELL	
DOUGLAS STEUART	PIRMIN TRECUCU	FRANKLIN WHITE

Guest Artists:

ROBERT HELPMANN	PAMELA MAY	HAROLD TURNER
	ALEXIS RASSINE	

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THE SLEEPING BEAUTY

BALLET IN THREE ACTS AND A PROLOGUE

Produced by Nicholas Sergeyev after the choreography of
Marius Petipa

Music by Piotr Ilich Tchaikovsky

Scenery and costumes designed by Oliver Messel

Lighting by John Sullivan

PROLOGUE

THE CHRISTENING

All the Fairies and their Cavaliers have been invited by King Florestan XXIV and his Queen to be present as god-mothers at the christening of their infant daughter, the Princess Aurora. Only the Wicked Fairy has not been invited, but she arrives, and vows, by way of a christening gift, that one day the Princess shall die from pricking her finger with a spindle. By good luck, the Lilac Fairy still has her own gift to bestow, and she confounds the Wicked Fairy by promising that the Princess shall not die, but shall fall instead into a long, deep sleep, from which at last she will be awakened by a Prince's kiss.

INTERVAL

Warning bells will be sounded five minutes and two minutes before the rise of the curtain.

ACT I

THE SPELL

It is Princess Aurora's sixteenth birthday, and four Princes have come to woo her. During the festivities an old woman approaches and shows her something which she has never seen before—a spindle. In examining it she pricks her finger. At her cry the suitors rush to her aid. The old woman throws back her cloak, revealing that she is the Wicked Fairy, and

vanishes. Now appears the Lilac Fairy to fulfil her promise. She casts a spell of sleep over the whole scene and commands a forest to grow up that shall utterly conceal the palace.

INTERVAL

Warning bells will be sounded five minutes and two minutes before the rise of the curtain.

ACT II

THE VISION

Years later a young Prince, Florimund, is on a hunting expedition in that same forest. Becoming separated from his companions he is visited by the Lilac Fairy, who tells him the story of the Sleeping Beauty. She even shows him the Princess in a vision, but as he moves forward it fades. He implores the Lilac Fairy to lead him to where the Princess really sleeps.

INTERVAL

Warning bells will be sounded five minutes and two minutes before the rise of the curtain.

ACT III

SCENE I. THE AWAKENING

Following the Lilac Fairy, Prince Florimund enters the Palace. There sleeps Princess Aurora. He bends over her and awakens her with a kiss.

SCENE II. THE WEDDING

Every storybook character comes to the wedding of Prince Florimund and Princess Aurora. They pay their respects to the bride and bridegroom, and then the whole assembly joins together in a great dance. Finally, the Fairy Godmothers reappear to bless the marriage, and the Prince and Princess may be presumed to live happily ever after.

CAST

PROLOGUE

King Florestan XXIV	.. ..	BRYAN ASHBRIDGE
His Queen	.. ..	PAMELA MAY
Cattalabutte, Master of Ceremonies	.. ..	LESLIE EDWARDS
The Fairy of the Crystal Fountain	.. ..	MERIEL EVANS
Her Cavalier	.. ..	RONALD HYND
The Fairy of the Enchanted Garden	.. ..	JULIA FARRON
Her Cavalier	.. ..	DEREK RENCHER
The Fairy of the Woodland Glades	.. ..	VALERIE TAYLOR
Her Cavalier	.. ..	PIRMIN TRECUCU
The Fairy of the Song Birds	.. ..	ANNETTE PAGE
Her Cavalier	.. ..	RONALD PLAISTED
The Fairy of the Golden Vine	.. ..	MARYON LANE
Her Cavalier	.. ..	CHRISTOPHER NEWTON
The Fairy of the Lilac	.. ..	ANYA LINDEN
Her Cavalier	.. ..	DESMOND DOYLE
Carabosse, the Wicked Fairy	.. ..	RAY POWELL
Maids of Honour	.. ..	DEBRA WAYNE, DOROTHEA ZAYMES, JUNE LESLEY, BRENDA TAYLOR, ANGELA WALTON, MARGARET MERCIER, CATHERINE BOULTON, SHIRLEY GRAHAME

ACT I

The Princess Aurora	.. ..	NADIA NERINA
The First Prince	.. ..	DAVID BLAIR
The Second Prince	.. ..	DESMOND DOYLE
The Third Prince	.. ..	RONALD HYND
The Fourth Prince	.. ..	RONALD PLAISTED
Princess Aurora's Friends	.. ..	VALERIE TAYLOR, BRENDA TAYLOR, ANGELA WALTON, SHIRLEY GRAHAME, DOREEN WELLS, CATHERINE BOULTON, MARGARET MERCIER, JUDITH SINCLAIR

ACT II

Prince Florimund	.. ..	ALEXIS RASSINE
The Countess	.. ..	MARY DRAGE
Gallison, the Prince's tutor	.. ..	FRANKLIN WHITE
Duchesses	.. ..	VALERIE TAYLOR, GERD LARSEN
Dukes	.. ..	DEREK RENCHER, LESLIE EDWARDS
Marchionesses	.. ..	CATHERINE BOULTON, JENNIFER GAY, YVONNE CARTIER, MERIEL EVANS
Marquesses	.. ..	RONALD PLAISTED, ARNOTT MADER, CHRISTOPHER NEWTON, DAVID BOSWELL
A Vision of Princess Aurora	.. ..	NADIA NERINA
The Fairy of the Lilac	.. ..	ANYA LINDEN

ACT III

SCENE I.

The Princess Aurora	.. ..	NADIA NERINA
Prince Florimund	.. ..	ALEXIS RASSINE
The Fairy of the Lilac	.. ..	ANYA LINDEN

SCENE II.

Fairy Tales

Bluebeard and his Wife	JENNIFER GAY, RONALD HYND
Goldilocks and her Prince	MERIEL EVANS, DOUGLAS STEUART
Beauty and the Beast	VALERIE TAYLOR, RONALD PLAISTED

Divertissements

Florestan and his two Sisters	PIRMIN TRECUI, MARYON LANE, DOREEN WELLS
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Puss-in-Boots and The White Cat	DOROTHEA ZAYMES, JOHN SALE
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The Blue Birds	ANNETTE PAGE, BRIAN SHAW
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Red Riding Hood and The Wolf	JUDITH SINCLAIR, FRANKLIN WHITE
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Pas-de-Deux	NADIA NERINA, ALEXIS RASSINE
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Variation	ALEXIS RASSINE
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Variation	NADIA NERINA
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The Three Ivans	PETER CLEGG, ALEXANDER GRANT, BASIL THOMPSON
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Finale	FULL COMPANY
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Margaret Mercier, Valmai Ennor, Hylda Zinkin, Doreen Eastlake,
June Lesley, Jennifer Gay, Anne Stringer, Margaret Wing,
Maureen Bruce, Judith Sinclair, Ann Howard, Sallie Lewis,
Georgina Parkinson, Sonia Taverner, Doreen Wells, Debra Wayne,
Yvonne Cartier, Christopher Newton, Graham Usher, David Drew,
Derek Rencher, Ronald Plaisted, John Sale, David Boswell,
Keith Milland, Arnott Mader, Keith Rosson, Basil Thompson

PAGES AND ATTENDANTS:

Students of the Sadler's Wells School of Ballet.

Conductor - JOHN HOLLINGSWORTH

Choreography of the Garland Dance arranged by Frederick Ashton.

Choreography of Princess Aurora's Variation Act II by Frederick Ashton
after Marius Petipa.

The Dance of Florestan and his two Sisters arranged by Frederick Ashton after
Marius Petipa.

Choreography of the Dance of the Three Ivans and the Polonaise
by Ninette de Valois.

Choreography of Prince Florimund's Variation Act III by Frederick Ashton,
after Marius Petipa.

The Dance of the Blue Birds revived under the supervision of Stanislas Idzikowsky

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THE

Ballet

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 Act II and Transformations painted by Clement Glock.
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 Masks and special head-dresses by Hugh Skillen.
 Fabrics dyed and painted by Barbara Ternouth and Daphne Thomas.
 Shoes by Anello & Davide, Frederick Freed, Gamba, di Salvo and Porselli.
 Principals' wigs by Albert Sargood
 Other wigs by Nathanwigs.

STAFF FOR THE SADLERS' WELLS BALLET

Personal Assistant to the Director	...	...	...	AILNE PHILLIPS
Professor of Dancing and Repetiteur	...	...	...	HARIJS PLUCIS
Solo Pianist	...	...	...	JEAN GILBERT
Ballet Master	...	...	...	JOHN HART
Ballet Mistress	...	...	...	JILL GREGORY
Assistant Ballet Mistress	...	...	...	ELIZABETH KENNEDY
Accompanists	...	...	HILDA GAUNT	and JEAN GILBERT
Orchestra Manager	...	...	...	MORRIS SMITH
Librarian	...	...	...	R. TEMPLE SAVAGE
Ballet Company General Manager	HERBERT HUGHES
Stage Manager	MICHAEL MANUEL

STAFF FOR ROYAL OPERA HOUSE

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Production Assistant	DAVID GARRATT
Chief Machinist	HORACE FOX
Chief Electrician	WILLIAM BUNDY
Property Master	...	...	...	EDWARD BLATCH
Resident House Engineer	...	...	...	SYDNEY T. CHENRY

The taking of photographs in the Auditorium is strictly prohibited

*Sadler's Wells Ballet Benevolent Fund:
 Hon. Sec., The Hon. Eveleigh Leith, 15, Walton Street, S.W.3.*

Photographs and Publications. Patrons are notified that photographs of the Sadler's Wells Ballet and publications relating to the Ballet Company and the Covent Garden Opera Company are on sale in the Entrance Foyer, in the Amphitheatre and in the Gallery Bar.

Notice. In response to general request the doors will be closed at the beginning of each performance. Late-comers will not be permitted to go to their seats until the interval.

Refreshments are served before the performance and during the intervals in the main Crush Bar on the Grand Tier level, Pit Lobby, Amphitheatre, and in the Gallery Bar.

Lost Property. The Management cannot undertake the custody of any property left on these premises and unclaimed for a period of three months.

Ladies are requested to remove their hats.

In accordance with the requirements of the Lord Chamberlain:—

1.—The public may leave at the end of the performance by all exit doors and such doors must at that time be open. 2.—All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction. 3.—Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions. 4.—The safety curtain must be lowered and raised in the presence of each audience.

The Management reserve the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

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COVENT GARDEN

The Royal Opera House, Covent Garden Limited,
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THE BALLET THEATRE FOUNDATION

20 August — 1 September

THE SADLER'S WELLS BALLET

4 — 29 September

BOLSHOI BALLET

3 — 27 October

THE COVENT GARDEN OPERA

1 November Autumn Season

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Albert Curran
Anthony Connery
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Max Jekel
Reginald Crick
Philip Boothroyd
Reginald Hill
Sydney Marcus
Chumleigh Hind
John Fisher

2nd Violins

Reginald Boothroyd
Bernard Gould
Jack Musikant
Eric Bowie
Rowland Sirrell
James Buyers
Louis Yffer
Edward Patston
John Woolf
George Whitaker
Neil Watson
Geoffrey Palmer

Violas

Maurice Ward
Jeremy White
Lawrence Lackland
William Krasnik
John Denman
Benedict James
Peter Barbirolli
Norman Grove

Violoncellos

Kenneth Heath
Jack Francis
Edward Robinson
Louis Bontoux
Frederick Ormondroyd
Gordon Fernyhough
Rowland Carr
Alexander Cameron

Basses

Ronald Robinson
Frank Fuller
Frederick Wigston
John Cooper
Ernest Ineson
Jack Colin
Victor Watson

Flutes

Christopher Taylor
John Bowler
Derek Honner

Piccolo and Bass Flute

Derek Honner

Oboes

Robert Cattermole
John Barnett
Donald Bridger
Arnold Fawcett

Cor Anglais

Donald Bridger
Arnold Fawcett

Clarinets

Olive Wright
Bernard Bree
Bernard Izen
R. Temple Savage

E Flat Clarinet

Bernard Izen

Bass Clarinet

R. Temple Savage

Basset Horns

R. Temple Savage
Bernard Bree

Bassoons

Geoffrey Gambold
Roger Hagger
Fritz Berent

Contra Bassoon

Fritz Berent

Horns

Colin Hinchcliff
Francis Bradley
Anthony Tunstall
Roger Rutledge
Patrick Strevens
Peter Groves

Trumpets

Harry Dille
Raymond Allen
Peter Reeve

Cornets

Harry Dille
Raymond Allen

Bass Trumpet

John Cobb

Trombones

Derek James
John Cobb
Francis Stead

Bass & Contra Bass

Trombone

Haydn Trotman

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Alan Taylor
Jack Wilson
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Reginald Barker
Reginald Rashleigh
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
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SADLER'S WELLS

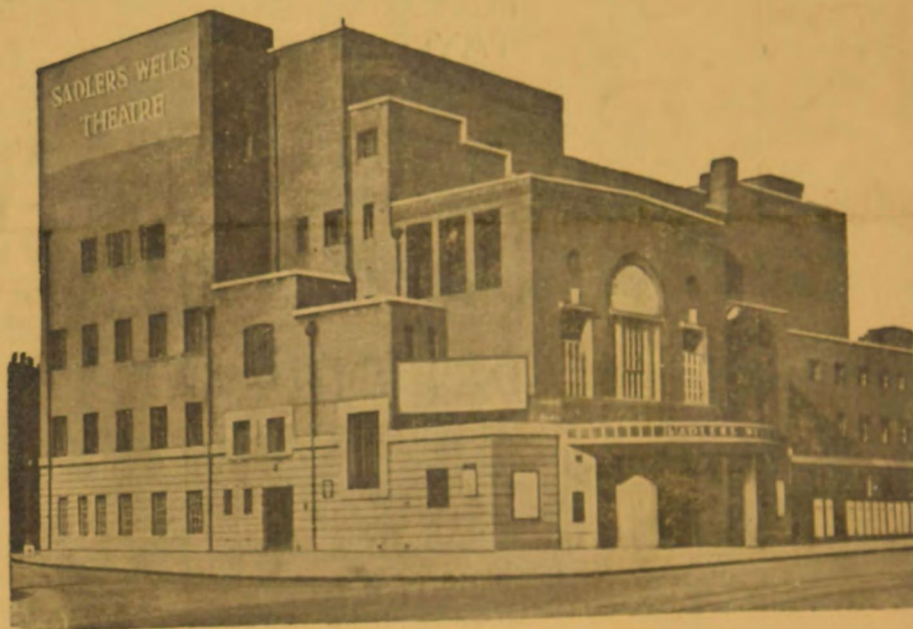
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BALLET PROGRAMME

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BALLET PROGRAMME

Le Lac Des Cygnes

(A fantastic Ballet in Four Acts)

The action takes place in legendary Germany

Act I.—A Garden in the Castle Grounds.

The Prince Siegfried is feasting with his friends and his tutor. Peasants come to congratulate him on his birthday and a pas-de-trois is danced.

Ladies-in-waiting announce the unexpected arrival of the Princess Mother. The Prince tries to disguise the fact that he is giving a party, while the tutor tries to disguise the fact that he is already tipsy. The Princess reproaches him on the company he keeps and reminds him that he must choose a bride from the guests at the ball tomorrow. When she has left the Prince is downcast at the idea of giving up his gay bachelor life. Benno tells him to have no thought for the morrow and the feasting begins again. Wolfgang, now completely drunk, essays a pas-de-deux, and as evening falls they all dance a final polonaise. Suddenly a flight of swans crosses the darkened sky and the Prince and his friends decide to finish the evening with a hunting party.

Act II.—A Lake in a mountainous part of the country.

As the curtain rises a flight of swans swims across the lake, led by a Queen Swan with a crown. Benno and his friends are eager for the chase, but the Prince tells them to leave him, saying that he will wait there alone.

Suddenly the Queen Swan appears before him in the form of a beautiful young girl. To his questions she replies that she and her friends are under the spell of an evil magician, Von Rothbart, who, for the purposes of magic, assumes the form of an Owl. It is only between midnight and dawn that she can return to human form. The spell will last until she finds a lover who has never pledged his faith in another woman. The Prince declares that he has never been in love until that moment, and proposes to shoot the Magician, but Odette tells him that the Magician will only die when someone kills himself for her sake. The Prince declares himself ready to do even this, and renews his protestations of love.

The young swans dance with the Prince's companions and the Prince and Princess perform a pas-de-deux. All too soon the cold rays of dawn proclaim that their brief hour of enjoyment is passed. The Princess resumes the form of a swan, and, with her companions, returns to the lake. The Prince and his friends are left bewildered.

(Acts I and II are played straight through without an interval.)

INTERVAL.

Act III.—A Ballroom in the Castle.

Everything is prepared for a fête. Guests arrive, followed by the Princess Mother and Prince Siegfried. The Major Domo announces the arrival of the prospective brides, who dance a waltz before the Prince. The Princess asks her son which pleases him most, to which he replies that he cannot find among them one to whom he could pledge eternal love.

A fanfare announces two mysterious guests: Von Rothbart appears in human form and with him his daughter Odile, whom he has disguised to look exactly like Odette. The Prince, struck by the resemblance, receives her with enthusiasm. Odette, in the form of a swan, appears at the window and tries to warn the Prince against the enchantments of the evil Magician, but he is too occupied with Odile to notice, and orders the dance to begin again.

Persuaded that Odette and Odile are the same person, the Prince chooses Von Rothbart's daughter for his bride and swears an oath of eternal love. At that moment there is a thunder clap and the hall is plunged in darkness. Odile and Von Rothbart disappear with a mocking laugh and Odette is seen at the window in despair. The Prince realises to his horror that he has been tricked by the Magician.

INTERVAL.

Act IV.—The Lake.

The Swans are anxiously awaiting the return of their queen and attempt to calm their uneasiness by dancing. Odette runs in and tells them that all is lost. The Prince has betrayed her involuntarily and the spell will never be broken. She declares that she would rather throw herself in the lake than live without Siegfried. Suddenly Siegfried appears and implores her pardon. This she grants but declares that it avails little now that she is condemned to live without him; for, as the Magician reminds him, he has given his oath to Odile. Odette embraces the Prince for the last time, and throws herself into the lake. The Prince, overwrought, decides to drown himself also and by so doing causes the death of Von Rothbart and breaks the spell.

The Lake disappears.

In an Apotheosis the Prince and the Swan Queen are seen happily united in the Kingdom of the Sea.

Le Lac Des Cygnes

*Produced by Nicolai Serguéeff after the choregraphy by Marius Petipa.
Music by Tchaikowsky. Costumes and Scenery by Hugh Stevenson.*

ACT I.—A GARDEN IN THE CASTLE GROUNDS.

The Prince Siegfried ROBERT HELPMANN
The Princess Mother JOY NEWTON
Wolfgang (tutor to the Prince) JOHN GREENWOOD
Benno (the Prince's friend) WILLIAM CHAPPELL
Huntsmen—RICHARD ELLIS, LESLIE EDWARDS, MICHAEL SOMES, PAUL REYMOND,
ALAN CARTER, JOHN NICHOLSON
Peasant Girls—LINDA SHERIDAN, MOLLY BROWN, WENDA HORSBURGH, GWYNETH
MATHEWS, JILL GREGORY, ANNE SPICER, LAUREL MARTYN, ANNABEL
FARJEON, ELIZABETH KENNEDY, GUINEVERE PARRY, JOAN LEAMAN,
JULIA FARRON
A Peasant Girl LINDA SHERIDAN
Attendants on the Princess—BEVE PARKER, MARY BOOTH, DENISE HORNE,
JOYCE PLATTS

ACT II.—A LAKE IN A MOUNTAINOUS PART OF THE COUNTRY.

Odette (the Swan Queen) MARY HONER
The Prince Siegfried ROBERT HELPMANN
Benno WILLIAM CHAPPELL
Huntsmen—LESLIE EDWARDS, RICHARD ELLIS, MICHAEL SOMES, DAVID GREY,
ALAN CARTER, JOHN NICHOLSON
Cygnet MOLLY BROWN, JILL GREGORY, LAUREL MARTYN, JULIA FARRON
Two Swans PAMELA MAY, JUNE BRAE
Swans—GWYNETH MATHEWS, ANNE SPICER, WENDA HORSBURGH, LINDA SHERIDAN,
JOY NEWTON, GUINEVERE PARRY, ELIZABETH KENNEDY, ANNABEL
FARJEON, BEVE PARKER, JOAN LEAMAN, JOYCE PLATTS, PALMA NYE

INTERVAL

ACT III.—A BALLROOM IN THE CASTLE.

The Prince Siegfried ROBERT HELPMANN
The Princess Mother JOY NEWTON
Von Rothbart (an evil magician) JOHN NICHOLSON
Odile (his daughter) MARY HONER
Court Ladies—JOAN LEAMAN, JOYCE PLATTS, BEVE PARKER, ROSE BAYLEY,
VALERIE WADE, DENISE HORNE
Pas de trois ELIZABETH MILLER, LAUREL MARTYN, HAROLD TURNER
1st Variation LAUREL MARTYN
2nd Variation HAROLD TURNER
3rd Variation ELIZABETH MILLER
Spanish Dance—JUNE BRAE, PAMELA MAY, WILLIAM CHAPPELL, LESLIE EDWARDS
Czardas *Soloists:* URSULA MORETON and CLAUDE NEWMAN
ANNABEL FARJEON, WENDA HORSBURGH
PAUL REYMOND, ALAN CARTER
Mazurka—GWYNETH MATHEWS, ANNE SPICER, LINDA SHERIDAN, PALMA NYE,
RICHARD ELLIS, MICHAEL SOMES, LESLIE EDWARDS, DAVID GREY
Pages—JULIA FARRON, ELIZABETH KENNEDY, MARGARET BOLAM, MAVIS JACKSON
Usher JOHN GREENWOOD

INTERVAL

ACT IV.—THE LAKE.

Swans—GWYNETH MATHEWS, JOY NEWTON, LINDA SHERIDAN, ANNE SPICER,
LAUREL MARTYN, WENDA HORSBURGH, JOAN LEAMAN, ANNABEL FARJEON,
ELIZABETH KENNEDY, MARY BOOTH, PALMA NYE, JOYCE PLATTS
Two Swans PAMELA MAY, JUNE BRAE
Black Cygnets—MOLLY BROWN, JILL GREGORY, GUINEVERE PARRY, JULIA FARRON
Odette (the Swan Queen) MARY HONER
The Prince Siegfried ROBERT HELPMANN
Von Rothbart JOHN NICHOLSON

THE END

Director of the Ballet—NINETTE DE VALOIS.
 Choreographers—NINETTE DE VALOIS, FREDERICK ASHTON.
 Assistant Ballet Mistress—URSULA MORETON.
 Musical Director—CONSTANT LAMBERT.

Stage Management and Lighting HENRY ROBINSON
 Assistant Stage Managers S. G. HARRISON & LOUIS YUDKIN
 Leader of Orchestra JOSEPH SHADWICK
 Wardrobe Master O. WHITEHEAD
 Wardrobe Mistress MRS. NEWMAN
 Master Carpenter J. O'CONNOR
 Electrician J. HUDSON
 Property Master G. ELLICOTT

Acting Manager EDWARD G. C. HOLBROOK
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Press Representatives ALAN BLAND & ANDREW REID
 Phone: Temple Bar 2173.

Four Pianos in use at the Wells kindly lent by Messrs. Broadwood.
 Wigs by "Bert."

While smoking is permitted, it is requested that the convenience of non-smokers and artists be considered, and that it be limited as far as possible to the Intervals.

The audience will not be permitted to enter the auditorium during the playing of Overtures.

REFRESHMENTS.

There are Refreshment Bars at the rear of the Stalls and Pit, Dress Circle and Gallery, at which light refreshments are served. Cigarettes and confectionery may be obtained in the Bars or from the attendants. Teas are served in the theatre during Matinee Performances.

All Bars are fully licensed and under the direct control of this Management.

The use of cameras in the Theatre is strictly forbidden without the written consent of the management.

The Management must emphasise that programmes and casts advertised are subject to alteration, although every effort will be made to avoid this.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LORD CHAMBERLAIN.

1. The public may leave at the end of the performance by all exit doors, and such doors must at that time be open.
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the numbers exhibited in the notices in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.

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AIDA (Complete)—Pertile, Giannini, etc. with members of La Scala Orchestra and Chorus D1595-1613
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CARMEN (Complete)—Well-known artists, with members of La Scala Orchestra and Chorus C2310-2328
FAUST (Complete)—Paris Opera version C2122-2141
FIDELIO—Extracts by Gottlieb, Friedrich Schorr, Frida Leider, Vienna Philharmonic Orchestra
MADAM BUTTERFLY (Complete)—Well-known artists, with members of La Scala Orchestra and Chorus C1950-1960
MAGIC FLUTE—Selected passages by Lily Pons, Margherita Perras and Gerhard Husch, Ivar Andresen, Tudor Davies, Kipnis, etc.
PAGLIACCI (Complete)—Gigli, Iva Pacetti, and members of La Scala Orchestra and Chorus DB2299-2307 Also selected passages by Caruso, Martinelli, Pertile, Valente, etc.
RIGOLETTO (Complete)—Well-known artists with members of La Scala Orchestra and Chorus C1483-1497
VALKYRIE—Virtually complete recording by Leider, Schorr, Widdop, Austral, etc. D1320-1333
BEAU DANUBE—L.P.O. (Antal Doratti) C2869-71
BOUTIQUE FANTASQUE—L.P.O. (Goossens) C2846-48
CARNAVAL—L.S.O. (Ronald) D1840-42
CASSE-NOISETTE—Stokowski and Philadelphia Orchestra DB2540-42
CHOREARTIUM—B.B.C. Symphony Orchestra (Bruno Walter) DB2253-7
FAÇADE—L.P.O. (Walton) C2836-37
LAC DES CYGNES—L.P.O. (Barbirolli) C2619-20
L'APRES MIDI D'UN FAUNE—Stokowski and Philadelphia Orchestra D1768
LES SYLPHIDES—L.P.O. (Sargent) C2781-83
MARRIAGE D'AURORE—L.P.O. (Efrem Kurtz) C2853-55
PRINCE IGOR—L.S.O. DB1528 Polovtsi March DB3094
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In preparation, for publication early in the New Year: *Fidelio*, *Don Giovanni*

BALLETS in the Vic-Wells repertoire:—

R. VAUGHAN WILLIAMS	CONSTANT LAMBERT
JOB. Miniature Score 3s. 6d. Arranged for Piano Solo 5s.	POMONA. Arranged for Piano Duet. 10s. 6d.
GAVIN GORDON	SICILIANA from Pomona. Piano Solo. 1s. 6d.
THE RAKE'S PROGRESS. Piano Solo 5s.	THE RIO GRANDE. Vocal Score, 6s. Full Score, 21s.
WILLIAM WALTON	Mr. Lambert's new ballet, "Horoscope," to be produced in January, 1938, is in preparation.
FAÇADE SUITE. Full Score 7s. 6d. Arranged for Piano Duet 6s. 6d. Valse from Façade, Piano Solo 3s. 6d. or for Two Pianos 3s. 6d.	His other ballet, "Romeo & Juliet" is also published by The Oxford University Press.
SIESTA. Full Score 5s. Arranged for Piano Duet 5s.	

OXFORD UNIVERSITY PRESS, 36 SOHO SQUARE, LONDON, W.1

BALLET PROGRAMME FOR TUESDAY, DECEMBER 7th, at 8.30 p.m.
THE GODS GO A'BEGGING

Pamela May, Mary Honer, Jill Gregory.
William Chappell

THE LORD OF BURLEIGH

Pearl Argyle, Elizabeth Miller, Ursula Moreton, June Brae.
Robert Helpmann, William Chappell.

JOB

Ursula Moreton, Gwyneth Mathews, Pamela May.
Robert Helpmann, Richard Ellis.

BALLET PROGRAMME FOR FRIDAY, DECEMBER 10th, at 8.30 p.m.
THE RAKE'S PROGRESS

Mary Honer, Ursula Moreton.
Robert Helpmann, Harold Turner, William Chappell, Claude Newman.

THE PAS DE DEUX from Giselle

Elizabeth Miller, Harold Turner.

POMONA

Pearl Argyle.
Robert Helpmann.

LE LAC DES CYGNES (Act III)

Margot Fonteyn, Ursula Moreton, Pamela May, Jill Gregory.
Robert Helpmann, Harold Turner, Claude Newman.

DANCE

Organised by the Sadler's Wells Circle

in aid of

THE VIC-WELLS COMPLETION FUND

at

VICTORIA HALL

Victoria House, Vernon Place, Southampton Row

ON

WEDNESDAY, DECEMBER 29th

DANCING from 7 p.m. to 1 a.m.

M.C.—HAROLD TURNER

Hostess for the evening—MARY HONER

WALTZ COMPETITION

SPOT PRIZES

LUCKY TICKET PRIZE

Refreshments Fully Licensed

Members of the Vic-Wells Opera and Ballet Companies will be present during the evening

Admission by Ticket only. Single 3/6; Double 5/-

No tickets may be purchased at the Hall, but may be obtained from Box Office, The Sadler's Wells Circle Office (Dress Circle Bar), or from any of the Attendants during the performance.

TICKETS SHOULD BE RESERVED SOON AS THERE IS ONLY A LIMITED NUMBER FOR SALE.

FORTHCOMING ARRANGEMENTS AT THE WELLS

THIS WEEK (commencing Nov. 29th):

Monday Theatre Closed
Tues. 8.30 BALLET—Nocturne, Gods Go A'Begging, Checkmate
Wed. 8.0 LA BOHEME
Thurs. 7.45 AIDA
Fri. 8.0 IL TABARRO and I PAGLIACCI
Sat. 2.30 BALLET—Le Lac des Cygnes (in entirety)
Sat. 8.0 FAUST, with full Ballet

NEXT WEEK (commencing Dec. 6th):

Monday Theatre Closed
Tues. 8.30 BALLET—The Gods Go A'Begging, The Lord of Burleigh, Job
Wed. 7.15 THE VALKYRIE (Wagner) First performance by the Company
Thurs. 8.0 FAUST, with full Ballet
Fri. 8.30 BALLET—The Rake's Progress, Gisselle pas de deux, Pomona, Le Lac des Cygnes (Act III)
Sat. 2.30 LA BOHEME
Sat. 7.15 THE VALKYRIE

AT THE VIC.

OPENING POSTPONED TILL FRIDAY, NOVEMBER 26th, at 8 p.m.

MACBETH

LAURENCE OLIVIER

JUDITH ANDERSON

Produced by Michel St. Denis

Costumes and Settings by Motley

Music by Darius Milhaud

EXTRA MATINEE ON WEDNESDAY, DECEMBER 1st

Next Play "A MIDSUMMER NIGHT'S DREAM"

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THE SADLER'S WELLS CIRCLE

has been formed to raise funds to maintain the work of this theatre and to unite members socially. Annual subscription 3/-.

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Membership: 3/- a season, entitles members to a copy of the Magazine throughout the season and admission to reunions.

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Membership entitles Associates to a copy of the Magazine and notices throughout the season, admission to reunions, use of the Club room and lending and reference library. The Association holds Socials approximately once a month. Life subscription, £5. Annual subscription, 10/-. For further particulars apply to the Vic-Wells Association Secretary at the Vic, or to the Box Office.

VIC-WELLS SCHOOL OF BALLET

Details can be obtained from the Secretary of the Ballet, Sadler's Wells. This is under the direction of Ninette de Valois and is the only school in England attached to a theatre engaging a permanent company of dancers.

SPECIAL EVENING CLASSES for office workers are held twice weekly.

ON SALE IN THIS THEATRE

"INVITATION TO THE BALLET," by Ninette de Valois. Publishers: John Lane the Bodley Head. Price 12/6.

BALLET, by Gordon Anthony. *Ballet* is a magnificent volume containing nearly 100 photogravure reproductions of beautiful photographs taken by an acknowledged expert with an introduction and notes by Arnold Haskell. The price of this volume, published by Geoffrey Bles, is £2 2s.

The Piano Score of the Ballet "CHECKMATE" is being published by Novello & Co., Ltd., London, price 10/-, and will be on sale in this theatre from October 11th.

The "Old 'Old Vic'" or "From Barrymore to Baylis," by Edwin Fagg, with 24 illustrations from rare prints. Price 1/-. Signed copies in Stiff Covers 2/6.

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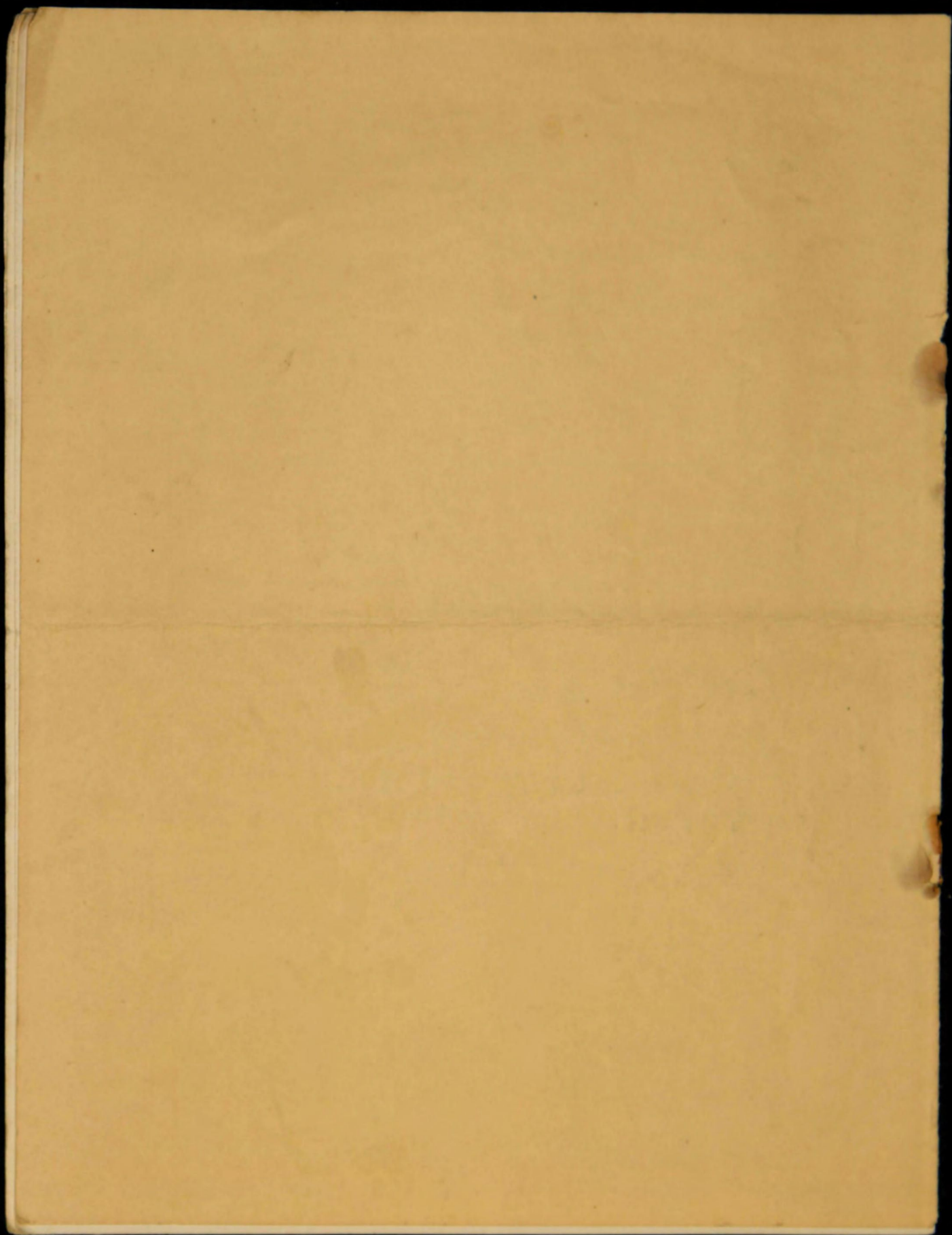
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Full details of future arrangements at both theatres will be found in the Handbills and Green Leaflets obtainable, gratis, from the attendants or in the foyer. Plans for the Season are contained in THE MAGAZINE, price 4d.



SADLER'S WELLS

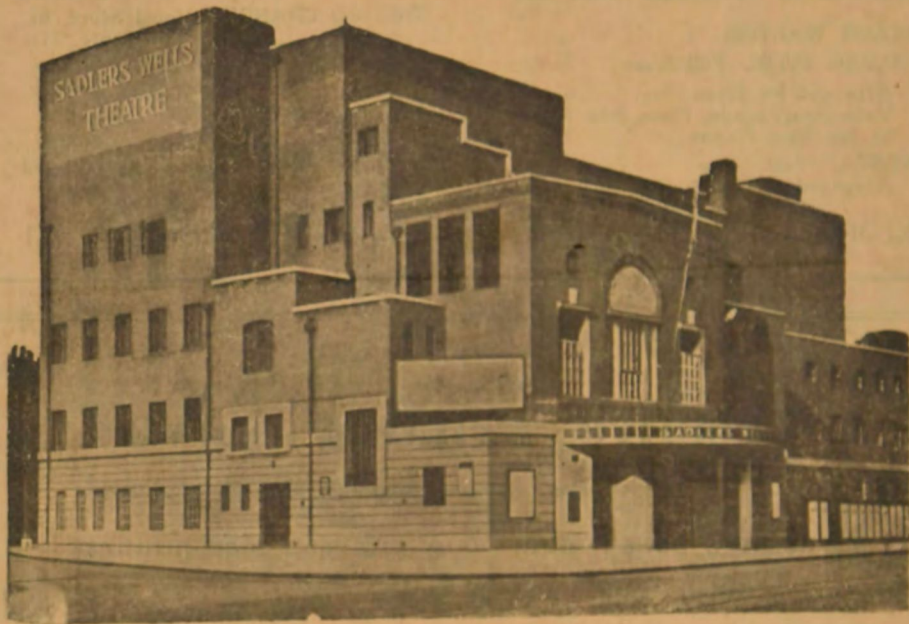
(Re-opened by Lilian Baylis January 6th, 1931)

IN CONJUNCTION WITH THE OLD VIC.

(Founded by Emma Cons, December 26th, 1880)

Managed by Lilian Baylis from 1912

Lessee and Manager of both Theatres
BRUCE D. WORSLEY



BALLET PROGRAMME

SEASON, 1937-38

SATURDAY, JANUARY 29th, 1938 at 2.30 p.m.

PROGRAMME PRICE 3d

OXFORD BOOKS AND MUSIC FOR OPERA AND
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THE RIO GRANDE. Vocal Score, 6s.
Full Score, 21s.

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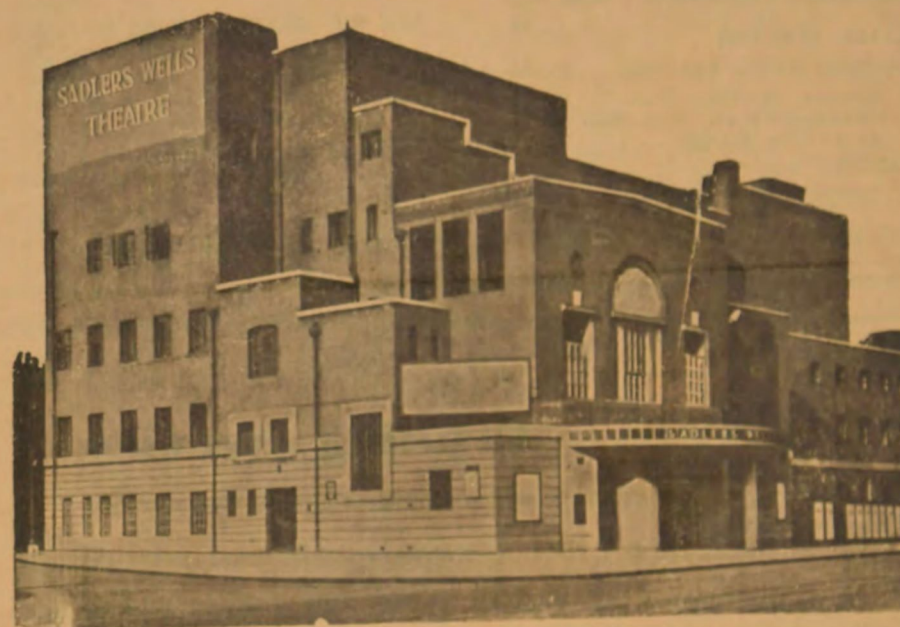
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BALLET PROGRAMME

Casse Noisette

Music by Tchaikovsky.
Choreography by Ivanoff. Produced by Sergueeff.
Costumes and decor by M. Doboujinsky.
Masks by Doria Paston.

ACT I.

Scene 1.—Clara's Home.

President HAROLD TURNER
His Wife URSULA MORETON
Clara } (their children) JEAN BEDELLS
Franz ... } JUNE VINCENT
Drosselmayer CLAUDE NEWMAN
Aunt Marianna WENDA HORSBURGH
Governess ANNABEL FARJEON
Butler JOHN GREENWOOD
Children—

JULIA FARRON, MARGARET BOLAM, MAVIS JACKSON, GUINEVERE PARRY

Guests and Parents—

ANNABEL FARJEON, ELIZABETH KENNEDY, JOYCE GRAEME, PATRICIA THORBURN
PAUL REYMOND, JOHN NICHOLSON, CAROL BERTRAM, STANLEY HALL

Incroyables et Merveilleuses—

PAMELA MAY, JUNE BRAE, JOY NEWTON, GWYNETH MATHEWS, ANNE SPICER, JOAN LEAMAN
WILLIAM CHAPPELL, LESLIE EDWARDS, MICHAEL SOMES, RICHARD ELLIS, DAVID GREY, ALAN CARTER,

Mechanical Dolls—

Vivandiere ELIZABETH KENNEDY
Soldier PALMA NYE
Colombine MOLLY BROWN
Harlequin JILL GREGORY

King of Mice PAUL REYMOND

Mice 12 BOY PLAYERS

Biscuits JOAN LEAMAN, ANNABEL FARJEON

Soldiers—

JULIA FARRON, LAUREL MARTYN, GUINEVERE PARRY, MOLLY BROWN, PALMA NYE, JILL GREGORY, MARGARET BOLAM, MAVIS JACKSON

Nut-Cracker DERYK MENDEL

Scene 2.—Snowflakes.

PAMELA MAY, JUNE BRAE, ANNE SPICER, GWYNETH MATHEWS, MOLLY BROWN, WENDA HORSBURGH, JOY NEWTON, JILL GREGORY, JULIA FARRON, ELIZABETH MILLER, JOAN LEAMAN, GUINEVERE PARRY, ANNABEL FARJEON, PALMA NYE, ELIZABETH KENNEDY, JOYCE PLATTS, MAVIS JACKSON, PAT BULMAN, MOYRA FRASER, ROSE BAYLY, JUNE CAREY, MARGARET WILLIAMS

INTERVAL

ACT II.

The Kingdom of Sweets.

Clara JEAN BEDELLS
 Nut-Cracker DERYK MENDEL
 Chocolat: Danse Espagnole URSULA MORETON, LESLIE EDWARDS
 Café: Danse Arabe GWYNETH MATHEWS
 JOHN NICHOLSON, DAVID GREY, STANLEY HALL
 Thé: Danse Chinois RICHARD ELLIS, ALAN CARTER
 Bouffon CLAUDE NEWMAN
 Danse des Mirleton LAUREL MARTYN
 JILL GREGORY, GUINEVERE PARRY, MOLLY BROWN,
 JULIA FARRON

Pas de deux MARY HONER, HAROLD TURNER
 Variation HAROLD TURNER
 The Sugar Plum Fairy MARY HONER

Six Fairies (Attendants on Sugar Plum Fairy)—
Soloists: MARGOT FONTEYN, JUNE BRAE
 PAMELA MAY, ANNE SPICER, ELIZABETH KENNEDY,
 WENDA HORSBURGH, PALMA NYE

Valse des Fleurs ENSEMBLE
 The "Mice" in Casse Noisette are members of the Lord Mayor's Boy Players.
 Master—Arthur Poyser.

The following members of the Opera Chorus are singing:

Misses Tanner, Teychenne, Dargaval, Tollworthy, Hanwell, Hulbert, Willis,
 Thomas.

ARGUMENT.

Act I.—Clara's Home.

The President and his wife are preparing for a Christmas Party. Their Guests arrive, followed by their children. The President and his wife present the children with gifts from the Christmas tree. They are delighted and dance with their presents. More guests arrive dressed in the latest fashion. Everyone is enthusiastic, the President's wife begs them to amuse themselves and they gaily dance the "Incroyables et Merveilleux."

Drosselmayer, an old friend of the President arrives late at the party. The children are frightened of him and run away and hide. Drosselmayer, not seeing them, calls for the children, as he is very fond of children and has brought with him four mechanical dancing dolls. For Clara he has brought a toy Nut-Cracker, but naughty Franz snatches it and throws it on the couch. All the Guests dance the "Grosvater," then take their departure, and the children are sent off to bed.

Clara creeps down in her nightgown to find the Nut-Cracker. It is midnight. She looks at the clock and instead of the cuckoo, sees Drosselmayer's face. In terror she runs towards the couch where the Nut-Cracker lies, when she hears the scratching of mice. They appear from every corner followed by their King, who orders them to follow him away. Clara, seeing they are gone, runs to the Christmas tree where she finds a toy sentinel, who comes to life and fires his gun. Biscuits appear and the mice soon follow nibbling at them. Clara is terrified and runs back to the Nut-Cracker, who suddenly comes to life and rising from the couch summons his army of toy soldiers. They fight with the mice and subdue them, but the King of the Mice challenges the Nut-Cracker to a duel. At that moment Clara takes off her slipper and throws it at the King, who turns towards her, while the Nut-Cracker, taking advantage of the interruption, stabs him to the heart. The mice drag their wounded King away. The Nut-Cracker thanks Clara for her help and is transformed into a beautiful little boy. The soldiers kneel in homage while the Nut-Cracker leads Clara through the snowflakes to his nutshell boat, and they sail away to the Kingdom of Sweets.

Scene 2.—Snowflakes.

Act II.—The Kingdom of Sweets.

Clara and Nut-Cracker are received by the Sugar Plum Fairy and her attendants, who honour them with a grand fête.

INTERVAL

Horoscope

BALLET IN ONE ACT.

Music by Constant Lambert.

Choregraphy by Frederick Ashton.

Costumes and decor by Sophie Fedorovitch.

THEME.

When people are born they have the sun in one sign of the zodiac the moon in another. This ballet takes for its theme a man who has the sun in Leo and the moon in Gemini, and a woman who also has the moon in Gemini but whose sun is in Virgo.

The two opposed signs of Leo and Virgo, the one energetic and full-blooded, the other timid and sensitive, struggle to keep the man and woman apart. It is by their mutual sign, The Gemini, that they are brought together and by the moon that they are finally united.—C.L.

ORDER OF MOVEMENTS.

- 1.—Prelude. (Palindrome.)
- 2.—Dance for the followers of Leo.
- 3.—Saraband for the followers of Virgo.
- 4.—Variation for the Young Man.
- 5.—Variation for the Young Woman.
- 6.—Bacchanale.
- 7.—Valse for the Gemini. (The Twins.)
- 8.—Pas de Deux.
- 9.—Invocation to the Moon and Finale.

CAST:

The Young Man (Sun in Leo, Moon in Gemini) MICHAEL SOMES

The Young Woman ((Sun in Virgo, Moon in Gemini) ... MARGOT FONTEYN

The Gemini RICHARD ELLIS, ALAN CARTER

The Moon PAMELA MAY

Followers of Leo JUNE BRAE, ELIZABETH MILLER

RICHARD ELLIS, ALAN CARTER

JOY NEWTON, LAUREL MARTYN, WENDA HORSBURGH,

ANNABEL FARJEON, PALMA NYE, JOYCE GRAEME

CLAUDE NEWMAN, LESLIE EDWARDS, JOHN NICHOLSON,

PAUL REYMOND, DAVID GREY, STANLEY HALL

Followers of Virgo ANNE SPICER, JOAN LEAMAN, JILL GREGORY,

MOLLY BROWN, JULIA FARRON, ELIZABETH KENNEDY,

GUINEVERE PARRY, MAVIS JACKSON, PATRICIA BULMAN

Attendants on the Moon—

ANNE SPICER, JOAN LEAMAN, JILL GREGORY

MOLLY BROWN, JULIA FARRON, ELIZABETH KENNEDY,

GUINEVERE PARRY, MAVIS JACKSON, PATRICIA BULMAN,

MOYRA FRASER, PATRICIA THORBURN, PHYLLIS MURCH

THE END

Director of the Ballet—NINETTE DE VALOIS.
 Choreographers—NINETTE DE VALOIS, FREDERICK ASHTON.
 Assistant Ballet Mistress—URSULA MORETON.
 Musical Director—CONSTANT LAMBERT.

Stage Management and Lighting HENRY ROBINSON
 Assistant Stage Managers S. G. HARRISON & LOUIS YUDKIN
 Leader of Orchestra JOSEPH SHADWICK
 Wardrobe Master O. WHITEHEAD
 Wardrobe Mistress MRS. NEWMAN
 Master Carpenter J. O'CONNOR
 Electrician J. HUDSON
 Property Master G. ELLICOTT

Acting Manager EDWARD G. C. HOLBROOK
 Phone—Terminus 2233.

Press Representatives ALAN BLAND & ANDREW REID
 Phone: Temple Bar 2173.

Four Pianos in use at the Wells kindly lent by Messrs. Broadwood.
 Wigs by "Bert."

While smoking is permitted, it is requested that the convenience of non-smokers and artists be considered, and that it be limited as far as possible to the intervals.

The audience will not be permitted to enter the auditorium during the playing of Overtures.

REFRESHMENTS.

There are Refreshment Bars at the rear of the Stalls and Pit, Dress Circle and Gallery, at which light refreshments are served. Cigarettes and confectionery may be obtained in the Bars or from the attendants. Teas are served in the theatre during Matinee Performances.

All Bars are fully licensed and under the direct control of this Management.

The use of cameras in the Theatre is strictly forbidden

The Management must emphasise that programmes and casts advertised are subject to alteration, although every effort will be made to avoid this.

IN ACCORDANCE WITH THE REQUIREMENTS OF THE LORD CHAMBERLAIN.

1. The public may leave at the end of the performance by all exit doors, and such doors must at that time be open.
2. All gangways, passages and staircases must be kept entirely free from chairs or any other obstruction.
3. Persons shall not in any circumstances be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the numbers exhibited in the notices in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.

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AIDA (Complete)—Pertile, Giannini, etc. with members of La Scala Orchestra and Chorus D1595-1613
BOHEME (Complete)—Well-known artists, with members of La Scala Orchestra and Chorus C1513-1525
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RIGOLETTO (Complete)—Well-known artists with members of La Scala Orchestra and Chorus C1483-1497
VALKYRIE—Virtually complete recording by Leider, Schorr, Widdop, Austral, etc. D1320-1333

BEAU DANUBE—L.P.O. (Antal Dorati) C2869-71
BOUTIQUE FANTASQUE—L.P.O. (Goossens) C2846-48
CARNAVAL—L.S.O. (Ronald) D1840-42
CASSE-NOISETTE—Stokowski and Philadelphia Orchestra DB2540-42
CHOREARTIUM—B.B.C. Symphony Orchestra (Bruno Walter) DB2253-7
FACADE—L.P.O. (Walton) C2836-37
LAC DES CYGNES—L.P.O. (Barbirolli) C2619-20
L'APRES MIDI D'UN FAUNE—Stokowski and Philadelphia Orchestra D1768
LES SYLPHIDES—L.P.O. (Sargent) C2781-83
MARRIAGE D'AURORE—L.P.O. (Efrem Kurtz) C2853-55
PRINCE IGOR—L.S.O. DB1528 Polovtsi March DB3094
SCHEHERAZADE—Stokowski and Philadelphia Orchestra DB2422-27
SPECTRE DE LA ROSE—Stokowski and Philadelphia Orchestra D1285

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BALLET PROGRAMME FOR TUESDAY, FEBRUARY 1st, at 8.30 p.m.

THE LORD OF BURLEIGH

Pearl Argyle, Elizabeth Miller, Ursula Moreton.
William Chappell, Michael Somes, Richard Ellis, Leslie Edwards.

HOROSCOPE

Margot Fonteyn, Pamela May.
Michael Somes, Richard Ellis, Alan Carter.

LES PATINEURS

Mary Honer, Elizabeth Miller, Margot Fonteyn.
Harold Turner, William Chappell.

BALLET PROGRAMME FOR THURSDAY, FEBRUARY 3rd, at 8.30 p.m.

THE GODS GO A'BEGGING

Pearl Argyle, Ursula Moreton, Jill Gregory, Molly Brown.
William Chappell.

A WEDDING BOUQUET

Margot Fonteyn, Mary Honer, June Brae, Julia Farron.
Claude Newman, Harold Turner.

CHECKMATE

June Brae, Pamela May.
Harold Turner, Frederick Ashton.

BALLET PROGRAMME FOR THURSDAY, FEBRUARY 10th, at 8.30 p.m.

CASSE NOISETTE (in entirety)

Pearl Argyle, Ursula Moreton, Laurel Martyn, Pamela May.
Robert Helpmann, Harold Turner, Claude Newman.

BARABAU.

Molly Brown.
Harold Turner, Frederick Ashton.

From January 1st, 1938, Opera will be given on Wednesday, Friday and Saturday nights, with alternate Tuesday nights and Saturday Matinees. Ballet will be given on Thursday nights and alternate Tuesday nights and Saturday afternoons.

FORTHCOMING ARRANGEMENTS

AT THE WELLS

THIS WEEK (commencing Jan. 24th):

Monday Theatre Closed
Tues. 8.30 HUGH THE DROVER
Wed. 8.0 IL TABARRO and
I PAGLIACCI
Thurs. 8.30 BALLET—Carnaval, Horoscope (Lambert), first performance, A Wedding Bouquet
Fri. 8.0 LA BOHEME
Sat. 2.30 BALLET—Casse-Noisette (in entirety), Horoscope
Sat. 7.15 THE VALKYRIE

NEXT WEEK (commencing Jan. 31st):

Monday Theatre Closed.
Tues. 8.30 BALLET—The Lord of Burleigh, Horoscope, Les Patineurs
Wed. 8.0 CARMEN
Thurs. 8.30 BALLET—The Gods Go A'Begging, A Wedding Bouquet, Checkmate
Fri. 8.0 IL TABARRO and
Sat. 2.30 I PAGLIACCI
LA BOHEME
Sat. 8.0 FAUST with Full Ballet

AT THE VIC.

LAST PERFORMANCE—SATURDAY, FEBRUARY 5th

A MIDSUMMER NIGHT'S DREAM

(Shakespeare)

With Music by Mendelssohn

RALPH RICHARDSON

VIVIEN LEIGH

ROBERT HELPMANN

Produced by Tyrone Guthrie Scenery and Dresses by Oliver Messel

Ballet Directed by Ninette de Valois

Orchestra and Chorus Conducted by Herbert Menges

Commencing Tuesday, February 8th—OTHELLO

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2/6 seats not bookable by telephone.

UNRESERVED—Pit, Gallery and Amphitheatre 1/6, 1/3, 9d. and 6d.

Seats booked by telephone will not be held after one hour before the advertised time of commencement of the performance. (Two hours on Saturday evenings.)

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Manageress—Miss M. P. HEMMERICH

All ticket bookings should be addressed to the Box Office Manageress.

SADLER'S WELLS SOCIETY

Annual membership £1, or life membership £10. Full details upon application to the Hon. Treasurer, Sadler's Wells Society, Treasury Office, Lincoln's Inn, W.C., or from either box office.

THE SADLER'S WELLS CIRCLE

has been formed to raise funds to maintain the work of this theatre and to unite members socially. Annual subscription 3/-.

For fuller information apply at Sadler's Wells Circle Office, Sadler's Wells Theatre.

THE OLD VIC CIRCLE

Membership: 3/- a season, entitles members to a copy of the Magazine throughout the season and admission to reunions.

Apply to Association for admission.

THE VIC-WELLS ASSOCIATION

Membership entitles Associates to a copy of the Magazine and notices throughout the season, admission to reunions, use of the Club room and lending and reference library. The Association holds Socials approximately once a month. Life subscription, £5. Annual subscription, 10/-. For further particulars apply to the Vic-Wells Association Secretary at the Vic, or to the Box Office.

VIC-WELLS SCHOOL OF BALLET

Details can be obtained from the Secretary of the Ballet, Sadler's Wells. This is under the direction of Ninette de Valois and is the only school in England attached to a theatre engaging a permanent company of dancers.

SPECIAL EVENING CLASSES for office workers are held twice weekly.

ON SALE IN THIS THEATRE

"INVITATION TO THE BALLET," by Ninette de Valois. Publishers: John Lane the Bodley Head. Price 12/6.

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The Piano Score of the Ballet "CHECKMATE" is published by Novello & Co., Ltd., London, price 10/-, and on sale in this theatre.

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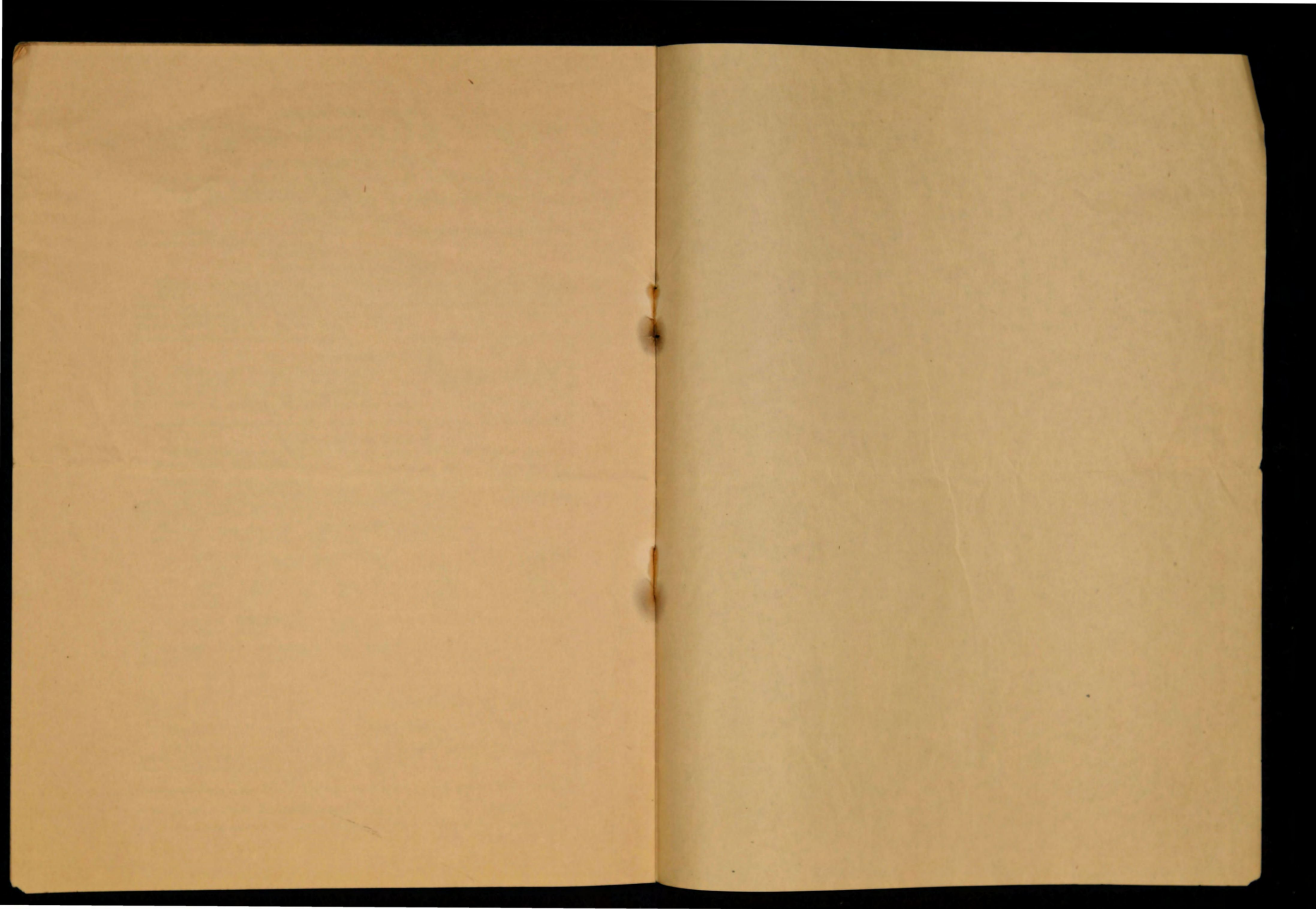
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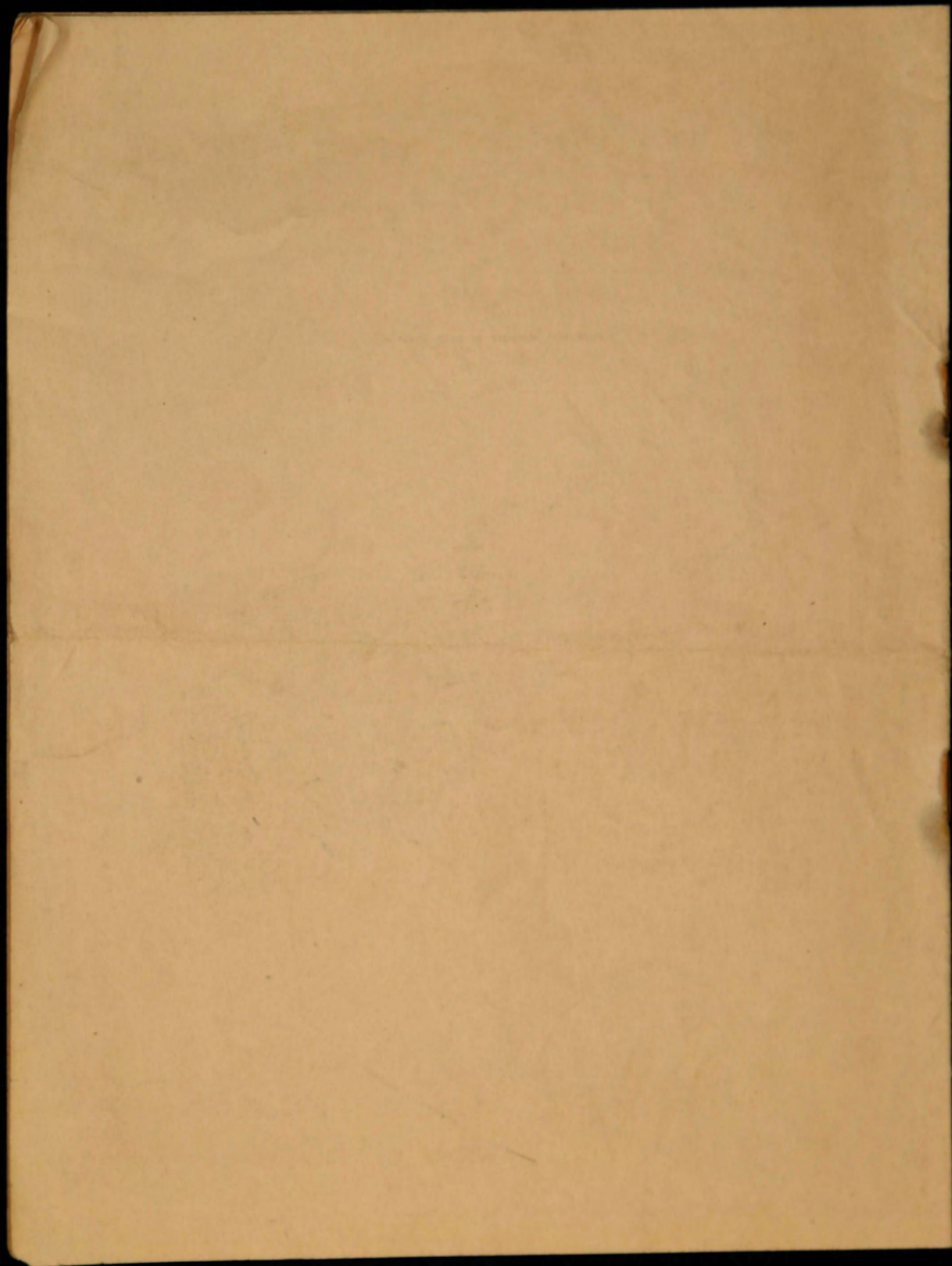
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Full details of future arrangements at both theatres will be found in the Handbills and Green Leaflets obtainable, gratis, from the attendants or in the foyer. Plans for the Season are contained in THE MAGAZINE, price 3d.





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Principal Conductor: JOHN LANCHBERY

Assistant Conductor for the North American Tour: ARTHUR LIEF

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JOHN CRANKO KENNETH MACMILLAN ALFRED RODRIGUES

MARGOT FONTEYN (*Guest Artist*)

SVETLANA BERIOVA ANYA LINDEN ANNETTE PAGE

MICHAEL SOMES

BRIAN SHAW ALEXANDER GRANT DAVID BLAIR

DONALD MACLEARY

MARYON LANE

GERD LARSEN

MERLE PARK

ANTOINETTE SIBLEY

GARY BURNE

LESLIE EDWARDS

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KEITH ROSSON JOHN SALE DOUGLAS STEUART WILLIAM WILSON

and full CORPS DE BALLET

Principal of Ballet Staff: JOHN HART

Tuesday, January 10 — January 14

TUESDAY EVENING, JANUARY 10th, 1961

SLEEPING BEAUTY

Prologue

King Florestan XXIVDEREK RENCHER
His QueenGERD LARSEN
CattalabutteLESLIE EDWARDS
The Fairy of the Crystal FountainANTOINETTE SIBLEY
Her CavalierPETRUS BOSMAN
The Fairy of the Enchanted GardenMERLE PARK
Her CavalierBRYAN LAWRENCE
The Fairy of the Woodland GladesGEORGINA PARKINSON
Her CavalierGARY BURNE
The Fairy of the Song BirdsANNETTE PAGE
Her CavalierRONALD HYND
The Fairy of the Golden VineMARYON LANE
Her CavalierGRAHAM USHER
The Fairy of the LilacDEANNE BERGSMA
Her CavalierKEITH ROSSON
CarabosseRAY POWELL
Maids of HonourANN HOWARD, ROBIN HAIG, MAVIS OSBORN,
HYLDA ZINKIN, AUDREY HENDERSON, MONICA MASON,
JULIE WOOD, MAUREEN MAITLAND

ACT I

The Princess AuroraMARGOT FONTEYN
King Florestan XXIVDEREK RENCHER
His QueenGERD LARSEN
CattalabutteLESLIE EDWARDS
CarabosseRAY POWELL
The Fairy of the LilacDEANNE BERGSMA
The First PrinceDONALD MACLEARY
The Second PrinceCHRISTOPHER NEWTON
The Third PrinceKEITH ROSSON
The Fourth PrinceGARY BURNE
Princess Aurora's FriendsMONICA MASON, GEORGINA PARKINSON,
CHRISTINE BECKLEY, VYVYAN LORRAYNE, PAMELA MONCUR,
MAVIS OSBORN, ANN HOWARD, ROBIN HAIG

ACT II

Prince FlorimundMICHAEL SOMES
The CountessJACQUELINE DARYL
GallisonFRANKLIN WHITE
DuchessesVYVYAN LORRAYNE, CHRISTINE BECKLEY
DukesKEITH ROSSON, RONALD PLAISTED
MarchionessesPATRICIA THOROGOOD, AUDREY HENDERSON,
GLYNIS ELLAMS, HEATHER CLIPPERTON
MarquessesCHRISTOPHER NEWTON, RICHARD FARLEY,
PETRUS BOSMAN, BRYAN LAWRENCE
A Vision of Princess AuroraMARGOT FONTEYN
The Fairy of the LilacDEANNE BERGSMA

ACT III

Scene I
The Princess AuroraMARGOT FONTEYN
Prince FlorimundMICHAEL SOMES
The Fairy of the LilacDEANNE BERGSMA
CarabosseRAY POWELL

Scene II

Fairy Tales

Red Riding Hood and the WolfMAVIS OSBORN, RONALD PLAISTED
Bluebeard and his WivesBRYAN LAWRENCE,
AUDREY HENDERSON, VYVYAN LORRAYNE
Goldilocks and her PrinceJACQUELINE DARYL, GARY BURNE
Beauty and the BeastPATRICIA THOROGOOD, JOHN SALE

Divertissements

Florestan and his two SistersKEITH ROSSON,
CHRISTINE BECKLEY, GEORGINA PARKINSON
The Blue BirdsANNETTE PAGE, BRIAN SHAW
Puss-in-Boots and The White CatANN HOWARD, DOUGLAS STEUART
Pas de deuxMARGOT FONTEYN, MICHAEL SOMES
VariationMICHAEL SOMES
VariationMARGOT FONTEYN
The Three Ivans ...ALEXANDER GRANT, KEITH MILLAND, LAWRENCE RUFFELL

Finale

THE FULL COMPANY

NYMPHS, VILLAGE MAIDENS, PEASANTS, COURTIERS, HERALDS
JANE ROBINSON, ROSALIND EYRE, HYLDA ZINKIN, PAMELA MONCUR,
GLORIA BLUEMEL, ROBIN HAIG, MARGARET LYONS,
LOUANNE RICHARDS, ANN KENWARD, MONICA MASON, JULIE WOOD,
MAUREEN MAITLAND, JACQUELINE HASLAM, NOREEN SOPWITH,
MAVIS OSBORN, JOHN SALE, WILLIAM WILSON, KEITH MILLAND,
LAWRENCE RUFFELL, CLIVE MOLLOY, BRYAN LAWRENCE,
PETRUS BOSMAN, DAVID DREW, KENNETH BARLOW,
KENNETH MASON, AUSTIN BENNETT, RICHARD FARLEY
Conductor — JOHN LANCHBERY



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MARGOT FONTEYN

The Sleeping Beauty

BALLET IN THREE ACTS
AND A PROLOGUE

Produced by NICOLAI SERGUEEFF
after the choreography of Marius Petipa
Music by PIOTR ILICH TCHAIKOVSKY
Scenery and costumes designed by
OLIVER MESSEL
Lighting by JOHN SULLIVAN
PROLOGUE

The Christening

All the Fairies and their Cavaliers have been invited by King Florestan XXIV and his Queen to be present as godmothers at the christening of their infant daughter, the Princess Aurora. Only the Wicked Fairy has not been invited, but she arrives, and vows, by way of a christening gift, that one day the Princess shall die from pricking her finger with a spindle. By good luck, the Lilac Fairy, still has her own gift to bestow, and she confounds the Wicked Fairy by promising that the Princess shall not die, but shall fall instead into a long, deep sleep, from which at last she will be awakened by a Prince's kiss.

INTERMISSION
ACT I

The Spell

It is Princess Aurora's sixteenth birthday, and four Princes have come

to woo her. During the festivities an old woman approaches and shows her something which she has never seen before—a spindle. In examining it she pricks her finger. At her cry the suitors rush to her aid. The old woman throws back her cloak, revealing that she is the Wicked Fairy, and vanishes. Now appears the Lilac Fairy to fulfil her promise. She casts a spell of sleep over the whole scene and commands a forest to grow up that shall utterly conceal the palace.

INTERMISSION

ACT II

The Vision

Years later a young Prince, Florimund, is on a hunting expedition in that same forest. Becoming separated from his companions he is visited by the Lilac Fairy, who tells him the story of the Sleeping Beauty. She even shows him the Princess in a vision, but as he moves forward it fades. He implores the Lilac Fairy to lead him to where the Princess really sleeps.

INTERMISSION

ACT III

Scene I—The Awakening

Following the Lilac Fairy, Prince Florimund enters the Palace. There sleeps Princess Aurora. He bends over her and awakens her with a kiss.

Scene II—The Wedding

Every storybook character comes to the wedding of Prince Florimund and Princess Aurora. They pay their respects to the bride and bridegroom, and then the whole assembly joins together in a great dance. Finally, the Fairy Godmothers reappear to bless the marriage, and the Prince and Princess may be presumed to live happily ever after.

Choreography of the Garland Dance
arranged by Frederick Ashton.

Choreography of Princess Aurora's
Variation Act II by Frederick Ashton
after Marius Petipa.

The Dance of Florestan and his two
Sisters arranged by Frederick Ashton
after Marius Petipa.

Choreography of the Dance of the
Three Ivans and the Polonaise by
Ninette de Valois.

Choreography of Prince Florimund's
Variation Act III by Frederick Ashton
after Marius Petipa.

The Dance of the Blue Birds revised under
the supervision of Stanislas Idzikowsky.



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WEDNESDAY EVENING, JANUARY 11th, 1961

SLEEPING BEAUTY

Prologue

King Florestan XXIV.....DEREK RENCHER
His Queen.....GERD LARSEN
Cattalabutte.....LESLIE EDWARDS
The Fairy of the Crystal Fountain.....VYVYAN LORRAYNE
Her Cavalier.....PETRUS BOSMAN
The Fairy of the Enchanted Garden.....CHRISTINE BECKLEY
Her Cavalier.....BRYAN LAWRENCE
The Fairy of the Woodland Glades.....MONICA MASON
Her Cavalier.....CHRISTOPHER NEWTON
The Fairy of the Song Birds.....ANTOINETTE SIBLEY
Her Cavalier.....RONALD PLAISTED
The Fairy of the Golden Vine.....PAMELA MONCUR
Her Cavalier.....RICHARD FARLEY
The Fairy of the Lilac.....DEANNE BERGSM
Her Cavalier.....KEITH ROSSON
Carabosse.....RAY POWELL
Maids of Honour.....ANN HOWARD, ROBIN HAIG, MAVIS OSBORN,
HYLDA ZINKIN, AUDREY HENDERSON, MONICA MASON,
JULIE WOOD, MAUREEN MAITLAND

ACT 1

The Princess Aurora.....ANYA LINDEN
King Florestan XXIV.....DEREK RENCHER
His Queen.....GERD LARSEN
Cattalabutte.....LESLIE EDWARDS
Carabosse.....RAY POWELL
The Fairy of the Lilac.....DEANNE BERGSM
The First Prince.....RONALD HYND
The Second Prince.....CHRISTOPHER NEWTON
The Third Prince.....KEITH ROSSON
The Fourth Prince.....RONALD PLAISTED
Princess Aurora's Friends.....MONICA MASON, JULIE WOOD, HYLDA ZINKIN,
AUDREY HENDERSON, MAUREEN MAITLAND, MARGARET LYONS,
ANN HOWARD, ROBIN HAIG

ACT II

Prince Florimund.....DAVID BLAIR
The Countess.....JACQUELINE DARYL
Gallison.....FRANKLIN WHITE
Duchesses.....VYVYAN LORRAYNE, CHRISTINE BECKLEY
Dukes.....KEITH ROSSON, RONALD PLAISTED
Marchionesses.....PATRICIA THOROGOOD, AUDREY HENDERSON
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Marquesses.....CHRISTOPHER NEWTON, RICHARD FARLEY,
PETRUS BOSMAN, BRYAN LAWRENCE
A Vision of Princess Aurora.....ANYA LINDEN
The Fairy of the Lilac.....DEANNE BERGSM

ACT III

Scene I
The Princess Aurora.....ANYA LINDEN
Prince Florimund.....DAVID BLAIR
The Fairy of the Lilac.....DEANNE BERGSM

Scene II

Fairy Tales

Red Riding Hood and the Wolf.....ROBIN HAIG, RONALD PLAISTED
Bluebeard and his Wives.....BRYAN LAWRENCE, AUDREY HENDERSON,
VYVYAN LORRAYNE
Goldilocks and her Prince.....JACQUELINE DARYL, KEITH ROSSON
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Pas de deux.....ANYA LINDEN, DAVID BLAIR
Variation.....DAVID BLAIR
Variation.....ANYA LINDEN
The Three Ivans.....KEITH MILLAND, STANLEY HOLDEN, LAWRENCE RUFFELL

Finale

THE FULL COMPANY

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Simpson's

THURSDAY MATINEE, JANUARY 12th, 1961

LE LAC DES CYGNES

ACT I

Prince Siegfried.....RONALD HYND
 The Princess Mother.....GERD LARSEN
 Wolfgang.....FRANKLIN WHITE
 Benno.....DEREK RENCHER
 Pas de Six.....DEANNE BERGSMA, MONICA MASON, VYVYAN LORRAYNE,
 RICHARD FARLEY, CHRISTOPHER NEWTON, PETRUS BOSMAN
 Pas de Trois.....MERLE PARK, CHRISTINE BECKLEY, GRAHAM USHER
 A Peasant girl.....ANN HOWARD
 Peasant boys and Huntsmen.....KENNETH BARLOW, KENNETH MASON,
 DAVID DREW, PETRUS BOSMAN, AUSTIN BENNETT, CLIVE MOLLOY,
 WILLIAM WILSON, KEITH MILLAND, JOHN SALE, DOUGLAS STEUART,
 LAWRENCE RUFFELL, STANLEY HOLDEN, RONALD PLAISTED,
 KEITH ROSSON, CHRISTOPHER NEWTON, RICHARD FARLEY
 Peasant girls.....LOUANNE RICHARDS, ROSALIND EYRE, ANN KENWARD,
 JANE ROBINSON, MAUREEN MAITLAND, GLORIA BLUEMEL,
 GLYNIS ELLAMS, JACQUELINE HASLAM, MARGARET LYONS,
 JULIE WOOD, ROBIN HAIG, ANN HOWARD
 Ladies in Waiting.....BETTY KAVANAGH, HEATHER CLIPPERTON,
 JANET VARLEY, CHRISTINE ANTHONY

ACT II

Odette.....ANNETTE PAGE
 Prince Siegfried.....RONALD HYND
 Benno.....DEREK RENCHER
 Von Rothbart.....LESLIE EDWARDS
 Cygnets.....MAVIS OSBORN, ANN HOWARD, ROBIN HAIG, MAUREEN MAITLAND
 Two Swans.....CHRISTINE BECKLEY, MONICA MASON
 Swans.....CHRISTINE ANTHONY, GLORIA BLUEMEL,
 HEATHER CLIPPERTON, GYLNIS ELLAMS, ROSALIND EYRE,
 JACQUELINE HASLAM, AUDREY HENDERSON, PAMELA MONCUR,
 ANN KENWARD, VYVYAN LORRAYNE, MARGARET LYONS,
 LOUANNE RICHARDS, JANE ROBINSON, NOREEN SOPWITH,
 PATRICIA THOROGOOD, JANET VARLEY, JULIE WOOD, HYLDA ZINKIN
 Huntsmen.....RONALD PLAISTED, CHRISTOPHER NEWTON, BRYAN LAWRENCE,
 RICHARD FARLEY, PETRUS BOSMAN, DAVID DREW, CLIVE MOLLOY,
 KENNETH BARLOW, KENNETH MASON, AUSTIN BENNETT

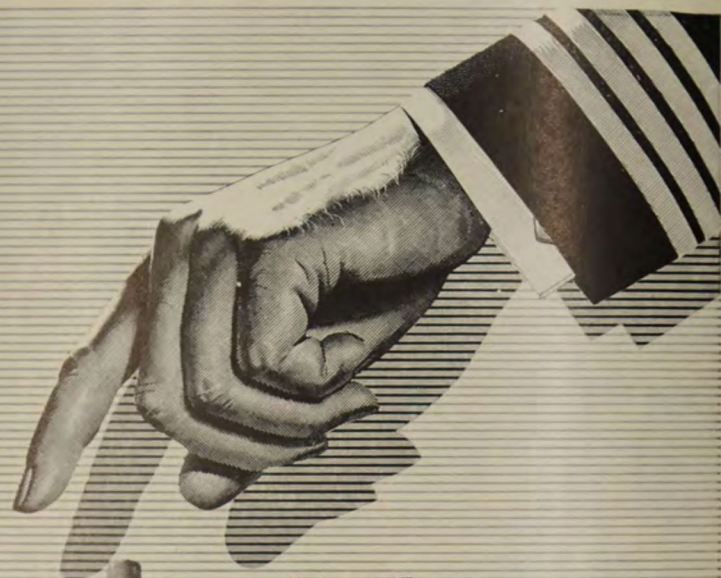
ACT III

Prince Siegfried.....RONALD HYND
 Princess Mother.....GERD LARSEN
 Von Rothbart.....LESLIE EDWARDS
 Odile.....ANNETTE PAGE
 Master of Ceremonies.....DEREK RENCHER
 The Six Princesses.....JACQUELINE DARYL, MONICA MASON, VYVYAN LORRAYNE,
 ROSALIND EYRE, LOUANNE RICHARDS, BETTY KAVANAGH
 Czardas.....ANN HOWARD, NOREEN SOPWITH, MAVIS OSBORN, ROBIN HAIG,
 GLORIA BLUEMEL, KEITH MILLAND, KENNETH MASON, JOHN SALE,
 AUSTIN BENNETT, LAWRENCE RUFFELL
 Spanish Dance.....AUDREY HENDERSON, PATRICIA THOROGOOD,
 CLIVE MOLLOY, BRYAN LAWRENCE
 Neapolitan.....MARYON LANE, BRIAN SHAW
 Mazurka.....JULIE WOOD, GLYNIS ELLAMS, ANN KENWARD,
 CHRISTINE ANTHONY, CHRISTOPHER NEWTON, KEITH ROSSON,
 PETRUS BOSMAN, KENNETH BARLOW

ACT IV

Two Swans.....CHRISTINE BECKLEY, MONICA MASON
 Black Cygnets.....MARGARET LYONS, ROBIN HAIG, MAVIS OSBORN,
 ANN HOWARD, MAUREEN MAITLAND, GLORIA BLUEMEL
 Odette.....ANNETTE PAGE
 Prince Siegfried.....RONALD HYND
 Von Rothbart.....LESLIE EDWARDS
 Swans.....CHRISTINE ANTHONY, HEATHER CLIPPERTON, GLYNIS ELLAMS,
 ROSALIND EYRE, JACQUELINE HASLAM, AUDREY HENDERSON,
 ANN KENWARD, VYVYAN LORRAYNE, PAMELA MONCUR,
 LOUANNE RICHARDS, JANE ROBINSON, NOREEN SOPWITH,
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Conductor — ARTHUR LIEF



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Le Lac des Cygnes

BALLET IN FOUR ACTS

Choreography by

MARIUS PETIPA and LEV IVANOV

Produced by NICOLAI SERGUEEFF

Present production revised by

NINETTE DE VALOIS

Music by PIOTR ILICH TCHAIKOVSKY

Choreography for the Pas de Six in Act I

and the Neapolitan Dance in Act III by

FREDERICK ASHTON

Scenery and costumes by LESLIE HURRY

ACT I

The Garden of the Castle. Afternoon

It is Prince Siegfried's twenty-first birthday. His friend Benno and his tutor Wolfgang await him in the castle grounds where villagers have assembled to dance in honour of the occasion. The Prince arrives and in the midst of the festivities the Princess-Mother pays an unexpected visit. She expresses her displeasure at the Prince's companions and reminds him that, having now come of age, he must choose a bride at a Ball she has commanded to be held on the morrow.

As the day draws to a close, the peasants take their leave. The Prince's friends see a flock of swans flying overhead. They decide to hunt them, and Benno persuades the Prince to take part.

INTERMISSION

ACT II

The Lakeside by Moonlight. The Same Night

The huntsmen sight the swans and inform the Prince. He prefers to remain alone with his thoughts, when suddenly, he sees a swan approaching, but on reaching the bank the swan is transformed into a beautiful maiden. She tells him that she is the Princess Odette and that she and her companions are victims of a sorcerer who has bewitched them. Only at night are they permitted to return to human form, and even then their master, in the guise of an owl, watches over them. Odette's enchantment can only be broken if someone who has never before plighted his troth falls in love with her. The enchanter appears and Odette begs him not to harm the Prince. Siegfried attempts to shoot the magician but Odette stays his hand.

Swan-maidens fill the glade and Benno returns and becomes encircled by them. He calls to the other huntsmen who mistake the frightened maidens for swans and prepare to shoot them.

The Prince returns in time to prevent the shooting and Odette begs his protection. The swan-maidens dance, and the Prince enters with Benno and searches among them for Odette. Suddenly she appears again, and Odette and the Prince express their love for each other. Siegfried tries to restrain Odette, but she and her companions must, with the approach of dawn, re-enter the lake and resume their guise as swans.

The Prince is left to mourn her departure, and with his companions gazes sadly after the flight of swans.

INTERMISSION

ACT III

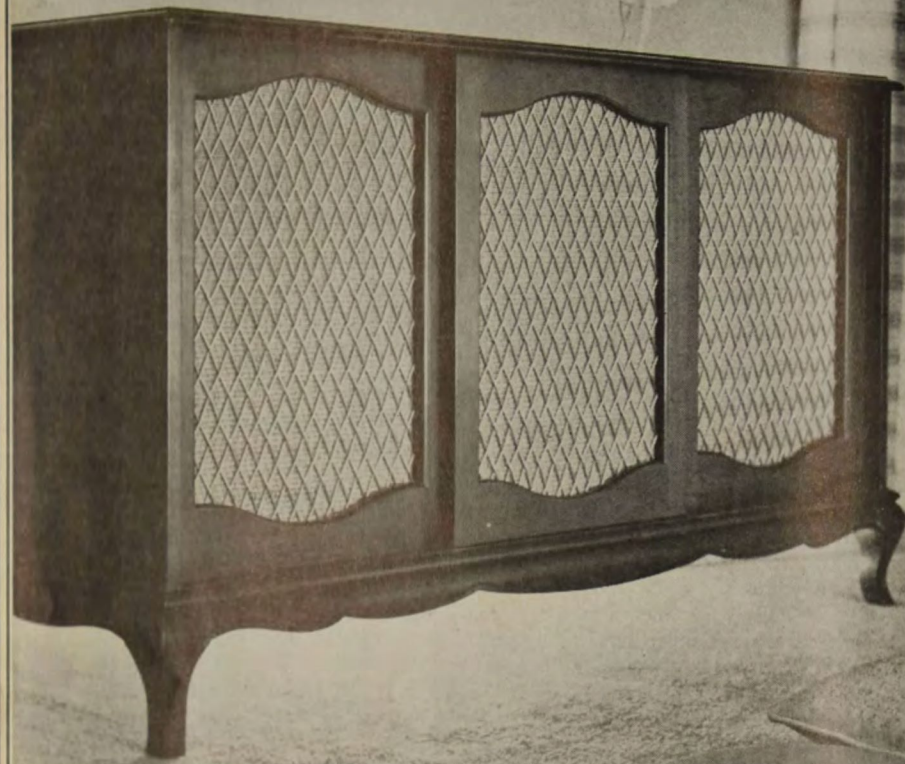
The Ballroom of the Castle. The Following Evening

The Master of Ceremonies and ladies of the court await the Princess-Mother, the Prince and their guests. All assemble and the Prince is asked to dance with six young girls, one of whom he must choose for his bride. None pleases him, for his thoughts are full of Odette.

Suddenly two uninvited guests are announced. They are the magician, now in human form and calling himself Baron von Rothbart, and his daughter, Odile. The Prince stands transfixed; he sees the unknown visitor's striking resemblance to Odette and is certain that she is his Swan Princess.

The Ball continues and the Prince dances with Odile. During the dance a vision of Odette appears beseeching Siegfried to remember her, which he fails to observe. Infatuated, he asks for Odile's hand in marriage. Von Rothbart makes him swear that Odile is his chosen love. He sees the vision of Odette. It is too late; he has pledged his word to another. The Swan Princess must remain in the enchanter's power. Rothbart and Odile vanish and the Court is thrown into confusion. In despair, the Prince rushes out, in search of his lost love.

INTERMISSION



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ACT IV

The Lakeside. The Same Night

The swan-maidens anxiously await Odette. She returns distraught, for life now holds no joy for her. She wishes to drown herself in the waters of the lake while she is in her human form. The glade is overcast by a storm and as it clears the distracted Siegfried arrives. He seeks Odette and begs her forgiveness for his unwitting betrayal. The surrender to the joy of meeting but the enchanter appears and shatters their happiness; Siegfried must fulfil his oath and marry Odile. Odette, at the approach of dawn, must again become a swan. The lovers realise that it is better to die together while there is still time. The enchanter, alarmed, vanishes from sight Siegfried and Odette cast themselves into the lake. The enchanter returns, but too late; their joint sacrifice has broken the spell. He falls dead.

Apotheosis. Through the waters of lake, Odette and Siegfried voyage to the world of eternal happiness. Their

journey is watched by the swan-maidens, now restored to human form.



ANNETTE PAGE

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THURSDAY EVENING, JANUARY 12th, 1961

LE LAC DES CYGNES

ACT I

Prince Siegfried.....DONALD MACLEARY
The Princess Mother.....GERD LARSEN
Wolfgang.....RAY POWELL
Benno.....DEREK RENCHER
Pas de Six.....GEORGINA PARKINSON, CHRISTINE BECKLEY,
JACQUELINE DARYL, BRYAN LAWRENCE, GARY BURNE, KEITH ROSSON
Pas de Trois.....MARYON LANE, ANTOINETTE SIBLEY, BRIAN SHAW
A Peasant girl.....MAVIS OSBORN
Peasant boys and Huntsmen.....KENNETH BARLOW, KENNETH MASON,
DAVID DREW, PETRUS BOSMAN, AUSTIN BENNETT, CLIVE MOLLOY,
WILLIAM WILSON, KEITH MILLAND, JOHN SALE, DOUGLAS STEUART,
LAWRENCE RUFFELL, STANLEY HOLDEN, RONALD PLAISTED,
KEITH ROSSON, CHRISTOPHER NEWTON, RICHARD FARLEY
Peasant girls.....LOUANNE RICHARDS, ROSALIND EYRE, ANN KENWARD,
JANE ROBINSON, MAUREEN MAITLAND, GLORIA BLUEMEL,
GLYNIS ELLAMS, MARGARET LYONS, JACQUELINE HASLAM,
JULIE WOOD, ROBIN HAIG, MAVIS OSBORN
Ladies in Waiting.....BETTY KAVANAGH, HEATHER CLIPPERTON,
JANET VARLEY, CHRISTINE ANTHONY

ACT II

Odette.....SVETLANA BERIOSOVA
Prince Siegfried.....DONALD MACLEARY
Benno.....DEREK RENCHER
Von Rothbart.....LESLIE EDWARDS
Cygnets.....MAVIS OSBORN, ANN HOWARD, ROBIN HAIG, MAUREEN MAITLAND
Two Swans.....DEANNE BERGSMA, BETTY KAVANAGH
Swans.....CHRISTINE ANTHONY, GLORIA BLUEMEL, HEATHER CLIPPERTON,
GLYNIS ELLAMS, ROSALIND EYRE, JACQUELINE HASLAM,
AUDREY HENDERSON, PAMELA MONCUR, ANN KENWARD,
VYVYAN LORRAYNE, MARGARET LYONS, LOUANNE RICHARDS,
JANE ROBINSON, NOREEN SOPWITH, PATRICIA THOROGOOD,
JANET VARLEY, JULIE WOOD, HYLDA ZINKIN
Huntsmen.....RONALD PLAISTED, CHRISTOPHER NEWTON, BRYAN LAWRENCE,
RICHARD FARLEY, PETRUS BOSMAN, DAVID DREW, CLIVE MOLLOY,
KENNETH BARLOW, KENNETH MASON, AUSTIN BENNETT

ACT III

Prince Siegfried.....DONALD MACLEARY
Princess Mother.....GERD LARSEN
Von Rothbart.....LESLIE EDWARDS
Odile.....SVETLANA BERIOSOVA
Master of Ceremonies.....DEREK RENCHER
The Six Princesses.....JACQUELINE DARYL, MONICA MASON,
VYVYAN LORRAYNE, ROSALIND EYRE, LOUANNE RICHARDS,
BETTY KAVANAGH
Czardas.....MARYON LANE, NOREEN SOPWITH, MAVIS OSBORN, ROBIN HAIG,
GLORIA BLUEMEL, RAY POWELL, JOHN SALE,
LAWRENCE RUFFELL, CLIVE MOLLOY, KENNETH MASON
Spanish Dance.....GEORGINA PARKINSON, HYLDA ZINKIN,
DOUGLAS STEUART, RONALD PLAISTED
Neapolitan.....MERLE PARK, ALEXANDER GRANT
Mazurka.....JULIE WOOD, GLYNIS ELLAMS, PATRICIA THOROGOOD,
CHRISTINE BECKLEY, CHRISTOPHER NEWTON, KEITH ROSSON,
RICHARD FARLEY, DAVID DREW

ACT IV

Two Swans.....DEANNE BERGSMA, BETTY KAVANAGH
Black Cygnets.....MARGARET LYONS, ROBIN HAIG, MAVIS OSBORN,
ANN HOWARD, MAUREEN MAITLAND, GLORIA BLUEMEL
Odette.....SVETLANA BERIOSOVA
Prince Siegfried.....DONALD MACLEARY
Von Rothbart.....LESLIE EDWARDS
Swans.....CHRISTINE ANTHONY, HEATHER CLIPPERTON,
GLYNIS ELLAMS, ROSALIND EYRE, JACQUELINE HASLAM,
AUDREY HENDERSON, ANN KENWARD, VYVYAN LORRAYNE,
PAMELA MONCUR, LOUANNE RICHARDS, JANE ROBINSON,
NOREEN SOPWITH, PATRICIA THOROGOOD, JANET VARLEY,
JULIE WOOD, HYLDA ZINKIN

Conductor — JOHN LANCHBERY



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FRIDAY EVENING, JANUARY 13th, 1961

GISELLE

ACT I

Giselle.....MARGOT FONTEYN
Count Albrecht.....MICHAEL SOMES
Berthe.....GERD LARSEN
Hilarion.....LESLIE EDWARDS
The Duke of Courland.....DEREK RENCHER
The Princess.....VYVYAN LORRAYNE
Wilfred.....RICHARD FARLEY
Pas de Deux.....MARYON LANE, BRIAN SHAW
Children.....PAMELA MONCUR, MAVIS OSBORN, ANN HOWARD,
ROBIN HAIG, MARGARET LYONS, MAUREEN MAITLAND
Peasants.....GEORGINA PARKINSON, CHRISTINE BECKLEY, ROSALIND EYRE,
MONICA MASON, JACQUELINE DARYL, HYLDA ZINKIN, DEANNE BERGSMA,
PATRICIA THOROGOOD, AUDREY HENDERSON, LOUANNE RICHARDS,
GYLNIS ELLAMS, JULIE WOOD, DOUGLAS STEUART, JOHN SALE,
KEITH MILLAND, WILLIAM WILSON, LAWRENCE RUFFELL, CLIVE MOLLOY
Huntsmen.....CHRISTOPHER NEWTON, KEITH ROSSON,
BRYAN LAWRENCE, PETRUS BOSMAN, DAVID DREW, KENNETH BARLOW
Court ladies.....ANN KENWARD, JANE ROBINSON, HEATHER CLIPPERTON,
JANET VARLEY, BETTY KAVANAGH, CHRISTINE ANTHONY

ACT II

Giselle.....MARGOT FONTEYN
Count Albrecht.....MICHAEL SOMES
Hilarion.....LESLIE EDWARDS
Wilfred.....RICHARD FARLEY
Peasant boys.....DOUGLAS STEUART, JOHN SALE, KEITH MILLAND,
WILLIAM WILSON, LAWRENCE RUFFELL, CLIVE MOLLOY
Myrtha.....ANYA LINDEN
Zulme.....GEORGINA PARKINSON
Moyna.....CHRISTINE BECKLEY
Wilis.....ROSALIND EYRE, LOUANNE RICHARDS, DEANNE BERGSMA,
HYLDA ZINKIN, ANN KENWARD, JANE ROBINSON, GLORIA BLUEMEL,
JULIE WOOD, ANN HOWARD, MARGARET LYONS, PAMELA MONCUR,
BETTY KAVANAGH, HEATHER CLIPPERTON, JANET VARLEY,
AUDREY HENDERSON, CHRISTINE ANTHONY, GLYNIS ELLAMS,
PATRICIA THOROGOOD, NOREEN SOPWITH, JACQUELINE HASLAM,
ROBIN HAIG, MAUREEN MAITLAND, MAVIS OSBORN
Conductor — JOHN LANCHBERY

Giselle

BALLET IN TWO ACTS

Music by ADOLPHE ADAM

Choreography by

JEAN CORALLI and JULES PERROT

revised by NICOLAI SERGUEEFF

Scenario by THEOPHILE GAUTIER

based on a theme by HEINRICH HEINE

Present production supervised and

additional choreography by

FREDERICK ASHTON in collaboration

with TAMARA KARSAVINA

Scenery and costumes by JAMES BAILEY

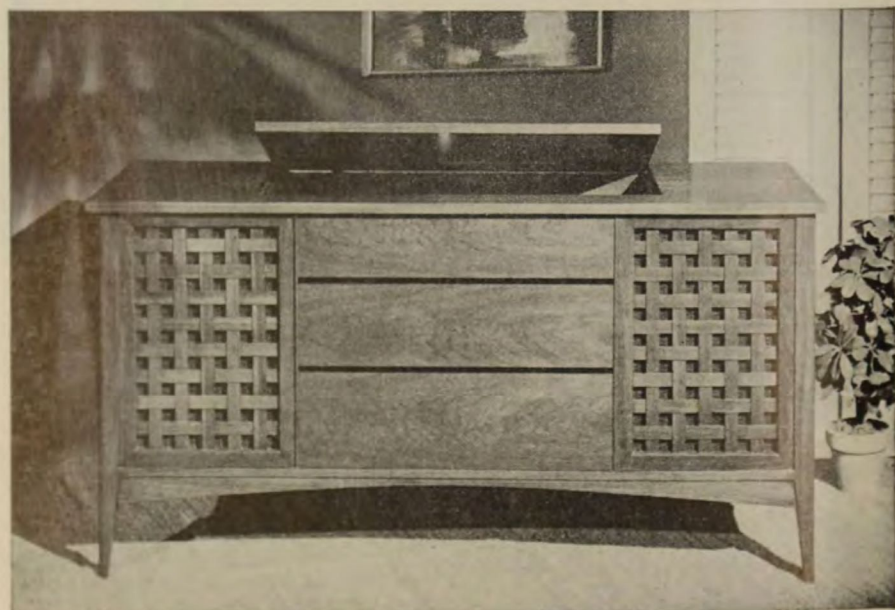
HISTORICAL NOTES

It has been said that *Giselle* is to the ballerina what *Hamlet* is to the actor. The greatest ballet masterpiece of the Romantic period, it was created

at the Paris Opéra on June 28, 1841, with Carlotta Grisi (*Giselle*), Lucien Petipa (*Albrecht*) and Adèle Dumilâtre (*Myrtha*). Théophile Gautier, the poet and a perceptive ballet critic, wrote the scenario in collaboration with a professional dramatist, Saint-Georges, taking his inspiration from a description by Heine of the Slavonic legend of the Wilis. Adolphe Adam's score, composed in little more than a week, is an excellent example of Romantic ballet music, being full of melody and atmosphere, and making an interesting and early use of leitmotiv; the music for the peasant *pas de deux* in Act I, however, was by another composer, Burgmüller. The original choreography



THE GRACIOUS stereophonic high fidelity set pictured below—Clairtone “Princess” model—is a product of the skills and imagination of the two gentlemen at left. Peter Munk, P.Eng., and David Gilmour, designer, are the founders of Clairtone Sound Corporation Limited, for “research and development of better stereophonic high fidelity and electronic products.” When you see the timeless styling of the hand-rubbed walnut and teak cabinets . . . hear the incomparable clarity of the reproduction . . . when you learn of the Clairtone “exclusives” that anticipate future electronics developments . . . you will understand the young Canadian company’s remarkable success. Next time you’re shopping—whatever for—look for and listen to Clairtone. At better stores across Canada and the U.S.



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was attributed to Jean Coralli, but the action and dances for *Giselle* were almost certainly arranged by Jules Perrot, Carlotta Grisi’s teacher and protector.

Within a very short time of its creation, *Giselle* was being performed all over Europe and in America. It reached London on March 12, 1842, being performed at Her Majesty’s Theatre with Grisi (*Giselle*) and Perrot (Albrecht) in a production by Perrot and the veteran ballet-master Deshayes. It was at the same theatre the following year that Fanny Elssler played *Giselle* for the first time.

Giselle was already well-known in Russia when Perrot became ballet-master in St. Petersburg in 1849. He then produced the ballet anew, and it is from a later revision of this production by Marius Petipa that modern versions are derived. It was almost a forgotten ballet in Western Europe when the Diaghilev Ballet presented it in 1910 with Karsavina and Nijinsky. Paris then found it old-fashioned, but in 1924 tastes had changed and Nicolai Serguéeff, formerly *régisseur* of the Maryinsky Theatre, St. Petersburg, produced it at the Paris Opéra with Olga Spessivtseva as *Giselle*.

Serguéeff was also responsible for producing *Giselle* in London, for the Camargo Society in 1932 with Spessivtseva and Dolin, and later for the Vic-Wells Ballet, who presented it at the Old Vic on January 1, 1934, with Markova and Dolin. In 1935 it was given new decors by William Chappell, and at Sadler’s Wells on January 19, 1937, Margot Fonteyn first danced the part of *Giselle*. After the Sadler’s Wells Ballet, as the company was then called, moved to Covent Garden, James Bailey redesigned *Giselle* in 1946 and again in 1951.

For the present production, which was supervised by Frederick Ashton in collaboration with Tamara Karsavina in 1960, a number of passages from the original score were restored in order to expand some of the mime scenes. In particular, Berthe’s recounting of the legend of the Wilis in Act

I was reproduced by Karsavina. Ashton also arranged a new solo for the girl in the peasant pas de deux, using for the music the number originally composed by Adam for *Giselle*’s Act I variation.

IVOR GUEST

THE STORY

ACT I

Giselle’s Cottage in the Woods

Giselle, a peasant maiden, is loved by Count Albrecht, whom she knows as Loys. A meeting between them is interrupted by Hilarion, a huntsman, and *Giselle*’s rejected suitor, who knows Loys’ identity from the crested sword which he has found. At the grape celebration the Duke of Courland appears, accompanied by the Princess, his daughter, to whom Albrecht is betrothed. *Giselle*’s sweet simplicity charms the Princess.

Hilarion returns as *Giselle* is dancing for the village maidens and chooses this moment for his revenge. Displaying the sword to *Giselle*, he unmasks the feigned Loys, who admits his deception. Realising that her love is bestowed on one who can never be hers, *Giselle* becomes distracted, and in her madness, going through the steps of her last dance with Loys, tries to kill herself with his sword. Eventually, her heart broken, she dies.

INTERMISSION

ACT II

Giselle’s Tomb in the Forest

The Wilis are dancing-girls, who, according to Slavonic tradition, dying on the eve of marriage, cannot rest in their tombs. Their Queen initiates *Giselle*. Coming to visit her tomb, Albrecht encounters her. The Wilis drive Hilarion into the lake, and Albrecht is condemned to dance until he drops dead. With *Giselle* he dances without respite, but sustained by her love he survives to dawn, when the Wilis’ power ceases. Then, seeing *Giselle* about to return to her tomb, the exhausted Albrecht bars the way and gently puts her on a bank, where flowers cover her.



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FRIDAY MATINEE, JANUARY 13th, 1961

GISELLE

ACT I

Giselle.....	SVETLANA BERIOSOVA
Count Albrecht.....	DONALD MACLEARY
Berthe.....	GERD LARSEN
Hilarion.....	LESLIE EDWARDS
The Duke of Courland.....	DEREK RENCHER
The Princess.....	VYVYAN LORRAYNE
Wilfred.....	RICHARD FARLEY
Pas de Deux.....	ANNETTE PAGE and GRAHAM USHER
Children.....	PAMELA MONCUR, MAVIS OSBORN, ANN HOWARD, ROBIN HAIG, MARGARET LYONS, MAUREEN MAITLAND
Peasants.....	GEORGINA PARKINSON, CHRISTINE BECKLEY, ROSALIND EYRE, MONICA MASON, JACQUELINE DARYL, HYLDA ZINKIN, DEANNE BERGSMA, PATRICIA THOROGOOD, AUDREY HENDERSON, LOUANNE RICHARDS, GLYNIS ELLAMS, JULIE WOOD, DOUGLAS STEUART, JOHN SALE, KEITH MILLAND, WILLIAM WILSON, LAWRENCE RUFFELL, CLIVE MOLLOY
Huntsmen.....	CHRISTOPHER NEWTON, KEITH ROSSON, BRYAN LAWRENCE, PETRUS BOSMAN, DAVID DREW, KENNETH BARLOW
Court ladies.....	ANN KENWARD, JANE ROBINSON, HEATHER CLIPPERTON, JANET VARLEY, BETTY KAVANAGH, CHRISTINE ANTHONY

ACT II

Giselle.....	SVETLANA BERIOSOVA
Count Albrecht.....	DONALD MACLEARY
Hilarion.....	LESLIE EDWARDS
Wilfred.....	RICHARD FARLEY
Peasant boys.....	DOUGLAS STEUART, JOHN SALE, KEITH MILLAND, WILLIAM WILSON, LAWRENCE RUFFELL, CLIVE MOLLOY
Myrtha.....	DEANNE BERGSMA
Zulme.....	GEORGINA PARKINSON
Moyna.....	CHRISTINE BECKLEY
Wilis.....	ROSALIND EYRE, LOUANNE RICHARDS, DEANNE BERGSMA, HYLDA ZINKIN, ANN KENWARD, JANE ROBINSON, GLORIA BLUEMEL, JULIE WOOD, ANN HOWARD, MARGARET LYONS, PAMELA MONCUR, BETTY KAVANAGH, HEATHER CLIPPERTON, JANET VARLEY, AUDREY HENDERSON, CHRISTINE ANTHONY, GLYNIS ELLAMS, PATRICIA THOROGOOD, NOREEN SOPWITH, JACQUELINE HASLAM, ROBIN HAIG, MAUREEN MAITLAND, MAVIS OSBORN

Conductor — JOHN LANCHBERY

SATURDAY MATINEE, JANUARY 14th, 1961

Les Sylphides

Music by FREDERIC CHOPIN

Orchestrated by ROY DOUGLAS

Choreography by MICHEL FOKINE

Present production revived by SERGE GRIGORIEV and LIUBOV TCHERNICHEVA

Decor after designs by ALEXANDRE BENOIS

Nocturne ANNETTE PAGE, RONALD HYND, VYVYAN LORRAYNE,
ANTOINETTE SIBLEY, MARGARET LYONS, MAVIS OSBORN,
JULIE WOOD, MONICA MASON, JANE ROBINSON, NOREEN SOPWITH,
MAUREEN MAITLAND, JACQUELINE HASLAM, ANN HOWARD,
ROSALIND EYRE, DEANNE BERGSMA, ANN KENWARD,
CHRISTINE ANTHONY, GLORIA BLUEMEL, ROBIN HAIG,
HEATHER CLIPPERTON, PAMELA MONCUR, JANET VARLEY,
LOUANNE RICHARDS, BETTY KAVANAGH
Waltz ANTOINETTE SIBLEY
Mazurka ANNETTE PAGE
Mazurka RONALD HYND
Prelude VYVYAN LORRAYNE
Pas de deux ANNETTE PAGE, RONALD HYND
Finale ENSEMBLE

INTERMISSION

Divertissements

- (a) TRITSCH TRATSCH POLKA
Choreography by JOHN CRANKO
Music by JOHANN STRAUSS
MAVIS OSBORN, JOHN SALE, KEITH MILLAND
- (b) VIVALDI CONCERTO
Choreography by ALFRED RODRIGUES
Music by ANTONIO VIVALDI
Costumes by ALIX STONE
CHRISTINE BECKLEY, MONICA MASON, VYVYAN LORRAYNE,
GARY BURNE, RONALD PLAISTED, CLIVE MOLLOY, DAVID DREW,
CHRISTOPHER NEWTON, DOUGLAS STEUART
- (c) NEAPOLITAN DANCE from "Le Lac des Cygnes" Act III
Choreography by FREDERICK ASHTON
Music by PIOTR ILICH TCHAIKOVSKY
Costumes by LESLIE HURRY
GEORGINA PARKINSON, GRAHAM USHER
- (d) DON QUIXOTE Pas de Deux
Music by LEON MINKUS
SVETLANA BERIOSOVA, DONALD MACLEARY

Les Patineurs

Music by GIACOMO MEYERBEER

Arranged by CONSTANT LAMBERT

Choreography by FREDERICK ASHTON

Costumes and Scenery by WILLIAM CHAPPELL

Entree PAMELA MONCUR, MERLE PARK
Pas de Huit PATRICIA THOROGOOD, LOUANNE RICHARDS,
ANN KENWARD, ROSALIND EYRE, PETRUS BOSMAN,
RICHARD FARLEY, DAVID DREW, CLIVE MOLLOY
Variation GRAHAM USHER
Pas de Deux VYVYAN LORRAYNE, DEREK RENCHER
Ensemble PAMELA MONCUR, MERLE PARK, GRAHAM USHER
and Pas de Huit
Pas de Trois PAMELA MONCUR, MERLE PARK, GRAHAM USHER
Pas de Deux DEANNE BERGSMA, MONICA MASON
Ensemble DEANNE BERGSMA, MONICA MASON, PETRUS BOSMAN,
RICHARD FARLEY, DAVID DREW, CLIVE MOLLOY
Finale ENSEMBLE

Conductor — ARTHUR LIEF

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SATURDAY EVENING, JANUARY 14th, 1961

Les Sylphides

Music by FREDERIC CHOPIN
Orchestrated by ROY DOUGLAS
Choreography by MICHEL FOKINE

Present production revived by SERGE GRIGORIEV and LIUBOV TCHERNICHEVA
Decor after designs by ALEXANDRE BENOIS

Nocturne	ANYA LINDEN, RONALD HYND, GEORGINA PARKINSON, MERLE PARK, MARGARET LYONS, MAVIS OSBORN, MONICA MASON, JANE ROBINSON, JULIE WOOD, NOREEN SOPWITH, MAUREEN MAITLAND, JACQUELINE HASLAM, CHRISTINE ANTHONY, ROSALIND EYRE, ANN KENWARD, DEANNE BERGSMA, HEATHER CLIPPERTON, ANN HOWARD, PAMELA MONCUR, BETTY KAVANAGH, JANET VARLEY, ROBIN HAIG, LOUANNE RICHARDS, GLORIA BLUEMEL
Waltz	MERLE PARK
Mazurka	ANYA LINDEN
Mazurka	RONALD HYND
Prelude	GEORGINA PARKINSON
Pas de deux	ANYA LINDEN, RONALD HYND
Finale	ENSEMBLE

INTERMISSION

Divertissements

- (a) TRITSCH TRATSCH POLKA
Choreography by JOHN CRANKO
Music by JOHANN STRAUSS
ANN HOWARD, WILLIAM WILSON, LAWRENCE RUFFELL
- (b) VIVALDI CONCERTO
Choreography by ALFRED RODRIGUES
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Costumes by ALIX STONE
ANTOINETTE SIBLEY, MERLE PARK, GEORGINA PARKINSON,
KEITH ROSSON, RICHARD FARELY, PETRUS BOSMAN,
DEREK RENCHER, BRYAN LAWRENCE, DOUGLAS STEUART
- (c) NEAPOLITAN DANCE from "Le Lac des Cygnes" Act III
Choreography by FREDERICK ASHTON
Music by PIOTR ILICH TCHAIKOVSKY
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MARYON LANE, ALEXANDER GRANT
- (d) DON QUIXOTE Pas de Deux
Music by LEON MINKUS
SVETLANA BERIOSOVA, DONALD MACLEARY

INTERMISSION

Les Patineurs

Music by GIACOMO MEYERBEER
Arranged by CONSTANT LAMBERT
Choreography by FREDERICK ASHTON
Costumes and Scenery by WILLIAM CHAPPELL

Entree	MARYON LANE, ANNETTE PAGE
Pas de Huit	MONICA MASON, AUDREY HENDERSON, PATRICIA THOROGOOD, JULIE WOOD, KEITH ROSSON, RONALD PLAISTED, CHRISTOPHER NEWTON, BRYAN LAWRENCE
Variation	BRIAN SHAW
Pas De Deux	MERLE PARK, DONALD MACLEARY
Ensemble	MARYON LANE, ANNETTE PAGE, BRIAN SHAW, PAS DE HUIT
Pas de Trois	MARYON LANE, ANNETTE PAGE, BRIAN SHAW
Pas de Deux	CHRISTINE BECKLEY, JACQUELINE DARYL, CHRISTINE BECKLEY, JACQUELINE DARYL, KEITH ROSSON, RONALD PLAISTED, CHRISTOPHER NEWTON, BRYAN LAWRENCE
Finale	ENSEMBLE

Conductor — JOHN LANCHBERY



MARGOT FONTEYN



SVETLANA BERIOSOVA



ANYA LINDEN



ANN HOWARD, WILLIAM WILSON,
LAWRENCE RUFFELL



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MARGOT FONTEYN
*
SVETLANA BERIOSOVA



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Anya Linden, beautiful ballerina of The Royal Ballet.



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Ballet Mistress - - - - - JILL GREGORY
Ballet Staff and Repetiteurs - - - - - GERD LARSEN, LESLIE EDWARDS, RAY POWELL
Pianists - - - - - JEAN GILBERT, MICHAEL REEVES
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Stage Manager - - - - - LEON ARNOLD
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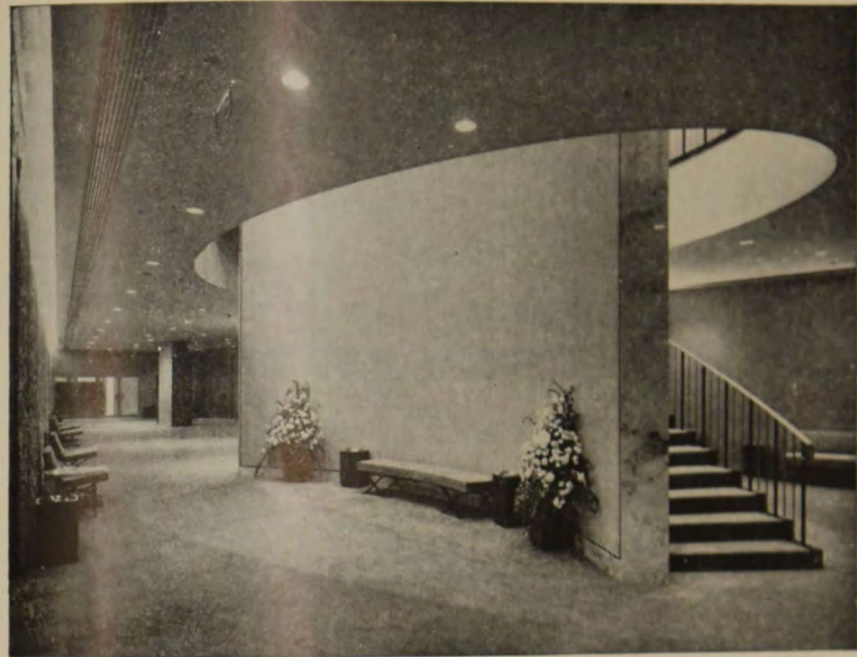
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▲ Exterior shot looking towards main entrance from north-west.



▲ West Intermission Foyer on lower ground floor showing curved, cantilevered, granite stair.




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COMING ATTRACTIONS

Monday, January 16 — January 28

DESTROY *
RIDES AGAIN

a musical starring Gretchen Wyler and Stephen Douglass

Monday, February 6 — February 11

ANDERSONVILLE TRIAL

The dramatic trial of an American Civil War prison camp's infamous commandant

Monday, February 13 — February 25



Fiorello! *

the Pulitzer Prize, Critics and Tony Awards winning musical account of New York city as it was under the flamboyant mayorship of La Guardia

Monday, February 27 — March 11

AT THE DROP OF A HAT! *

a nonsensical evening of fun offered by two of the world's finest revue artists

Monday, March 13 — March 18

REVUE

staged by well-known television and stage producer Norman Sedawie using the best of Canadian revue talent

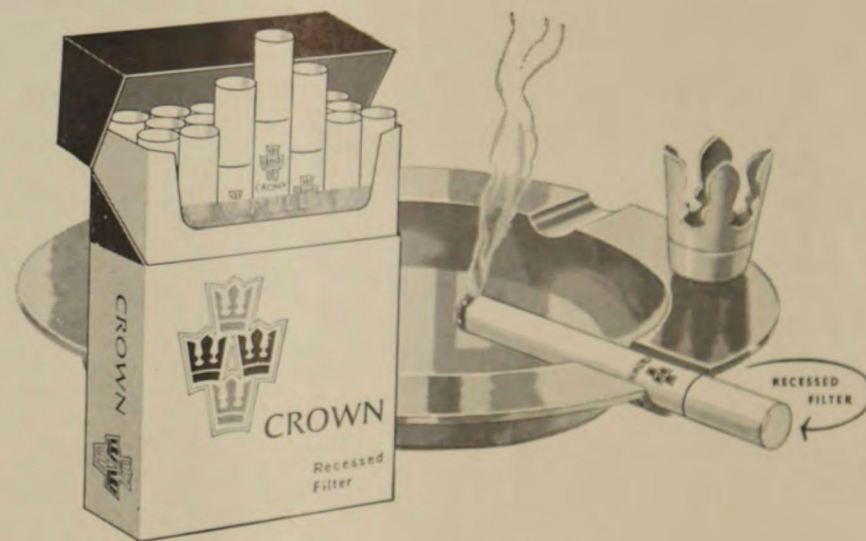
Monday, May 29 — June 3

THE METROPOLITAN OPERA

NEW YORK

*SUBSCRIPTION SERIES ATTRACTIONS

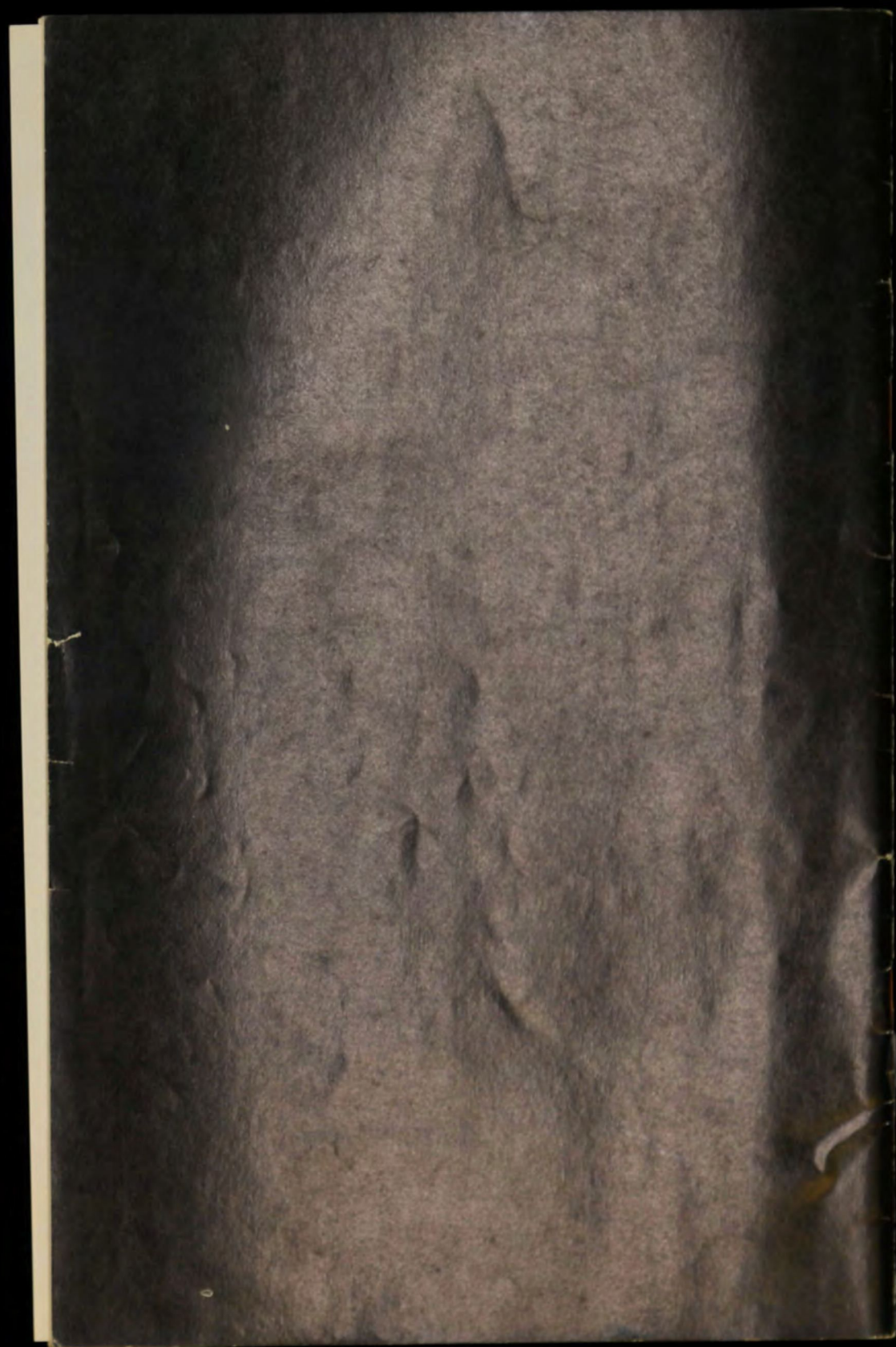
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(Reopened January 6th, 1931.)

Lessee & Manager of both Theatres: **LILIAN BAYLIS, C.H., M.A. Oxon. (Hon).**

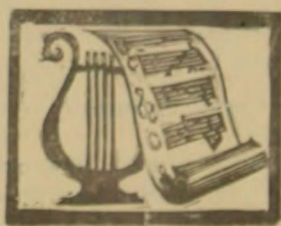
Opening Night of Ballet Season, 1933-34.

**THE VIC-WELLS
BALLET**

**AT SADLER'S WELLS :
TUESDAY, SEPTEMBER 26th, 1933
AT 8 P.M.**

Choreographer - - - **NINETTE de VALOIS**
Musical Director - - - **CONSTANT LAMBERT**

OLD VIC, Waterloo Road, S.E.1 Box Office, Telephone—Hop 3424, 3426
SADLER'S WELLS, Rosebery Av., E.C. 1 Box Office, Telephone—Clerkenwell 1121



Programme Price 3d.

Printed by **MURSER & SONS, LTD.**,
258-270 Kennington Road, S.E.11.

Les Sylphides

Choreography by Michel Fokine.

Music by Chopin. Orchestrated by Gordon Jacobs.

Nocturne ... BEATRICE APLEYARD, URSULA MORETON, AILNE PHILLIPS, SHEILA McCARTHY, FREDa BAMFORD, JOY NEWTON, NADINA NEWHOUSE, JOAN DAY, GWYNETH MATHEWS, JOY ROBSON, MOLLY BROWN, HERMIONE DARNBOROUGH, JILL GREGORY, PEGGY MELLISS, ELIZABETH MILLER, DAPHNE TIETGEN, MARY CHALK, WENDA HORSBURGH, PHYLLIS WORTHINGTON

Valse AILNE PHILLIPS

Mazurka BEATRICE APLEYARD

Prelude URSULA MORETON

Valse BEATRICE APLEYARD, STANLEY JUDSON

Grand Valse (Finale) ... BEATRICE APLEYARD, URSULA MORETON, AILNE PHILLIPS, STANLEY JUDSON, and ENSEMBLE

INTERLUDE.

Overture—"Masques and Bergamasques." Fauré

Le Spectre de la Rose

Music by Weber. Choreography by Michel Fokine.

Costumes by Léon Bakst.

A Young Girl MARKOVA

The Spirit of the Rose IDZIKOWSKY

: INTERVAL :

The Wise and Foolish Virgins

(1st Performance)

Music by Kurt Atterberg.

Décor and Costumes by William Chappell.

Choreography by Ninette de Valois.

The Bride MARKOVA

The Bridegroom STANLEY JUDSON

A Musician CLAUDE NEWMAN

Angels WENDA HORSBURGH, BETTY ROWLAND

The Wise Virgins ... HERMOINE DARNBOROUGH, JOAN DAY, JOY NEWTON, GWYNETH MATHEWS

Leader BEATRICE APLEYARD

The Foolish Virgins ... FREDa BAMFORD, AILNE PHILLIPS, NADINA NEWHOUSE, PEGGY MELLISS

Leader SHEILA McCARTHY

ARGUMENT.

The Wise and Foolish Virgins await the entrance of the Bride. The Bride enters and they dance, but the Wise Virgins first take care to extinguish their lamps. At the finish of the dance they fall asleep, and the Bride dreams of the Bridegroom, and wakes the others to tell them of the vision. They prepare for the reception of the Bridegroom, but the Foolish Virgins find their lamps have gone out. The Bridegroom enters accompanied by a Musician. There is a general dance followed by a procession into the Banqueting Hall. The Foolish Virgins return to find they are alone. They knock on the door for admittance, but two angels appear to drive the latecomers away.

INTERLUDE.

March from Antar Rimsky-Korsakov

The Blue Bird

(THE ENCHANTED PRINCESS).

Tschiskowsky.

MARKOVA and IDZIKOWSKY.

(Markova's costume designed by William Chappell.)

: INTERVAL :

JOB

(Being Blake's Vision of the Book of Job).

*A Masque for Dancing by Geoffrey Keynes. Music by R. Vaughan Williams.
Choreography and Production by Ninette de Valois.*

*Scenery and Costumes designed after Blake's illustrations to the Book of Job
by Gwendoline Raverat.*

Wigs and Masks by Hedley Briggs.

*The music, originally written for full symphony orchestra, has, for the purpose
of stage presentation, been re-scored for Theatre Orchestra by Constant Lambert.
(Camargo Society production.)*

Job JOHN McNAIR

His Wife PHYLLIS WORTHINGTON

His Three Daughters—BEATRICE APLEYARD, GWYNETH MATHEWS,
AILNE PHILLIPS

His Seven Sons ... CLAUDE NEWMAN, TRAVIS KEMP, ANTONY
TUDOR, RICHARD ELLIS, TONI REPETTO,
LESLIE EDWARDS, MAURICE BROOKE.

The Three Messengers ... TRAVIS KEMP, ANTONY TUDOR, MAURICE
BROOKE

The Three Comforters ... F. BAMFORD, J. NEWTON, J. DAY.

War, Pestilence, Famine ... TONI REPETTO, RICHARD ELLIS, CLAUDE
NEWMAN

Elihu STANLEY JUDSON

Satan ROBERT HELPMANN

The Children of God ... FREDA BAMFORD, SHEILA McCARTHY, JOY
NEWTON, NADINA NEWHOUSE, JOAN DAY,
PEGGY MELLISS, WENDA HORSBURGH,
MARY CHALK

Sons of the Morning ... JOY ROBSON, MOLLY BROWN, ELIZABETH
MILLER, JILL GREGORY

Job's Spiritual Self POWELL LLOYD

Scene 1.—Job is sitting in the sunset of prosperity with his wife, surrounded by his seven sons and three daughters. They all join in a pastoral dance. When they have dispersed, leaving Job and his wife alone, Satan enters unperceived. He appeals to Heaven, which opens, revealing the Godhead (Job's Spiritual Self) enthroned within. On the steps are the Heavenly Hosts. Job's Spiritual Self consents that his moral nature be tested in the furnace of temptation.

Scene 2.—Satan, after a triumphal dance, usurps the throne.

Scene 3.—Job's sons and daughters are feasting and dancing, when Satan appears and destroys them.

Scene 4.—Job's peaceful sleep is disturbed by Satan with terrifying visions of War, Pestilence and Famine.

Scene 5.—Messengers come to Job with tidings of the destruction of all his possessions and the death of his sons and daughters. Satan introduces Job's Comforters, three wily hypocrites. Their dance at first stimulates compassion, but this gradually changes to rebuke and anger. Job rebels: "Let the day perish wherein I was born." He invokes his vision of the Godhead, but the opening Heaven reveals Satan upon the throne. Job and his friends shrink in terror.

Scene 6.—There enters Elihu who is young and beautiful. "Ye are old and I am very young." Job perceives his sin. The Heavens then open revealing Job's Spiritual Self again enthroned.

Scene 7.—Satan again appeals to Job's Godhead, claiming the victory, but is repelled and driven down by the Sons of the Morning. Job's household build an altar and worship with musical instruments, while the heavenly dance continues.

Scene 8.—EPILOGUE.—Job sits a humbled man in the sunrise of restored prosperity, surrounded by his family, upon whom he bestows his blessing.

STAGE DIRECTOR HENRY ROBINSON
Stage Managers POWELL LLOYD and E. G. HOLBROOK
Musical Coach GEOFFREY CORBETT
Scenery Painted by LESLIE YOUNG
Wardrobe Master O. WHITEHEAD
Wardrobe Mistress MRS. NEWMAN
Stage Carpenter R. ROBINSON
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Electrician at the Wells J. HUDSON

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THE SADLER'S WELLS CIRCLE.

has been formed to raise funds to maintain the work of this theatre and to unite members socially. Annual subscription 3s.

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SADLER'S WELLS SOCIETY.

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FORTHCOMING ATTRACTIONS AT THE VIC.

Monday, September	25	8.0	TWELFTH NIGHT
Tuesday, "	26	*	
Wednesday, "	27	2.30	} TWELFTH NIGHT
Wednesday, "	27	8.0	...	...
Thursday, "	28	8.0	...	...
Friday, "	29	8.0	...	...
Saturday, "	30	2.30	...	...
Saturday, "	30	8.0	...	...
Monday, October	2	8.0	TWELFTH NIGHT
Tuesday, "	3	*	
Wednesday, "	4	2.30	} TWELFTH NIGHT
Wednesday, "	4	8.0	...	...
Thursday, "	5	8.0	...	...
Friday, "	6	8.0	...	...
Saturday, "	7	2.30	...	...
Saturday, "	7	8.0	...	...
Monday, October	9	8.0	THE CHERRY ORCHARD
Tuesday, "	10	*	
Wednesday, "	11	2.30	} The Cherry Orchard (Checkov)
Wednesday, "	11	8.0	...	...
Thursday, "	12	8.0	...	...
Friday, "	13	8.0	...	...
Saturday, "	14	2.30	...	...
Saturday, "	14	8.0	...	...
Chas. Laughton and Flora Robson join the Company.					
Monday, October	16	8.0	THE CHERRY ORCHARD
Tuesday, "	17	*	
Wednesday, "	18	2.30	} THE CHERRY ORCHARD
Wednesday, "	18	8.0	...	...
Thursday, "	19	8.0	...	...
Friday, "	20	8.0	...	...
Saturday, "	21	2.30	...	...
Saturday, "	21	8.0	

*Theatre Closed.

Members of the Shakespeare Company include:—

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BALLET AT THE VIC AND WELLS.

Performances of Ballet will be given on Mondays when the opera company is at the Vic, on Tuesdays when it is at the Wells, at 8 p.m.

BALLET PROGRAMME for Tuesday, October 3rd.

The Lord of Burleigh—Ailne Phillips, Ursula Moreton, Beatrice Appleyard, Stanley Judson.

Douanes—Ninette de Valois, Claude Newman.

Blue Bird—Markova, Idzikowsky.

Lac des Cygnes—Markova, Stanley Judson, Travis Kemp.

Details of the Vic-Wells School of Ballet can be obtained from the Secretary, the Old Vic, S.E. 1. This is under the direction of Ninette de Valois and is the only school of ballet run in association with a theatre.

Special Evening Classes for office workers are held twice weekly.

FORTHCOMING ARRANGEMENTS AT THE WELLS.

Monday, September	25	*	...	...
Tuesday, "	26	8.0	...	...	Opening night of Ballet. LES SYLPHIDES, BLUE BIRD, THE FOOLISH VIRGINS, JOB.
Wednesday, "	27	8.0	...	...	LA TRAVIATA (Verdi)
Thursday, "	28	8.0	...	...	FAUST (with full Ballet). (Gounod)
Friday, "	29	8.0	...	...	LOHENGRIN
Saturday, "	30	2.30	...	...	FAUST (with full Ballet).
Saturday, "	30	8.0	...	...	CAVALLERIA RUSTICANA and PAGLIACCI
Monday, October	2	*	...	...
Tuesday, "	3	8.0	...	...	BALLET (THE LORD OF BURLEIGH, DOUANES, SPECTRE DE LA ROSE, LAC DES CYGNES.
Wednesday, "	4	8.0	...	...	OTHELLO (Verdi)
Thursday, "	5	8.0	...	...	THE SNOW MAIDEN
Friday, "	6	8.0	...	...	LA TRAVIATA
Saturday, "	7	2.30	...	...	OTHELLO
Saturday, "	7	8.0	...	...	FAUST (with full Ballet)
Monday, October	9	*	...	...
Tuesday, "	10	8.0	...	...	BALLET (FETE POLONAISE, THE LORD OF BURLEIGH, SPECTRE DE LA ROSE, THE FOOLISH VIRGINS
Wednesday, "	11	8.0	...	...	TSAR SALTAN (Rimsky Korsakov). First London Production.
Thursday, "	12	8.0	...	...	LOHENGRIN
Friday, "	13	8.0	...	...	CAVALLERIA RUSTICANA & PAGLIACCI
Saturday, "	14	2.30	...	...	LA BOHEME
Saturday, "	14	8.0	...	...	TSAR SALTAN
Monday, October	16	*	...	...
Tuesday, "	17	8.0	...	...	BALLET (POMONA, BLUE BIRD, LES SYLPHIDES, JOB).
Wednesday, "	18	8.0	...	...	TANNHAUSER (Wagner).
Thursday, "	19	8.0	...	...	TSAR SALTAN
Friday, "	20	8.0	...	...	FAUST (with full Ballet).
Saturday, "	21	2.30	...	...	TSAR SALTAN
Saturday, "	21	8.0	TANNHAUSER

*Theatre Closed.

Members of the Opera Company include:—

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Members of the Ballet Company include:—

MARKOVA, NINETTE DE VALOIS, URSULA MORETON, BEATRICE APPELYARD, FREDA BAMFORD, SHEILA Mc-CARTHY, HERMIONE DARNBOROUGH, AILNE PHILLIPS, NADINA NEWHOUSE, JOY NEWTON, GWYNETH MATHEWS, IDZIKOWSKY, STANLEY JUDSON, ROBERT HELPMANN, TRAVIS KEMP, CLAUDE NEWMAN, ANTONY TUDOR.

1. The public may leave at the end of the performances by all exit doors, and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit must be kept entirely free from obstruction, whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.
4. The safety curtain must be lowered and raised in the presence of each audience.

NOTE ON THE OPERAS.

The production and conducting of the early operas will be divided as follows:—

	<i>Conductor.</i>	<i>Producer.</i>
La Boheme - - -	John B. Gordon	1st Night—Albert Coates Subsequently Chas. Corri
The Snow Maiden -	Clive Carey	Lawrance Collingwood
Lohengrin - - -	Sumner Austin	Lawrance Collingwood
Cavalleria Rusticana	John B. Gordon	Chas. Corri
Pagliacci - - -	Sumner Austin	Chas. Corri
La Traviata - - -	John B. Gordon	Warwick Braithwaite
Faust - - - -	Sumner Austin	Lawrance Collingwood
Othello - - - -	Clive Carey	Warwick Braithwaite
Tsar Saltan (1st London production - - -)	Clive Carey	Lawrance Collingwood Albert Coates (Oct. 27 Nov. 18)

OPERA GUEST ARTISTS during the coming weeks include:—

WINIFRED KENNARD in—

Cavalleria, September 30th, October 13th.
Tsar Saltan, October 11th, 14th.

PERCY MANCHESTER in—

Cavalleria, September 30th, October 13th.
Snow Maiden, October 5th.

BETSY DE LA PORTE in—

Snow Maiden, October 5th.

GLADYS PALMER in—

Tsar Saltan, October 11th, 14th.

CONSTANCE WILLIS in—

Lohengrin, September 29th, October 12th.

BEN WILLIAMS in—

Faust, September 28th, 30th, October 7th.

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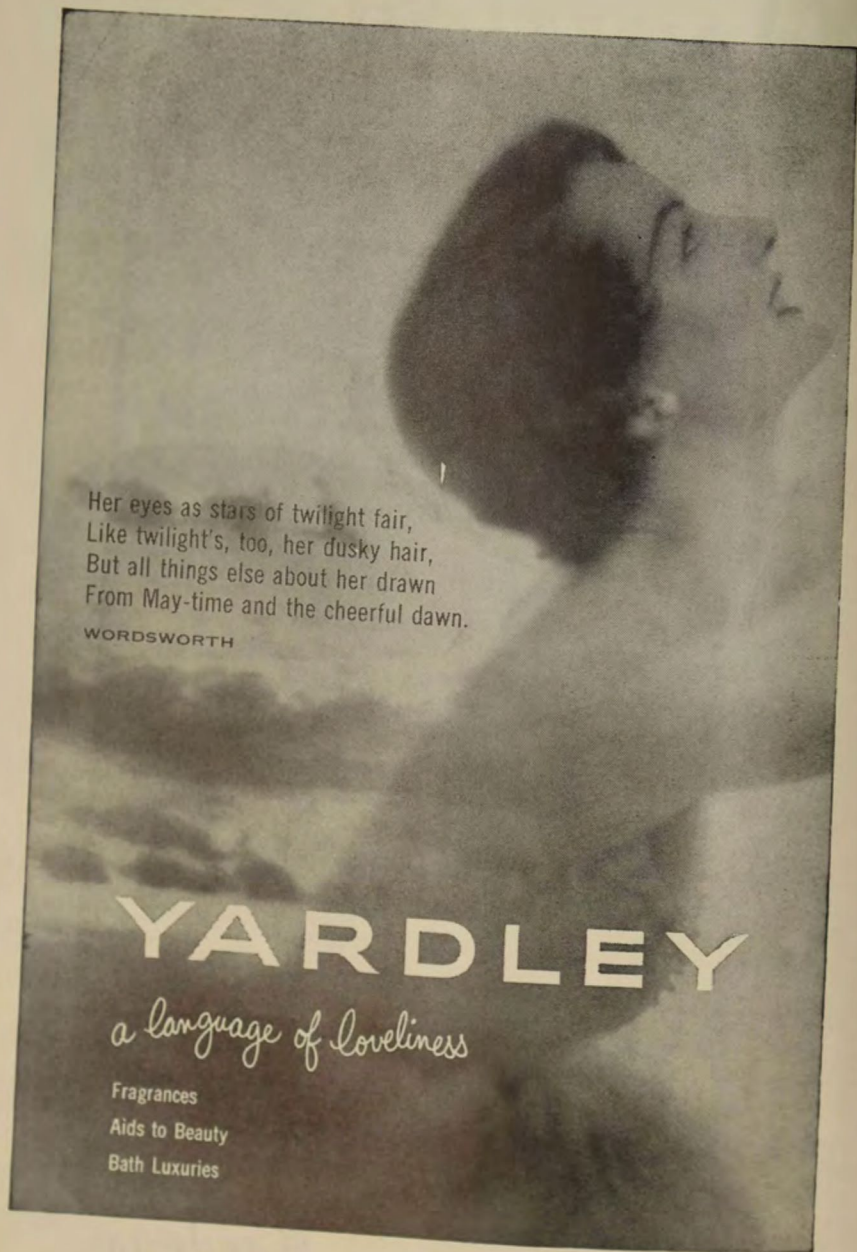
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 Michael Somes
 Alexander Grant

Violetta Elvin

John Field
 Alexis Rassine

Svetlana Beriosova
 Mary Drage
 Rosemary Lindsay
 Bryan Ashbridge
 Peter Clegg
 Kenneth Melville

Guest Artist: Pamela May

Pauline Clayden
 Julia Farron
 Avril Navarre
 David Blair
 Leslie Edwards
 Ray Powell
 Franklin White

Nadia Nerina

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LE LAC DES CYGNES

Ballet in Four Acts
Music by Piotr Ilich Tchaikovsky
Choreography by Marius Petipa and Lev Ivanov
Produced by Nicholas Sergeyev
Present production revised by Ninette de Valois
Choreography for the Pas de Six in Act I and
the Neapolitan Dance in Act III by Frederick Ashton
Scenery and costumes by Leslie Hurry
Lighting by John Sullivan

ACT I.

The Garden of The Castle — Afternoon

It is Prince Siegfried's twenty-first birthday. His friend Benno and his tutor Wolfgang await the Prince in the castle grounds where villagers have been assembled to provide dances in honour of the occasion. The Prince arrives and in the midst of the ensuing festivities the Princess-Mother pays an unexpected visit. She does not approve of the Prince's companions and expresses her displeasure. Before her departure she reminds him that, having now come of age, he must choose a bride at a Ball she has commanded to be held on the morrow.

As the day draws to a close, the peasants take their leave. The Prince's friends see a flock of swans overhead. His friends decide to hunt them and Benno persuades the Prince to join in the chase. They leave the castle grounds together.

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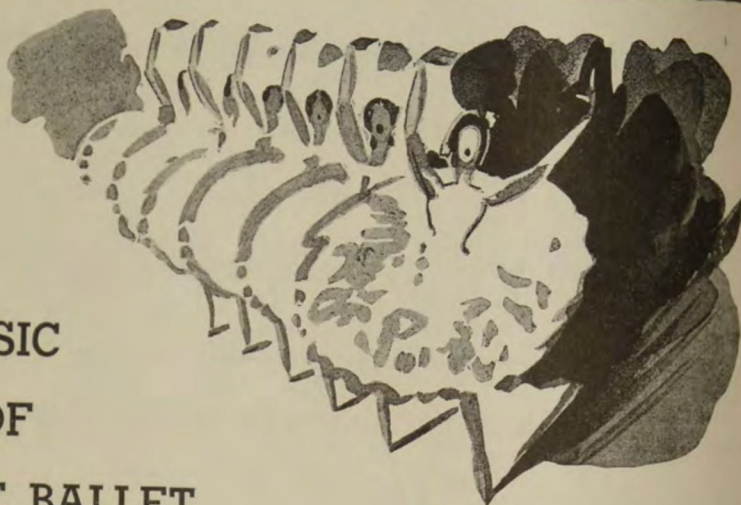
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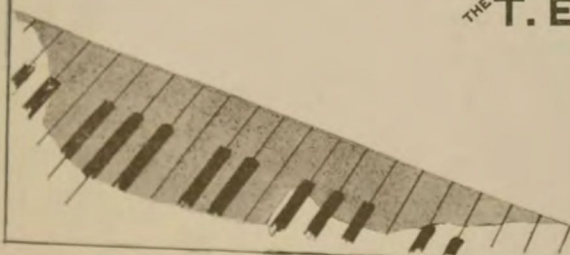
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ACT II.

The Lakeside by Moonlight — The Same Night

The huntsmen sight the swans and inform the Prince, but he prefers to remain alone with his thoughts. Suddenly, he sees a swan approaching, but on reaching the bank the swan is transformed into a beautiful maiden. She tells him that she is the Princess Odette and that she and her companions are victims of an evil enchanter who has bewitched them. Only at night are they permitted to return to human form, and even then their master watches over them in the guise of an owl. Odette's enchantment can only be broken if someone falls in love with her who has never before plighted his troth. The enchanter appears and Odette begs him not to harm the Prince. Siegfried attempts to shoot the magician but Odette stays his hand.

Swan-maidens fill the glade and Benno returns and becomes encircled by them. He calls to the other huntsmen who, owing to the mist, mistake the frightened maidens for swans and prepare to shoot them.

The Prince returns in time to prevent the shooting and Odette asks for his protection. The swan-maidens dance and the Prince enters with Benno and searches among them for Odette. Suddenly she appears again in their midst and Odette and the Prince express their love for each other. Siegfried tries to restrain Odette from leaving him, but she and her companions must, with the approach of dawn, re-enter the lake and resume their guise as swans.

The Prince is left to mourn her departure, and with his companions gazes sadly after the flight of swans traversing the sky.

INTERVAL

ACT III.

The Ballroom of The Castle. — The Following Evening

The Master of Ceremonies and ladies of the court await the Princess-Mother, the Prince and their guests. All assemble and the Prince is asked to dance with six young girls. The Princess-Mother desires him to choose one for his bride, but none please him, for his thoughts are full of Odette.

Suddenly two uninvited guests are announced. They are the magician now in human form and calling himself the Baron von Rothbart, and his daughter, Odile, who enter the ballroom. The Prince stands transfixed; he sees the unknown visitor's striking resemblance to Odette and is certain that she is his Swan Princess.

The Ball continues and the Prince dances with Odile. During the dance a vision of Odette appears beseeching Siegfried to remember her, but he fails to observe it. Infatuated, he asks for Odile's hand in marriage. Von Rothbart makes him swear that Odile is his chosen love. Having sworn, at that moment he sees the vision of Odette. It is too late; he has pledged his word to another. The Swan Princess must remain in the enchanter's power. Rothbart and Odile vanish and the Court is thrown into confusion. In despair the Prince rushes out, in search of his lost love.

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ACT IV.

The Lakeside. — The Same Night

The swan-maidens anxiously await Odette. She returns distraught, for life now holds no joy for her. She wishes to drown herself in the waters of the lake while she is in human form. The glade is overcast by a storm and as it clears the distracted Siegfried arrives. He seeks Odette and implores her forgiveness for his unwitting betrayal of her trust in him. They surrender to the joy of meeting but the enchanter appears and shatters their happiness; Siegfried must fulfil his oath and marry Odette. Odette, at the approach of dawn, must again become a swan. The lovers realise that it is better to die together while there is still time. The enchanter, alarmed, vanishes from sight. Siegfried and Odette cast themselves into the lake. The enchanter returns, but too late; their joint sacrifice has broken the spell and he falls dead. Apotheosis. Through the waters of the lake, Odette and Siegfried voyage to the world of eternal happiness. Their journey is watched by the swan-maidens, now restored to their human form.

ACT I.

Prince Siegfried	John Field
The Princess-Mother	Pamela May
Wolfgang, the Prince's Tutor	Franklin White
Benno, the Prince's Friend	Leslie Edwards
Pas de Six	Rosemary Lindsay, Mary Drage, Svetlana Beriosova Alexander Grant, Desmond Doyle, Philip Chatfield
Pas de Trois	Brian Shaw, Avril Navarre, Pauline Clayden
A Peasant Girl	Anne Heaton
Peasant Boys and Huntsmen	Ray Powell, Henry Naughton, Peter Clegg, Gary Burne, Antony Manning, Michael Boulton, Leon Arnold, Ronald Hynd, Ronald Plaisted, Arnott Mader, Douglas Steuart, Henry Legerton, Bryan Ashbridge
Peasant Girls	Anne Heaton, Joan Benesh, Cynthia Blowers, Shirely Bateman, Valerie Adams, Valerie Taylor, Yvonne English, Brenda Taylor, Fiorella Keane, Deidre Dixon, June Lesley, Catherine Boulton
Ladies-in-waiting	Stella Claire, Wendy Winn, Patricia Thorogood, Rosemary Valaire

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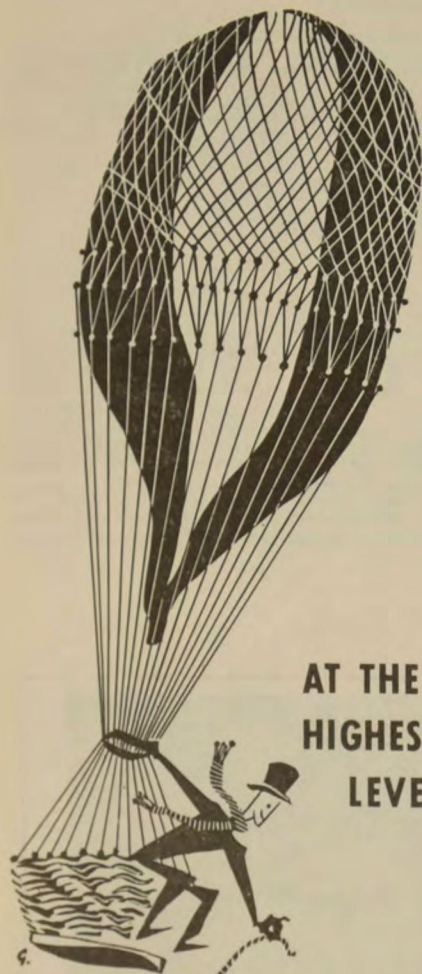
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ACT II.

Odette, the Swan Princess	Violetta Elvin
Prince Siegfried	John Field
Benno	Leslie Edwards
Von Rothbart, a Wicked Magician, in the guise of an owl	Arnott Mader
Cygnets	June Lesley, Margaret Dale, Dorothea Zaymes, Angela Walton
Four Swans	Anya Linden, Julia Farron, Greta Hamby, Mary Drage
Swans	Joan Benesh, Fiorella Keane, Wendy Winn, Shirley Bateman, Deldre Dixon, April Orlrich, Stella Claire, Meriel Evans, Yvonne English, Rosemary Valaire, Shirley Bateman, Patricia Thorogood, Brenda Taylor, Valerie Taylor, Jean Horne, Judith Sinclair, Elaine Morgan, Cynthia Blowers, Anne Heaton, Valerie Adams
Huntsmen	Henry Naughton, Ronald Hynd, Michael Boulton, Ronald Plaisted, Desmond Doyle, Gary Burne, Leon Arnold, Bryan Ashbridge, Henry Legerton, Douglas Steuart

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ACT III.

Prince Siegfried	John Field
The Princess-Mother	Pamela May
Von Rothbart, a Wicked Magician	Arnott Mader
Odile, his daughter	Violetta Elvin
Master of Ceremonies	Leslie Edwards
The Six Princesses	Stella Claire, Brenda Taylor, Valerie Adams, Deidre Dixon, Anya Linden, Meriel Evans
Czardas	Anne Heaton, Ray Powell, Joan Benesh, Dorothea Zaymes, April Olrich, Angela Walton, Antony Manning, Peter Clegg, Franklin White, Douglas Steuart
Spanish Dance	Valerie Taylor, Fiorella Keane, Henry Legerton, Kenneth Melville
Neapolitan Dance	Julia Farron, Alexander Grant
Mazurka	Catherine Boulton, Wendy Winn, Rosemary Valaire, Greta Hamby, Leon Arnold, Bryan Ashbridge, Ronald Hynd, Desmond Doyle
Ladies-in-waiting and Pages	

ACT IV.

Two Swans	Mary Drage, Greta Hamby
Black Cygnets	Anne Heaton, Margaret Dale, Dorothea Zaymes, Angela Walton
Odette	Violetta Elvin
Prince Siegfried	John Field
Von Rothbart	Arnott Mader
Swans	Joan Benesh, Valerie Taylor, Shirley Bateman, Deidre Dixon, Fiorella Keane, Stella Claire, Yvonne English, Patricia Thorogood, Brenda Taylor, Rosemary Valaire, Meriel Evans, Wendy Winn, April Olrich, Valerie Adams, Jean Horne, Judith Sinclair, Elaine Morgan, Cynthia Blowers

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
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SADLER'S WELLS WHO'S WHO

NINETTE DE VALOIS, D.B.E.—One of the three leading English choreographers, Ninette de Valois has been Director of the Sadler's Wells Ballet since its foundation in 1931, and her service for this institution was largely responsible for its artistic development and eventual acceptance as the representative company of England.

The explosive success of her production, "Job," in 1930, was the rallying point for the establishment of the Sadler's Wells Ballet. She was invited to organize this company by the late Lilian Baylis, Director of the "Old Vic," and subsequently the Sadler's Wells Ballet came under the national subsidy of the Arts Council of Great Britain.

Ninette de Valois was born in Ireland; her father was the late Col. T. R. A. Standus, D.S.O. She studied dancing under several teachers, principally under Enrico Cecchetti, with whom she remained for five years.

She made her debut as principal dancer in 1914, in a pantomime presented at the Lyceum Theatre, when her success was such that she appeared there annually until 1919. She appeared with the Beecham Opera Company (1918), and also danced in several revues. In 1919 she was premiere danseuse at the Royal Opera, Covent Garden.

In the autumn of 1923 she became a member of the Diaghilev Ballet, in which she rose to the rank of soloist. She left the company in 1925, but, at Diaghilev's request, made occasional appearances with it in 1926.

During the whole of her association with the Diaghilev Ballet she danced various roles in ballets by Michel Fokine, Leonide Massine, Marius Petipa, Vaslav Nijinsky and George Balanchine. She acquired experience in several choreographic styles. To this treasury, she added her own approach to ballet and evolved her individual amalgam of dance-theatre.

In May, 1926, de Valois opened an Academy of Dancing at South Kensington, London, and in the autumn of the same year she made the acquaintance of Miss Lilian Baylis, Director of the South London Theatre popularly known as the "Old Vic," who was then seeking a suitable person to give classes in stage movement to her dramatic students, and to arrange the dances for the productions of certain of Shakespeare's plays.

At Christmas, 1928, Miss Baylis gave her permission to mount a small ballet, "Les Petits Riens." The production was a success and Miss Baylis agreed that a new ballet should be produced occasionally and at each succeeding Christmas.

From these humble beginnings came the Sadler's Wells Ballet we know today. Under Ninette de Valois' steady hand the company found a home at The Saddler's Wells Theatre. From its school it drew a steady stream of gifted dancers, evolved a style of its own and, gaining steadily in achievement and reputation, found itself at the close of World War II established at The Royal Opera House, Covent Garden.

As a choreographer de Valois is best known for "Job," "The Rake's Progress," "Don Quixote," "Checkmate," and the re-staged full-length "Le Lac des Cygnes," the last two being in the repertoire for the current U.S.-Canadian tour.

In recognition of her unique achievements The Republic of France awarded de Valois The Legion of Honor in 1950. The next year her own government bestowed on her one of the nation's highest honors, the title Dame of the British Empire.

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FREDERICK ASHTON, C.B.E.—Frederick Ashton, Associate Director of the Sadler's Wells Ballet, was born in Guayaquil, Ecuador. When still quite young, he accompanied his parents to Lima, where he was educated by the Dominican Fathers. When he was fourteen, that city was visited by the late Anna Pavlova and her company, and Ashton saw his first ballet. Soon his parents went to England, and he was sent to Dover College to complete his education. During the holidays he saw performances of the Diaghilev Ballet and told his parents of his wish to become a dancer. The suggestion received no encouragement. In 1923 he left school and entered the office of a London export merchant in the capacity of foreign correspondent where he remained some eighteen months.

Toward the end of 1924 Ashton saw a newspaper advertisement offering a trial lesson to any aspiring dancer to determine whether or not he had talent. It was signed: Leonide Massine. As a result of his audition, Ashton took lessons every Saturday afternoon for six months.

Massine, having to leave London, placed Ashton with Marie Rambert. She encouraged him to try his hand at composing ballets. This resulted in his first production, "The Tragedy of Fashion," or "The Scarlet Scissors," included in a revue,

"Riverside Nights," presented by Sir Nigel Playfair at the Lyric Theatre, Hammersmith, in 1926.

Ashton joined the Ida Rubinstein Ballet for one year, then returned to Mme. Rambert to work hard at choreographing "Leda and the Swan" and "Capriol Suite," both of which were given at a matinee of ballet at the Lyric Theatre in 1930. Thereafter, he became principal choreographer for Mme. Rambert's Ballet Club in 1930, and composed steadily for four years, interrupted only by his trip to New York in 1933 to devise the choreography for Gertrude Stein's "Four Saints in Three Acts," the opera-ballet composed by Virgil Thomson.

In 1935 Ashton transferred his activities to the Sadler's Wells Ballet, of which he became principal choreographer. As a dancer, Ashton is a noted exponent of character parts, particularly in his own works. Of his fifty ballets, Sadler's Wells has chosen for its current U.S.-Canadian tour four works never before seen here: the complete "Sylvia," the Coronation ballet "Homage to the Queen," "Daphnis and Chloe," and "Don Juan," in addition to the perennially popular "Les Patineurs." Ninette de Valois' restaged "Le Lac des Cygnes" also contains several dances by Ashton.

In recognition of Frederick Ashton's contribution to British Ballet, King George VI bestowed on him the title Commander of the British Empire.



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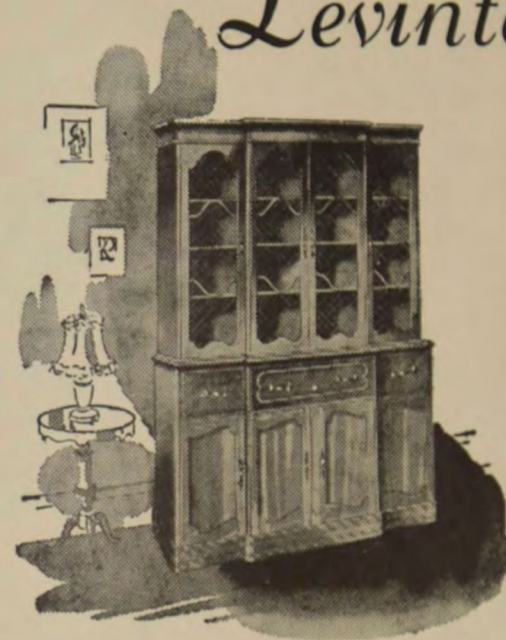
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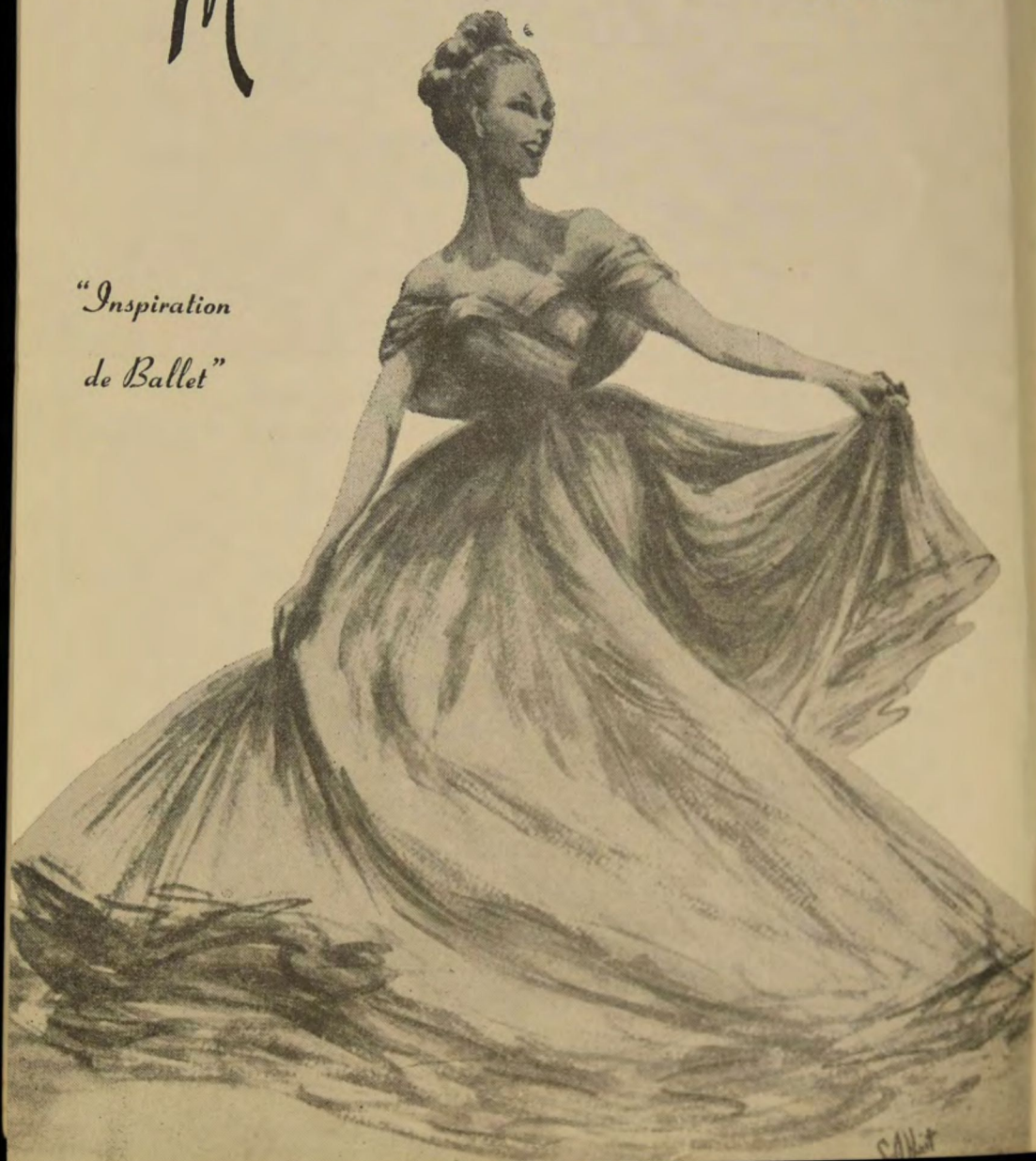
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I

Two Scenes from

CASSE NOISETTE

Music by Tchaikowsky

Original choreograph by Ivanov, revised by Frederick Ashton

Decor and costumes by Cecil Beaton

Scene I

THE KINGDOM OF ICE

The Snow Queen	Pauline Harrop
The Snow King	Robert Lunnon
Snowflakes	Brenda Averty, Romayne Austin, Yvonne Barnes, Shirley Bishop, Karen Bliss, Stella Claire, Josephine Gordon, Hermione Harvey, Sheila Nelson, Sara Neil, Joanne Nisbet, Margaret Sear

Scene II

THE KINGDOM OF SWEETS

The Sugar Plum Fairy	Svetlana Beriosova
The Nutcracker Prince	David Blair
Sugar-Sticks	Patricia Miller, Carlu Carter, Stella Farrance, Annette Page, Veronica Vail
Chocolate from Spain	Sheilah O'Reilly, Michael Hogan, Pauline Wadsworth
Coffee from Arabia	Stella Claire, Arnott Mader, Graham McCormack, Peter Wright
Tea from China	David Gill, Maurice Metliss
Nougat from Russia	Donald Britton, Stanley Holden, Walter Trevor, Don Gillies
Crystallised Flowers	Doreen Tempest and Yvonne Barnes, Josephine Gordon, Pauline Harrop, Sheila Nelson, Sara Neil, Joanne Nisbet, Hermione Harvey, Shirley Bishop

Conducted by Robert Zeller

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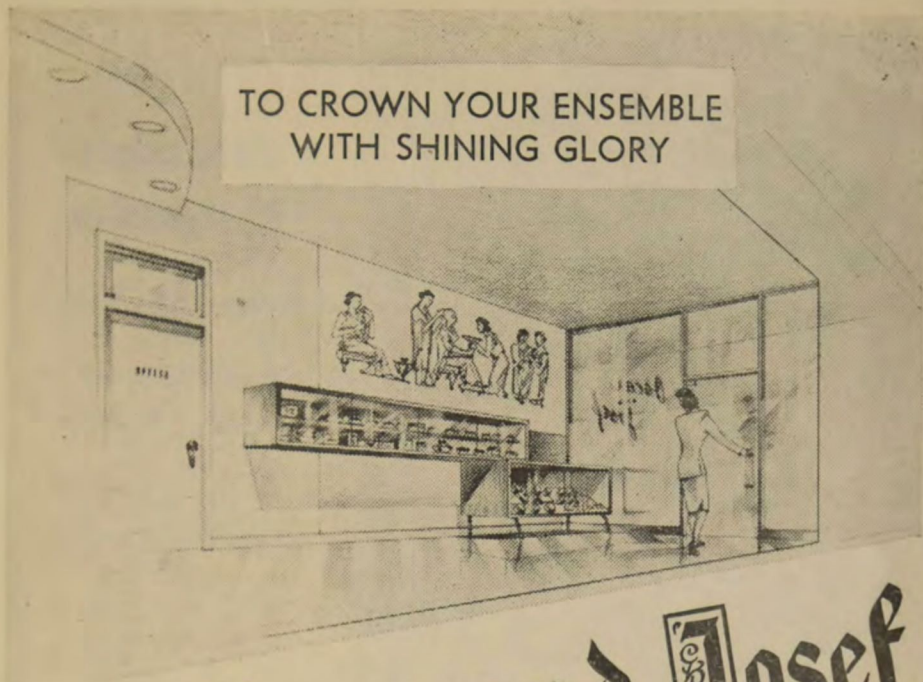


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Choreography by John Cranko

Music by Richard Arnell

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Prologue—Pierrot's Song Donald McAlphine
Pierrot is the fool, the human muddler, sometimes likeable, sometimes interfering.

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Entracte—Pierrot's Violin Concerto.

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The Unicorn	Maurice Metliss, David Poole
Magical Duplications of the Unicorn	David Gill, Don Gillies, Michael Hogan,
Epilogue—Pierrot's Masquerade.	Walter Trevor, Peter Wright, Shirley Bishop, Joan Cadzow, Sara Neil

Conducted by John Lanchberg

INTERVAL

III PINEAPPLE POLL

(First performed 13th March, 1951)

A Ballet freely adapted from the Bab Ballad, "The Bumboat Woman's Story," by W. S. Gilbert
Music by Arthur Sullivan, arranged by Charles MacKerras
Decor and Costumes by Osbert Lancaster

Pineapple Poll, a Bumboat Woman	Maryon Lane
Jasper, Pot Boy at "The Steam Packet"	David Poole
Captain Belaye, of H.M.S. "Hot Cross Bun"	David Blair
Blanche, his Fiancee	Stella Claire
Mrs. Dimple, her Aunt	Joan Cadzow
The Crew of H.M.S. "Hot Cross Bun"	David Gill, Don Gillies, Michael Hogan,
Sweethearts, Wives, etc.	Stanley Holden, Donald McAlphine, Maurice Metliss, Walter Trevor, Peter Wright,
.....	Karen Bliss, Yvonne Barnes, Shirley Bishop,
.....	Stella Farrance, Sara Neil, Annette Page, Doreen Tempest, Pauline Wadsworth

Scene 1	Portsmouth. Morning
Scene 2	The Quayside. That evening
Scene 3	On Board "H.M.S. Hot Cross Bun." Next morning

The Governors of Sadler's Wells wish to thank Miss Nancy McIntosh for her permission to use "The Bumboat Woman's Story," and Miss Bridget D'Oyly Carte for her assistance and co-operation with the music.

Conducted by Robert Zeller

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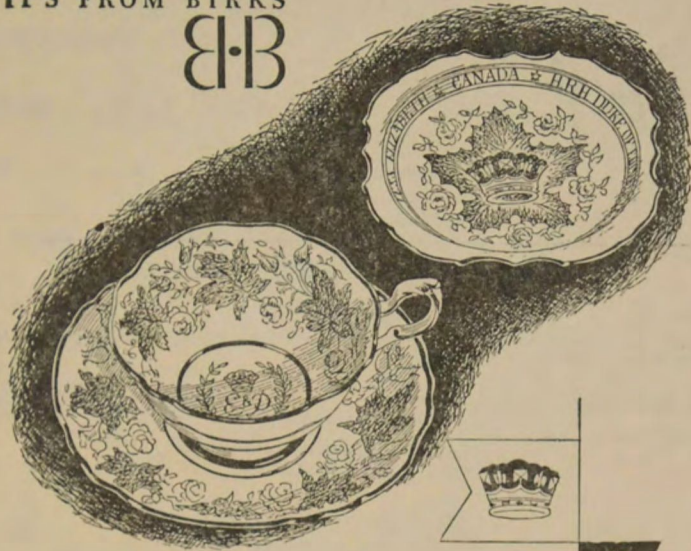
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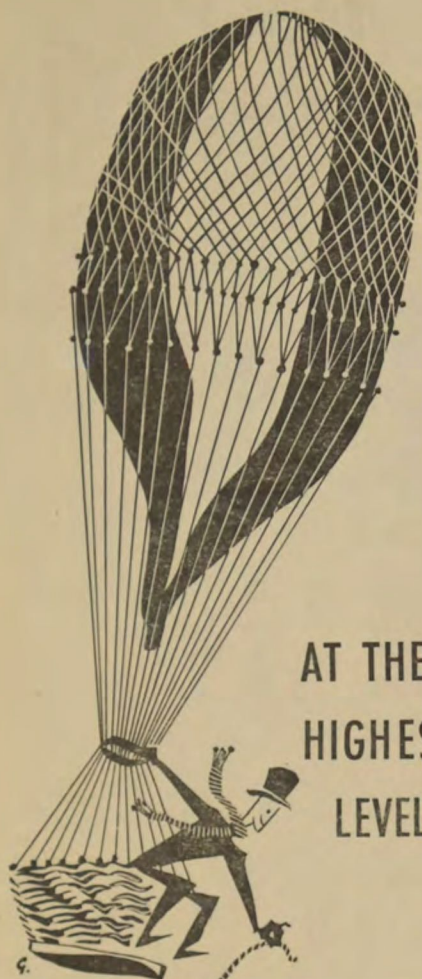
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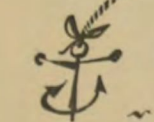
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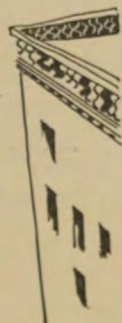


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The Theatre Guild's fabulous "Oklahoma!" returns to the Royal Alexandra Theatre for one week's engagement beginning Monday, October 29th. Since this is not a subscription play, the matinees will be Wednesday and Saturday. Mail orders are now being received for this anticipated engagement.

Oklahoma is beginning its ninth consecutive season on tour and with all its remarkable records during this tenure, it will establish still another record for the Toronto engagement. Local audiences will be witnessing a company which will have travelled more miles between the two engagements than any other production in the history of the theatre.

When the curtain rises on Oklahoma the opening night, the audience will witness a cast that has travelled ten thousand miles within three weeks. The company at the Royal Alexandra will have played thirteen performances in Berlin, Germany, at the special request of the State Department. The entire company was flown to Berlin from the Idylwild Airport on Saturday, September 8th, in two Navy Constellations. They arrived back in New York on Tuesday, September 25th.

Since its debut at the Shubert Theatre, New Haven, on October 14, 1943, the National Company has had only two slight intermissions. The first came in the summer of 1949 and the second, last summer. The New York company toured for a year, adding 416 more showings to its record. No other musical ever has so much as reached the 1000 mark in the metropolis except "Annie Get Your Gun," which topped 1100 performances—neither "Show Boat," nor any of the famed Ziegfeld Follies, nor "The Merry Widow," nor "Carousel," nor "Brigadoon," nor any other of the renowned hits of the past.

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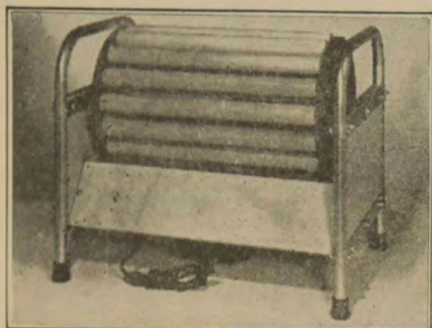
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The Playwrights' Company and Kingsley, who are presenting the play in a limited number of cities this season, previous to a possible return visit to Broadway, consider it quite an achievement to tear Robinson away from Hollywood even for six months, and the indications are that they have not guessed wrong, for the demand to see the distinguished actor across the footlights is reaching capacity proportions.

Millions have seen and enjoyed Edward G. Robinson in such memorable screen hits as "Little Caesar" in which he soared to stardom in Hollywood; in "Five Star Final," "Tiger Shark," "Silver Dollar," "Brother Orchid," "All My Sons" and a long list of other films which have made him one of the most renowned box-office stars in the motion picture industry.

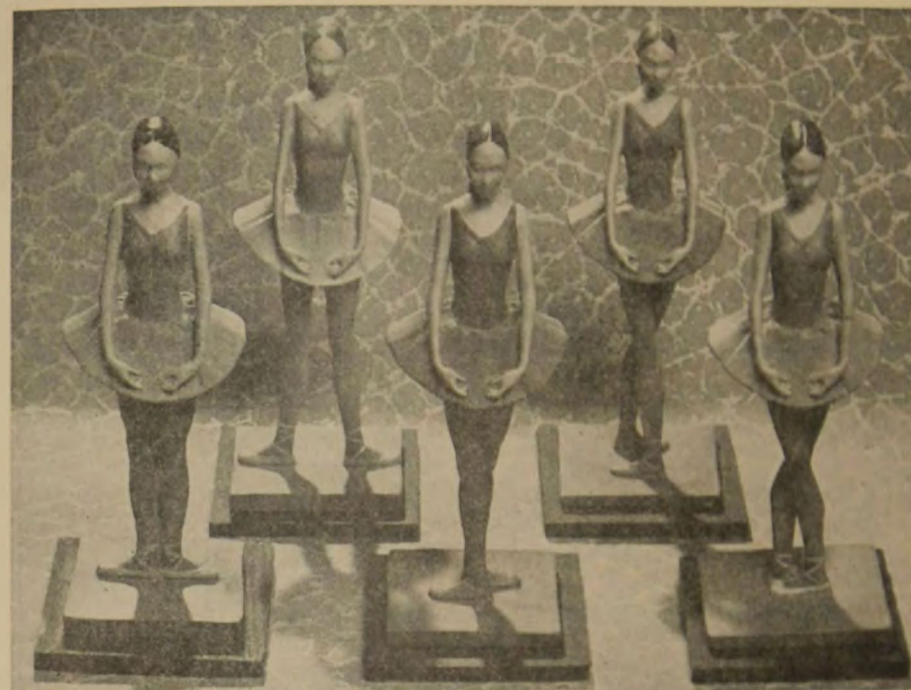
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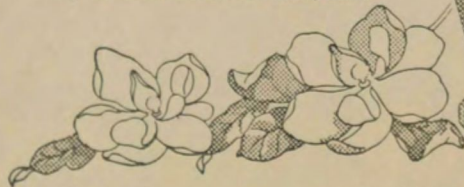
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Anne Negus

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ACT I

The Garden of Prince Siegfried's Castle

It is Prince Siegfried's birthday, and his friends, led by Benno, have planned celebrations. The Princess-Mother enters and upbraids her son for the company he keeps and reminds him that tomorrow he must choose a wife at the Court Ball. Meanwhile, The Prince's Tutor, who has been drinking too much, grows quarrelsome. He expresses his disapproval of the peasants' dances and himself gives a clumsy imitation of them. Evening falls and everyone joins in a Polonaise while the Prince sits plunged in melancholy. Suddenly a flight of Swans cross the sky and, seeing them, he determines to join the chase.

INTERMISSION

ACT II.

A lakeside

The hunters enter a glade by the lakeside followed by the Prince, who, desiring to be alone, commands his companions to leave him. Looking into the distance he sees the swans alighting on the lake. Suddenly, where he had glimpsed a swan's curved crest, he now sees a human face. He hides. A beautiful young woman enters—Siegfried advances and asks her name. She replies, Odette, and explains that she has been put under a spell by the wicked magician Rothbart, who has ordained that she must remain a swan except during the hours between midnight and dawn, unless she meets a man whose love for her is as great as hers for him and who would make her his wife. They leave arm in arm—pledging their troth. A huntsman runs in and, seeing a cluster of white figures (Odette's followers, dancing and rejoicing in their brief period of human likeness), mistakes them for swans, and calls the others. They prepare to shoot and are only prevented by the return of Siegfried.

INTERMISSION

ACT III

The Great Hall of Siegfried's Castle

The Princess-Mother and her son enter, followed by a group of prospective brides and various foreign emissaries. The Brides do a ceremonial dance to submit themselves for the Prince's approval. Siegfried, meanwhile, gazes listlessly into the distance; then, recollecting himself, dances with each of them in turn and, finally, goes back to his throne. Suddenly a fanfare announces the arrival of another guest. It is the magician Rothbart with his daughter Odile, whom he has caused to assume the likeness of Odette. Siegfried,

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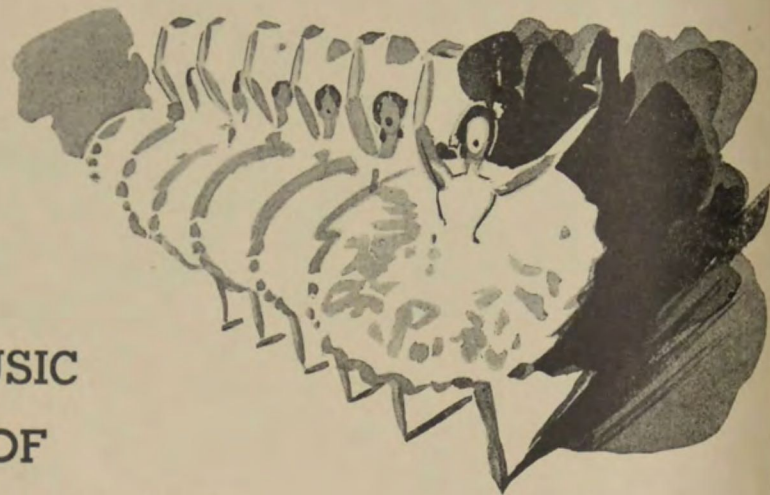
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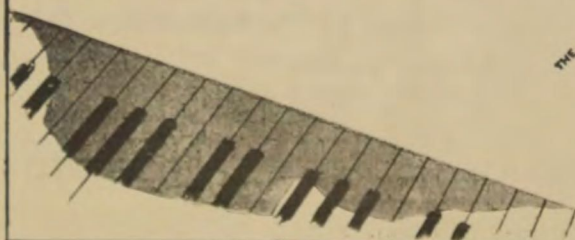
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overjoyed, greets her and dances with her. Every minute more enraptured, he asks her hand in marriage. At this moment the real Odette, in the guise of a swan, appears at the window, vainly endeavouring to attract Siegfried's attention and to warn him. Siegfried obtains Rothbart's consent to the marriage and the hall is at once plunged into darkness. Siegfried realizes he has been duped.

INTERMISSION

ACT IV

The lakeside

The swans await their Queen. Odette appears and tells them that all is lost—the Prince has unwittingly betrayed her. Then Siegfried enters searching for Odette and, seeing her, implores her forgiveness—which she gives, but adds that it will be of no avail, for she is doomed to die. Rothbart in the guise of an owl appears and Siegfried attacks him and drives him off. Odette, meanwhile, has thrown herself into the lake, and Siegfried, seeing no future happiness in life, drowns himself also. This supreme sacrifice breaks the spell and as the curtain falls, the Prince and Odette are seen sailing away, re-united in another kingdom.

CAST

ACT I

Prince Siegfried	John Field
The Princess-Mother	Thekla Russell
Wolfgang, the Prince's tutor	Paul Raymond
Benno, the Prince's friend	Leslie Edwards
Pas de Trois	Brian Shaw, Pauline Clayden, Margaret Dale
A Peasant Girl	Anne Heaton
Peasant Boys and Huntsmen	Ray Powell, Gilbert Vernon, Douglas Steuart, Henry Legerton,
	William Barrett, Kenneth Melville, Kenneth Macmillan, Philip Chatfield,
	Alexander Grant, Peter Clegg, Bryan Ashbridge, Franklin White
Peasant Girls	Valerie Taylor, Wendy Winn, Jane Shore, Shiela Nelson, Rosemary Valaire,
	Fiorella Keane, Anne Heaton, Margaret Sear, Christine du Boulay, Thekla Russell,
	Angela Walton, Pauline Wadsworth
Court Ladies	Greta Hamby, Mary Drage, Paula Dunning, April Orlich

ACT II

Odette, the Swan Queen	Beryl Grey
Prince Siegfried	John Field
Benno	Leslie Edwards
Cygnets	Anne Negus, Jill Gregory, Nadia Nerina, Margaret Sear
Two Swans	Mary Drage, Gillian Lynne
Swans	Paula Dunning, Rosemary Valaire, Wendy Winn, Angela Walton,
	Greta Hamby, April Orlich, Fiorella Keane, Jane Shore, Sheila Nelson,
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Two Swans	Gillian Lynne, Mary Drage
Black Cygnets	April Otrich, Jill Gregory, Anne Negus, Nadina Nerina, Pauline Clayden, Margaret Sear
Odette	Beryl Grey
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Swans	Paula Dunning, Rosemary Valaire, Wendy Winn, Jane Shore, Greta Hamby, Angela Walton, Fiorella Keane, Sheila Nelson, Thekla Russell, Valerie Taylor, Christine du Boulay, Pauline Wadsworth

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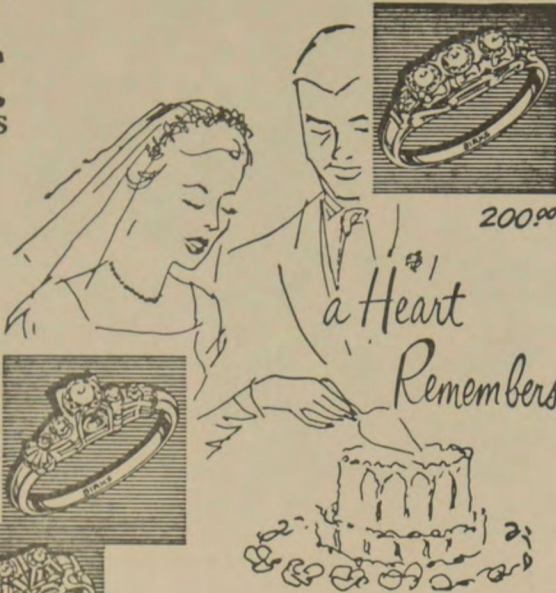
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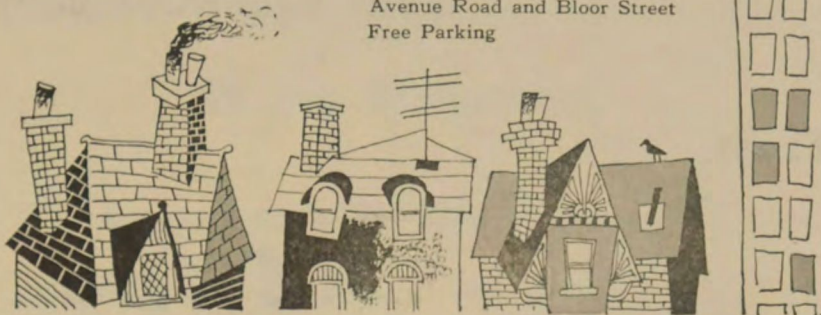
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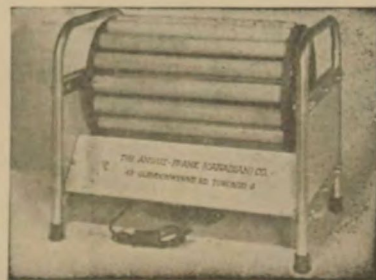
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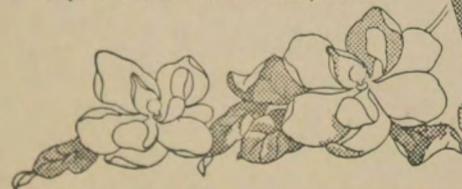


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Musical Director: Robert Irving

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Moira Shearer

Beryl Grey

Violetta Elvin

Alexis Rassiné

Michael Somes

John Hart

Alexander Grant

John Field

Brian Shaw

Margaret Dale

Pauline Clayden

Julia Farron

Anne Negus

Gillian Lynne

Rosemary Lindsay

Lorna Mossford

Röwena Jackson

Nadia Nerina

Anne Heaton

Leslie Edwards

Richard Ellis

Ray Powell

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I

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by Edith Sitwell

Music by William Walton

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Choreography by Frederick Ashton

Scenery and costumes by John Armstrong

Scottish Rhapsody.....	Angela Walton, Jill Gregory
Yodelling:	
The Milkmaid.....	Margaret Sear
Mountaineers.....	Bryan Ashbridge, William Barrett, Kenneth Melville
Polka.....	Pauline Clayden
Fox Trot.....	Anne Negus, April Olich, Douglas Steuart, Henry Legerton
Waltz.....	Mary Drage, Wendy Winn, Greta Hamby, Rosemary Valaire
Popular Song.....	Peter Clegg, Gilbert Verners
Tango:	
A Gigolo.....	Alexander Grant
A Debutante.....	Margaret Dale
Tarantella Finale.....	Ensemble

INTERVAL

II

THE ROSE ADAGIO

From "Sleeping Beauty" Act I.....	Tchaikowsky
John Hart.....	Margot Fenteyn
John Field.....	Alexis Rassine
Richard Ellis.....	

INTERMEZZO

"La Calinda" from the Opera Koanga.....	Delius
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III

DANTE SONATA

(APRES UNE LECTURE DE DANTE)

Music by Franz von Liszt

Orchestrated by Constant Lambert

Choreography by Frederick Ashton

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Constant Lambert conducting the
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Orchestra. ML 4136—5.50
- Les Sylphides (Chopin)
Efrem Kurtz conducting the
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- Coppelia (Delibes)
Constant Lambert conducting the
Covent Garden Opera House
Orchestra. ML 4145—5.50
- Nutcracker Suite (Tchaikovsky)
Frederic Stock conducting Chi-
cago Symphony. ML 4048—5.50
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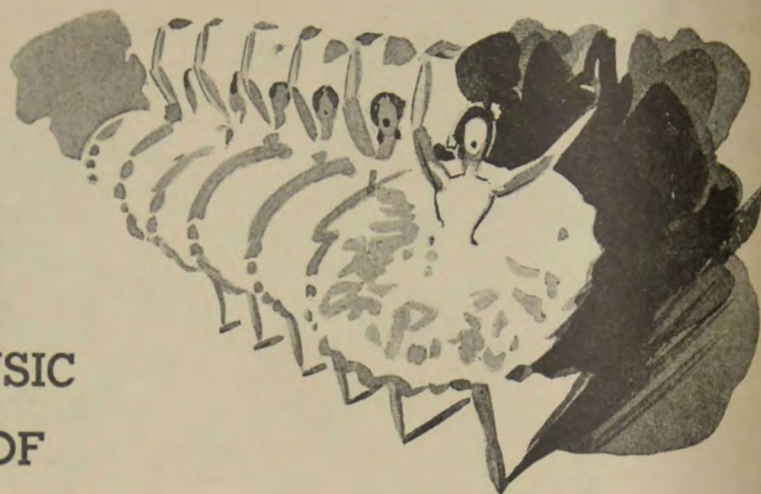
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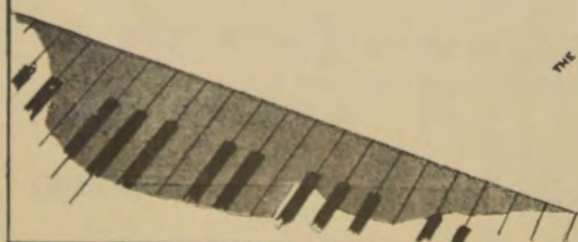
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Solo Pianist: Jean Gilbert

INTERMISSION

IV

A WEDDING BOUQUET

Music by Lord Berners
Words by Gertrude Stein

Choreography by Frederick Ashton

Costumes and scenery by Lord Berners

The subject of this ballet is a provincial wedding in France at the beginning of the twentieth century. The scene is laid in the garden of a farmhouse near Bellay.

The ballet opens with the preparations for the wedding feast.

The guests arrive.

Josephine, a rather equivocal character, and her friends Paul and John. Ernest hotly pursued by Violet ("Violet, oh will you ask him to marry you?"). Ernest is unwilling.

The slightly demented Julia has been "ruined" by the rakish bridegroom. She is accompanied by her dog Pèpè, a black and tan Mexican terrier. Pèpè protects her from a would-be suitor.

Josephine is excessively devoted to Julia ("Not in any other language could this be written differently").

The bride appears to cries of "Charming! Charming! Charming!"

Two bridesmaids dance together under the bridal veil.

A photograph is taken of the Wedding Group.

The festivities begin, interrupted from time to time by Julia who is a source of embarrassment to the bridegroom. Josephine goes too far, and is requested to leave the party. The Tango is danced by the bridegroom and a chorus of his former mistresses, which includes most of the ladies present.

As night falls, the guests leave. ("Thank you. Thank you.")

Julia remains alone on the stage, disconsolate. Her faithful dog Pèpè creeps up to her and tries to comfort her.

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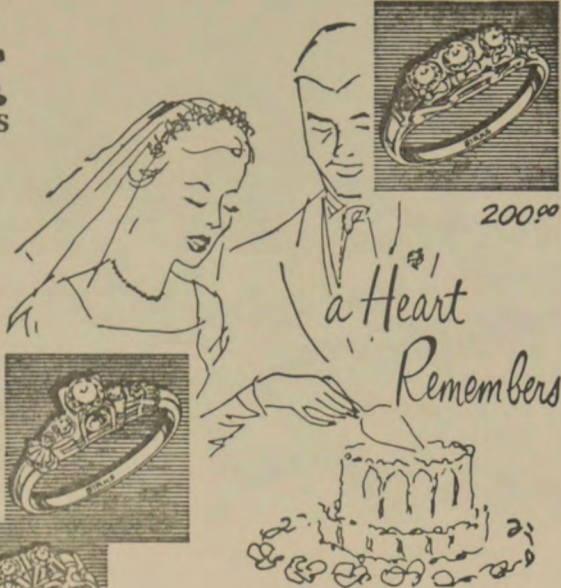
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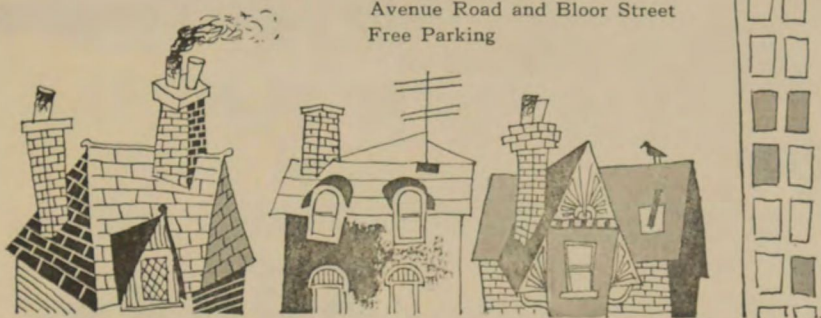
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FREDERICK ASHTON, C.B.E.—Associate Director of the Royal Ballet, is internationally recognized as one of the world's pre-eminent choreographers and examples of his distinguished work are in the repertoires of most of the world's companies. Born in Ecuador, he early determined to enter the dance world after seeing the Diaghilev Ballet in London. After studies with Massine and encouragement from Marie Rambert in his choreographic endeavours he transferred his endeavour in 1935 to Sadler's Wells Ballet.

MARGOT FONTEYN, D.B.E.—Margot Fonteyn's supremacy as a ballerina is today virtually unchallenged. Born in England, she studied with Grace Bosustow and was also briefly schooled in the United States and China. In 1932 she returned to London and studied, first, under Seraphine Astavieva and later under Ninete de Valois in the Sadler's Wells School. She made her debut in the corps in 1954 and the same year, was a soloist of distinction.

The following year, when Markova left Sadler's Wells, Fonteyn moved steadily into the principal roles of the repertory until 1940 when she was recognized as the first dancer. In addition to all the leading classical roles, she has appeared in a wide range of contemporary works introduced by the Company.

ROWENA JACKSON—In Sadler's Wells tradition, Rowena Jackson has risen from the corps de ballet to become one of the Company's foremost dancers. Born in Invercargill, New Zealand, she studied at the Lawson-Powell School in her native land, coming to London to join Sadler's Wells in 1947. Gradually adding one important role after another to her repertoire, Miss Jackson achieved ballerina status during the 1952-1953 season, when she danced with distinction her first Odette-Odile in *Le Lac des Cygnes* and her initial Aurora in *The Sleeping Beauty*.

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All the Fairies and their Cavaliers have been invited by King Florestan XXIV and his Queen to be present as godmothers at the christening of their infant daughter, the Princess Aurora. Only the Wicked Fairy has not been invited, but she arrives, and vows, by way of a christening gift, that one day the Princess shall die from pricking her finger with a spindle. By good luck, the Lilac Fairy still has her own gift to bestow, and she confounds the Wicked Fairy by promising that the Princess shall not die, but shall fall, instead, into a long deep sleep, from which at last she will be awakened by a Prince's kiss.

INTERMISSION

ACT I.

The Spell

It is Princess Aurora's sixteenth birthday, and four Princes have come to woo her. During the festivities an old woman approaches and shows her something which she has never seen before—a spindle. In examining it she pricks her finger. At her cry the suitors rush to her aid. The old woman throws back her cloak, revealing that she is the Wicked Fairy, and vanishes. Now appears the Lilac Fairy, to fulfill her promise. She casts a spell of sleep over the whole scene and commands a forest to grow up that shall utterly conceal the palace.

INTERMISSION

ACT II.

The Vision

Years later a young Prince, Florimund, is on a hunting expedition in that same forest. Becoming separated from his companions, he is visited by the Lilac Fairy, who tells him the story of the Sleeping Beauty. She even shows him the Princess in a vision, but as he moves forward it fades. He implores the Lilac Fairy to lead him to where the Princess really sleeps.

INTERMISSION

ACT III.

Scene 1. The Awakening

Following the Lilac Fairy, Prince Florimund enters the Palace. There sleeps Princess Aurora. He bends over her and awakens her with a kiss.

Scene 2. The Wedding

Every storybook character comes to the wedding of Prince Florimund and Princess Aurora. They pay their respects to the bride and bridegroom, and then the whole assembly joins together in a great dance. Finally the Fairy Godmothers reappear to bless the marriage, and the Prince and Princess may be presumed to live happily ever after.

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PROLOGUE

King Florestan XXIV	Bryan Ashbridge
His Queen	Gerd Larsen
Cattalabutte, Master of Ceremonies	Franklin White
The Fairy of the Crystal Fountain	Rosemary Lindsay
Her Cavalier	Ronald Hynd
The Fairy of the Enchanted Garden	Merle Park
Her Cavalier	David Drew
The Fairy of the Woodland Glades	Anya Linden
Her Cavalier	Pirmin Trecu
The Fairy of the Song Birds	Annette Page
Her Cavalier	Ronald Plaisted
The Fairy of the Golden Vine	Rowena Jackson
Her Cavalier	Christopher Newton
The Fairy of the Lilac	Svetlana Beriosova
Her Cavalier	Gary Burne
Carabosse, the Wicked Fairy	Ray Powell
Maids of Honour	Georgina Parkinson, Doreen Wells, Shirley Grahame, Brenda Taylor, Margaret Mercier, Judith Sinclair, Debra Wayne, Antoinette Sibley.

ACT I

The Princess Aurora	Margot Fonteyn
The First Prince	John Hart
The Second Prince	Christopher Newton
The Third Prince	Ronald Hynd
The Fourth Prince	Gary Burne
Princess Aurora's Friends	Valerie Taylor, Brenda Taylor, Annette Page, Catherine Boulton, Maryon Lane, Merle Park, Shirley Grahame, Doreen Wells.

ACT II

Prince Florimund	Michael Some
The Countess	Mary Drage
Gallison, the Prince's Tutor	Franklin White
Duchesses	Valerie Taylor, Brenda Taylor
Dukes	David Shields, Derek Rencher
Marchionesses	Catherine Boulton, Jennifer Gay, Deirdre Dixon, Patricia Thorogood.
Marquesses	Christopher Newton, David Boswell, Ronald Plaisted, Keith Rosson.
A Vision of Princes Aurora	Margot Fonteyn
The Fairy of the Lilac	Svetlana Beriosova

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THE SLEEPING BEAUTY

ACT III

Scene I

The Princess Aurora	Margot Fonteyn
Prince Florimund	Michael Some
The Fairy of the Lilac	Svetlana Beriosova

Scene II

Fairy Tales

Bluebeard and his Wife	Ronald Hynd, Mary Drage
Goldilocks and her Prince	Deirdre Dixon, Christopher Newton
Beauty and the Beast	Valeria Taylor, Ronald Plaisted

Divertissements

Florestan and His Two Sisters	Pirmin Trecu, Maryon Lane, Shirley Grahame
Puss-in-Boots and the White Cat	Dorothea Zaymes, Douglas Stuart
The Blue Birds	Annette Page, Brian Shaw
Red Riding Hood and the Wolf	Judith Sinclair, Gary Burne
Pas de Deux	Margot Fonteyn, Michael Some
Variation	Michael Some
Variation	Margot Fonteyn
The Three Ivans	Alexander Grant, Peter Clegg, Keith Milland
Finale	The Full Company

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Choreography of Princess Aurora's Variation Act II by Frederick Ashton, after Marius Petipa.

The Dance of Florestan and his two Sisters arranged by Frederick Ashton after Marius Petipa.

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Rowena Jackson

Michael Somes

Alexander Grant

Violetta Elvin

Nadia Nerina

John Field

John Hart

Alexis Rassiné

Brian Shaw

Guest Artist: Pamela May

Svetlana Beriosova

Pauline Clayden

Margaret Dale

Mary Drage

Julia Farron

Anne Heaton

Rosemary Lindsay

Avril Navarre

April Orlich

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Leslie Edwards

Henry Legerton

Kenneth Melville

Ray Powell

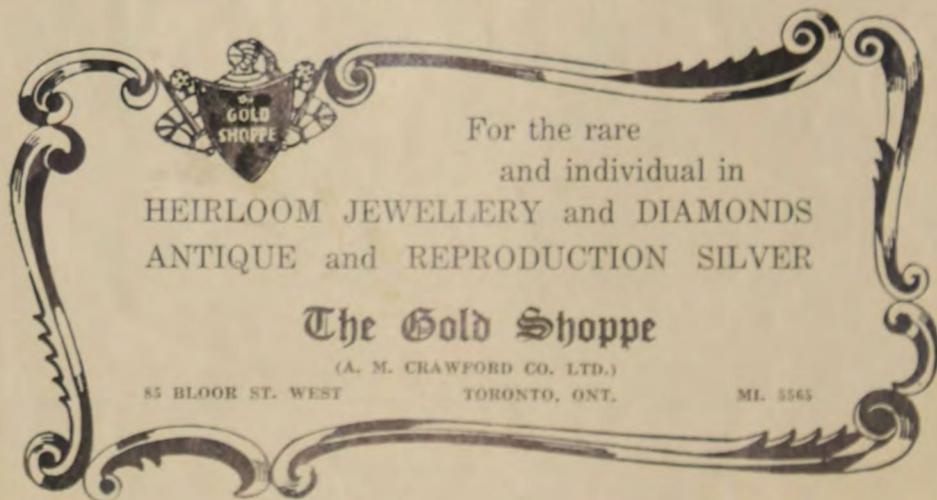
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THE SLEEPING BEAUTY

Ballet in Three Acts and a Prologue

Produced by Nicholas Sergeyev after the choreography of Marius Petipa

Music by Piotr Ilich Tchaikovsky

Costumes and scenery designed by Oliver Messel

Lighting by John Sullivan

PROLOGUE

The Christening

All the Fairies and their Cavaliers have been invited by King Florestan XXIV and his Queen to be present as god-mothers at the christening of their infant daughter, the Princess Aurora. Only the Wicked Fairy has not been invited, but she arrives, and vows, by way of a christening gift, that one day the Princess shall die from pricking her finger with a spindle. By good luck, the Lilac Fairy still has her own gift to bestow, and she confounds the Wicked Fairy by promising that the Princess shall not die, but shall fall instead into a long, deep sleep, from which at last she will be awakened by a Prince's kiss.

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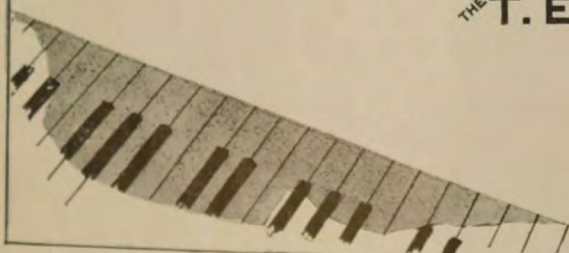
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ACT I.

The Spell

It is Princess Aurora's sixteenth birthday, and four Princes have come to woo her. During the festivities an old woman approaches and shows her something which she has never seen before—a spindle. In examining it she pricks her finger. At her cry the suitors rush to her aid. The old woman throws back her cloak, revealing that she is the Wicked Fairy, and vanishes. Now appears the Lilac Fairy to fulfil her promise. She casts a spell of sleep over the whole scene and commands a forest to grow up that shall utterly conceal the palace.

INTERMISSION

ACT II.

The Vision

Years later a young Prince, Florimund, is on a hunting expedition in that same forest. Becoming separated from his companions he is visited by the Lilac Fairy, who tells him the story of the Sleeping Beauty. She even shows him the Princess in a vision, but as he moves forward it fades. He implores the Lilac Fairy to lead him to where the Princess really sleeps.

INTERMISSION

ACT III.

Scene I. — The Awakening

Following the Lilac Fairy, Prince Florimund enters the Palace. There sleeps Princess Aurora. He bends over her and awakens her with a kiss.

Scene II. — The Wedding

Every storybook character comes to the wedding of Prince Florimund and Princess Aurora. They pay their respects to the bride and bridegroom, and then the whole assembly joins together in a great dance. Finally the Fairy Godmothers reappear to bless the marriage, and the Prince and Princess may be presumed to live happily ever after.

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PROLOGUE

King Florestan XXIV	Alfred Rodrigues
His Queen	Pamela May
Cattalabutte, Master of Ceremonies	Leslie Edwards
The Fairy of the Crystal Fountain	Anne Heaton
Her Cavalier	Ronald Hynd
The Fairy of the Enchanted Garden	Julia Farron
Her Cavalier	Desmond Doyle
The Fairy of the Woodland Glades	Anya Linden
Her Cavalier	Peter Clegg
The Fairy of the Song Birds	Rowena Jackson
Her Cavalier	Kenneth Melville
The Fairy of the Golden Vine	Margaret Dale
Her Cavalier	David Blair
The Fairy of the Lilac	Rosemary Lindsay
Her Cavalier	Bryan Ashbridge
Carabosse, the Wicked Fairy	Ray Powell
Maids of Honour	Angela Walton, April Olrich, Fiorella Keane, Wendy Winn, Meriel Evans, Brenda Taylor, Deidre Dixon, Dorothea Zaymes

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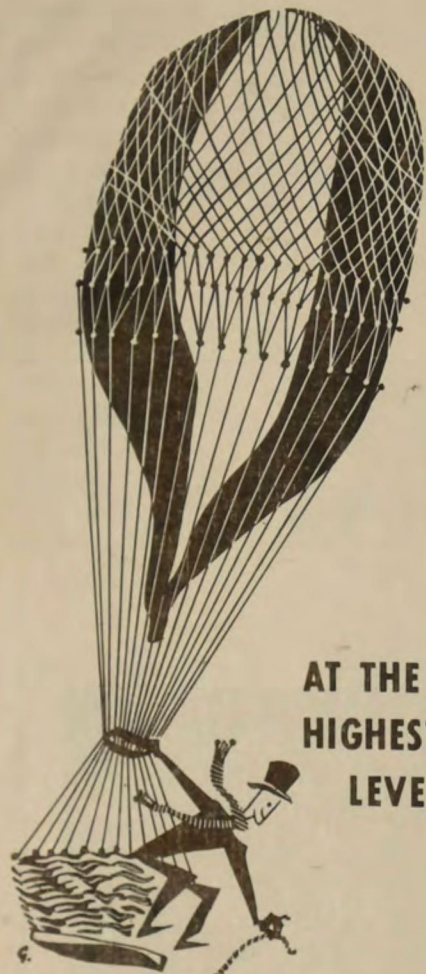
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ACT I.

The Princess Aurora	Nadia Nerina
The First Prince	John Field
The Second Prince	Bryan Ashbridge
The Third Prince	Kenneth Melville
The Fourth Prince	Desmond Doyle
Princess Aurora's Friends	Anne Heaton, Valerie Taylor, Angela Walton, Dorothea Zaymes, Anya Linden, Brenda Taylor, April Olrich, Margaret Dale

ACT II.

Prince Florimund	Alexis Rassine
The Countess	Mary Drage
Gallison, the Prince's tutor	Franklin White
Duchesses	Greta Hamby, Rosemary Valaire
Dukes	Bryan Ashbridge, Leslie Edwards
Marchionesses	Wendy Winn, Stella Claire, Yvonne English, Valerie Adams
Marquesses	Ronald Hynd, Arnott Mader, Desmond Doyle, Henry Legerton
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ACT III.

Scene I.

The Princess Aurora	Nadia Nerina
Prince Florimund	Alexis Rassine
The Fairy of the Lilac	Rosemary Lindsay

Scene II. — Fairy Tales

Bluebeard and his Wife	Rosemary Valaire, Bryan Ashbridge
Goldilocks and her Prince	Wendy Winn, Kenneth Melville
Beauty and the Beast	Greta Hamby, Ronald Hynd

Divertissements

Florestan and his two Sisters	David Blair, Julia Farron, Anya Linden
Puss-in-Boots and The White Cat	Antony Manning, Dortha Zaymes
The Blue Birds	Rowena Jackson, Brian Shaw
Red Riding Hood and The Wolf	Angela Walton, Desmond Doyle
Pas-de-Deux	Nadia Nerina, Alexis Rassine
Variation	Alexis Rassine
Variation	Nadia Nerina
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Pages and Attendants

Choreography of the Garland Dance arranged by Frederick Ashton.
Choreography of Princess Aurora's Variation Act II by Frederick Ashton, after Marius Petipa.
The Dance of Florestan and his two Sisters arranged by Frederick Ashton after Marius Petipa.
Choreography of the Danse Russe and the Polonaise by Ninette de Valois.
Choreography of Prince Florimund's Variation Act III by Frederick Ashton.
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
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**SADLER'S WELLS
 WHO'S WHO**

NINETTE DE VALOIS, D.B.E.—One of the three leading English choreographers, Ninette de Valois has been Director of the Sadler's Wells Ballet since its foundation in 1931, and her service for this institution was largely responsible for its artistic development and eventual acceptance as the representative company of England.

The explosive success of her production, "Job," in 1930, was the rallying point for the establishment of the Sadler's Wells Ballet. She was invited to organize this company by the late Lilian Baylis, Director of the "Old Vic," and subsequently the Sadler's Wells Ballet came under the national subsidy of the Arts Council of Great Britain.

Ninette de Valois was born in Ireland; her father was the late Col. T. R. A. Standus, D.S.O. She studied dancing under several teachers, principally under Enrico Cecchetti, with whom she remained for five years.

She made her debut as principal dancer in 1914, in a pantomime presented at the Lyceum Theatre, when her success was such that she appeared there annually until 1919. She appeared with the Beecham Opera Company (1918), and also danced in several revues. In 1919 she was premiere danseuse at the Royal Opera, Covent Garden.

In the autumn of 1923 she became a member of the Diaghilev Ballet, in which she rose to the rank of soloist. She left the company in 1925, but, at Diaghilev's request, made occasional appearances with it in 1926.

During the whole of her association with the Diaghilev Ballet she danced various roles in ballets by Michel Fokine, Leonide Massine, Marius Petipa, Vaslav Nijinsky and George Balanchine. She acquired experience in several choreographic styles. To this treasury, she added her own approach to ballet and evolved her individual amalgam of dance-theatre.

In May, 1926, de Valois opened an Academy of Dancing at South Kensington, London, and in the autumn of the same year she made the acquaintance of Miss Lilian Baylis, Director of the South London Theatre popularly known as the "Old Vic," who was then seeking a suitable person to give classes in stage movement to her dramatic students, and to arrange the dances for the productions of certain of Shakespeare's plays.

At Christmas, 1928, Miss Baylis gave her permission to mount a small ballet, "Les Petits Riens." The production was a success and Miss Baylis agreed that a new ballet should be produced occasionally and at each succeeding Christmas.

From these humble beginnings came the Sadler's Wells Ballet we know today. Under Ninette de Valois' steady hand the company found a home at The Sadler's Wells Theatre. From its school it drew a steady stream of gifted dancers, evolved a style of its own and, gaining steadily in achievement and reputation, found itself at the close of World War II established at The Royal Opera House, Covent Garden.

As a choreographer de Valois is best known for "Job," "The Rake's Progress," "Don Quixote," "Checkmate," and the re-staged full-length "Le Lac des Cygnes," the last two being in the repertoire for the current U.S.-Canadian tour.

In recognition of her unique achievements The Republic of France awarded de Valois The Legion of Honor in 1950. The next year her own government bestowed on her one of the nation's highest honors, the title Dame of the British Empire.

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FREDERICK ASHTON, C.B.E.—Frederick Ashton, Associate Director of the Sadler's Wells Ballet, was born in Guayaquil, Ecuador. When still quite young, he accompanied his parents to Lima, where he was educated by the Dominican Fathers. When he was fourteen, that city was visited by the late Anna Pavlova and her company, and Ashton saw his first ballet. Soon his parents went to England, and he was sent to Dover College to complete his education. During the holidays he saw performances of the Diaghilev Ballet and told his parents of his wish to become a dancer. The suggestion received no encouragement. In 1923 he left school and entered the office of a London export merchant in the capacity of foreign correspondent where he remained some eighteen months.

Toward the end of 1924 Ashton saw a newspaper advertisement offering a trial lesson to any aspiring dancer to determine whether or not he had talent. It was signed: Leonide Massine. As a result of his audition, Ashton took lessons every Saturday afternoon for six months.

Massine, having to leave London, placed Ashton with Marie Rambert. She encouraged him to try his hand at composing ballets. This resulted in his first production, "The Tragedy of Fashion," or "The Scarlet Scissors," included in a revue,

"Riverside Nights," presented by Sir Nigel Playfair at the Lyric Theatre, Hammersmith, in 1926.

Ashton joined the Ida Rubinstein Ballet for one year, then returned to Mme. Rambert to work hard at choreographing "Leda and the Swan" and "Capriol Suite," both of which were given at a matinee of ballet at the Lyric Theatre in 1930. Thereafter, he became principal choreographer for Mme. Rambert's Ballet Club in 1930, and composed steadily for four years, interrupted only by his trip to New York in 1933 to devise the choreography for Gertrude Stein's "Four Saints in Three Acts," the opera-ballet composed by Virgil Thomson.

In 1935 Ashton transferred his activities to the Sadler's Wells Ballet, of which he became principal choreographer. As a dancer, Ashton is a noted exponent of character parts, particularly in his own works. Of his fifty ballets, Sadler's Wells has chosen for its current U.S.-Canadian tour four works never before seen here: the complete "Sylvia," the Coronation ballet "Homage to the Queen," "Daphnis and Chloe," and "Don Juan," in addition to the perennially popular "Les Patineurs." Ninette de Valois' restaged "Le Lac des Cygnes" also contains several dances by Ashton.

In recognition of Frederick Ashton's contribution to British Ballet, King George VI bestowed on him the title Commander of the British Empire.



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(Ballet Divertissement.)

Music by Auber.
Costumes and décor by William Chappell
Choreography by Frederick Ashton.

1. Entrance of Walkers Out.
JILL GREGORY, RICHARD ELLIS, ALAN CARTER, CLAUDE NEWMAN, JOY NEWTON, ANNE SPICER, WENDA HORSBURGH, JULIA FARRON, JOAN LEAMAN, PALMA NYE.
2. Pas de Quatre.
MOLLY BROWN, GUINEVERE FARRY, ELIZABETH KENNEDY, MAVIS JACKSON, FRANK STAFF, MICHAEL SOMES, LESLIE EDWARDS, PAUL REYMOND.
3. Variation.
HAROLD TURNER
4. Adagio of Lovers.
MARGOT PONTEYN, HAROLD TURNER
5. Pas de Trois.
JILL GREGORY, RICHARD ELLIS, ALAN CARTER
6. Variation.
MARGOT FONTEYN
7. Pas de Six.
RICHARD ELLIS, MICHAEL SOMES, LESLIE EDWARDS, ALAN CARTER, FRANK STAFF, PAUL RAYMOND
8. Exit of those Walking Out.

THE RAKE'S PROGRESS

Ballet by Gavin Gordon after William Hogarth.
Costume and décor by Rex Whistler after William Hogarth.
Music by Gavin Gordon.
Choreography by Ninette de Valois.

Scene I.—The Reception.

A young man has just inherited a fortune, and we see him taking possession of his new house and effects. He is surrounded by dubious characters desirous of exploiting him.

He takes lessons in dancing and deportment and parts freely with money to all and sundry.

There is an interruption in the form of a pure young girl whom he has betrayed. She is accompanied by her mother, who demands the marriage of her daughter.

The Rake	...	...	ROBERT HELPMANN
The Tailor	...	...	HAROLD TURNER
The Dancing Master	...	...	CLAUDE NEWMAN
The Jockey	...	...	RICHARD ELLIS
The Fencing Master	...	...	MICHAEL SOMES
The Bravo	...	...	LESLIE EDWARDS
The Horn Player	...	...	ALAN CARTER
The Betrayed Girl	...	...	ELIZABETH MILLER
Her Mother	...	...	WENDA HORSBURGH

Scene II.—The Orgy.

In gay, if disreputable, company the young man tastes the joys of wine, women and song.

Ladies of the Town	...	...	PAMELA MAY, JUNE BRAE, ANNABEL FARJEON, MOLLY BROWN, SHEILA McCARTHY
The Dancer	...	...	URSULA MORETON
The Servant	...	...	PATRICIA GARNETT.
The Rake	...	...	ROBERT HELPMANN
His Friend	...	...	WILLIAM CHAPPELL
The Ballad Singer	...	...	JOY NEWTON
Musicians	...	...	MICHAEL SOMES, ALAN CARTER

Scene III.—Virtuous Interlude.

Agents are about to arrest him for debt. The pure young girl is able to buy them off with her savings.

The Creditors	...	...	CLAUDE NEWMAN, ALAN CARTER, LESLIE EDWARDS
The Girl	...	...	ELIZABETH MILLER
The Rake	...	...	ROBERT HELPMANN

Scene IV.—The Gambling Den.

He seeks to recuperate his fast-waning fortune by gambling. He loses consistently, however, and becomes more and more distraught.

The Rake	...	...	ROBERT HELPMANN
His Friend	...	...	WILLIAM CHAPPELL
The Gamblers	...	...	RICHARD ELLIS, LESLIE EDWARDS, MICHAEL SOMES

Scene V.—Near the Prison Gates.

He is now in prison for debt, and the pure young girl displays her undying devotion to him in spite of everything.

The Girl	ELIZABETH MILLER
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Scene VI.—The Mad House.

Worn out by debts, wasted by disease and consumed by remorse, he ends his days in an asylum for raving lunatics.

The Gentleman with a Rope	...	...	HAROLD TURNER.
The Rake's Friend	...	...	WILLIAM CHAPPELL
The Violinist	...	...	MICHAEL SOMES
The Sailor	...	...	CLAUDE NEWMAN
The King	...	...	JOHN NICHOLSON
The Pope	...	...	DAVID GREY
The Girl	...	...	ELIZABETH MILLER
The Rake	...	...	ROBERT HELPMANN
Visitors	...	...	PAMELA MAY, JUNE BRAE, ANNABEL FARJEON

INTERVAL.

THE JUDGEMENT OF PARIS

Costumes and décor by William Chappell.
Choreography by Frederick Ashton.
Music by Lennox Berkeley.

Paris	...	...	ROBERT HELPMANN
Venus	...	...	MARGOT FONTEYN
Juno	...	...	ELIZABETH MILLER
Minerva	...	...	MARY MONER
Mercury	...	...	WILLIAM CHAPPELL

Interlude—Habanera—Chabrier.

FACADE

A Ballet freely adapted to music originally written as a setting to poems by Edith Sitwell.

Costumes and décor by John Armstrong.
Choreography by Frederick Ashton.

Scotch Rhapsody	...	JILL GREGORY, GUINEVERE PARRY, CLAUDE NEWMAN
Yodelling Song:		
The Milk Maid	...	WENDA HORSBURGH
Mountaineers	...	HAROLD TURNER, FREDERICK ASHTON, WILLIAM CHAPPELL
Polka	...	JULIA FARRON
Waltz	...	PAMELA MAY, JUNE BRAE, ANNE SPICER, PALMA NYE
Popular Song	...	HAROLD TURNER, WILLIAM CHAPPELL
Country Dance:		
A Maiden	...	MARY HONER
A Yokel	...	RICHARD ELLIS
The Squire	...	ROBERT HELPMANN
Tango:		
A Dago	...	FREDERICK ASHTON
A Debutante	...	MOLLY BROWN
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Wednesday Evening, Jan. 15, 1958

Dame Margot Promises To Dance Here Twice

By KEN JOHNSON

Detroit, Jan. 8.—Dame Margot Fonteyn smiled beneath a fur-trimmed hat. "Who dances in The Sleeping Beauty? Well, there's Nadia and . . . oh!" Her dark eyes twinkled. "You want to know if I'll be Princess Aurora in Toronto?"

"Yes, I think it's silly not to announce who's going to dance. Certainly, I'll be in The Sleeping Beauty in Toronto. How many times do we dance it there?"

Three charmed reporters and a publicity man beamed an answer in concert: "Only once, unfortunately."

The premiere danseuse of the Royal Ballet was gracefully digging into a steak sandwich after her opening night performance at Detroit's Masonic Auditorium when she gave out with the news all Toronto ballet fans—and Margot Fonteyn fans—have been wanting to hear.

The Royal had performed the three short ballets which they will present on their third and final night at Maple Leaf Gardens next Wednesday—the skating ballet, Les Patineurs; the puppet ballet, Petrouchka, and the showcase, Birthday Offering. Miss Fonteyn had appeared in only the latter ballet, which Frederick Ashton had devised for only two performances to mark Sadler's Wells' 25th birthday. It was so successful it has become part of the repertoire.

Miss Fonteyn (Dame Margot

sounds so formal and elderly) promised that she would appear in that same ballet in Toronto. In addition, "you may see Svetlana (Beriosova) in Swan Lake," she announced.

But Birthday Offering was still on her mind.

"I had quite a surprise tonight. Just as I was going on stage I noticed somebody I hadn't seen in the ballet before. I didn't have time to notice who it was. I looked later. It was Graham Usher. I thought 'that's strange, I wonder where Brian Shaw is?' and then I remembered that Brian is ill and Peter Clegg danced his role in Les Patineurs.

"Wasn't he wonderful." And wonderful he was. It would be a reasonable wager that most of the 5,000 persons in the audience didn't know that it wasn't Brian Shaw—for the onstage announcement of the change in cast had been so faintly spoken that few heard it.

And therein lies the secret of Dame Ninette de Valois' fabulous company of dancers. As a resident, repertory company, "we eat together and dance together for 10 years or more. We all dance several roles. If one of us drops out, someone else will be shoved in to plug the gap.

"That's how I became a star," says this brilliant dancer who had denied any knowledge of what makes a star. "When Alicia Markova left, we all thought the company would fold.

"But it didn't. I was shoved in to plug some of the gaps and others were shoved in to plug others and that's why this company will go on an on. That's what Ninette has been planning all along."

She paused on this thought. "You asked me earlier what makes a star. I think it's tenacity . . . yes, tenacity. That and the dancer's personality. You can have the right shape and the right weight and the right technique and still not become a star.

"But then the Royal Ballet isn't built on a star system. The public shouldn't buy tickets to see a star dancer—oh, I know they do—they should buy them to see the Royal Ballet."

Miss Fonteyn had one sad note. Earlier in the week she had heard of the death of Viscount Waverley (formerly Sir John Anderson) chairman of the Royal Ballet's council. "He was the man who did so much to get that charter."

David Blair and Maryon Lane—10-year veterans with the company who were married last June—put their interpretation on the meaning of a Royal Charter.

"The theatre can burn, the sets can be destroyed, the dancers can leave—but now there'll always be a Royal Ballet."



Margot Fonteyn

Showbusiness

Audience Thrilled by Swan Lake

From Yesterday's Late Edition
By HERBERT WHITTAKER

Full-length Swan Lakes are no longer the complete novelty in these parts, but this does not make us welcome the Royal Ballet's Lac des Cygnes any the less enthusiastically.

Last night at the Maple Leaf Gardens, there was an audience which was not only appreciative, but properly appreciative, of the grand, superbly organized production of the famous Tschalkowsky - Petipa - Ivanov ballet which the British company brought to it. If the dancers sensed any lack of demonstrativeness on the part of that audience, they must put it down to the particular quality of the Gardens, which keeps us all at arms-length, so to speak.

Certainly the dancers were doing all they could to reach their public. There was a marked improvement over a Monday night's opening, in attack, in staging and particularly in orchestral rapport.

Le Lac des Cygnes is, admittedly, a more compact work of art than the previous night's

Sleeping Beauty. Its total effect does not depend so much on theatrical accoutrements, for instance, but rather on strong interpretations and fine dancing.

This the Royal Ballet gave us last night, and no mistake. It was a wonderfully well-balanced production, built around two sharply defined characterizations—those of Rowena Jackson as Odette-Odile and David Blair as her prince Siegfried.

Miss Jackson has to be seen as the Black Swan before her White Swan can be properly appreciated. Her technical brilliance, her strength, the vividness of her personality do not fit our concept of the melting, romantic Swan Princess. But when she appears as Odile in Act III she is quite superb—glittering in the most sinister and accomplished fashion. Few prima ballerinas can approach Miss Jackson in this interpretation.

Then, by comparison, she gains much more appreciation, and even sympathy, when she reverts to the role of Odette.

David Blair's Prince Siegfried is also a full-scale characterization, not too heroic to be human. He partners Miss Jackson with much the same kind of effectiveness, matching her Odette and rising to the excitement of her Odile. In Act III he was remarkably convincing as a Hamlet-like figure, pining for his lost Swan Princess. His varia-

tions to the pas de deux were most impressive.

These two topped a company which had many noteworthy performances to offer. Brian Shaw, with Anette Page and Maryon Lane, set the standards in their first act pas de trois. In Act III, the well-balanced Czardas, was followed by a vivid Spanish Dance from Valerie Taylor, Stella Farrance, Pirmin Trecu and David Boswell, with Mr. Trecu and his partner particularly exciting.

Another delight was the Neapolitan Dance by the powerful Alexander Grant and Shirley Grahame, and a rousing Mazurka polished off the attractions of the Princess-Mother's dancing party. The staging of this ballet, with a storm to bring on the Wicked Magician and his wicked Odile, was excellent, one of the advantages being a clear view of the frustrated Odette. And nothing could have been more dramatic than the billowing smoke into which they disappeared.

But the greatest support to the principals came from the wonderfully well-drilled corps de ballet. The last act was most exquisitely performed, and here the excellent support of the orchestra under Robert Irving was of the greatest possible value.

Was anything disappointing? Well, yes. The design and choreography worked against Ronald Hynd as Von Rothbart, when in the guise of an owl, although his court behavior was impeccable. And, perhaps due to the problems of the Gardens' stage, Odette and her Prince had to wade to happiness through the lake. We recommend the apotheosis devised by our own National Ballet for such emergencies as missing swan boats.

But on the whole the Gardens' stage served Le Lac des Cygnes very well indeed, in lighting and in all other respects. In fact, it was kind to the aging settings by Leslie Hurry.

Letter Backs Wilson

A letter has been sent to members of Toronto City Council, claiming that Thomas Wilson should be appointed to fill the Ward 7 vacancy created by the resignation of Dr. John Kucherepa. Mr. Wilson was runner-up in the last municipal election in Ward 7. The letter was written over the signature of the secretary of Ward 7 Ratepayers' Association.

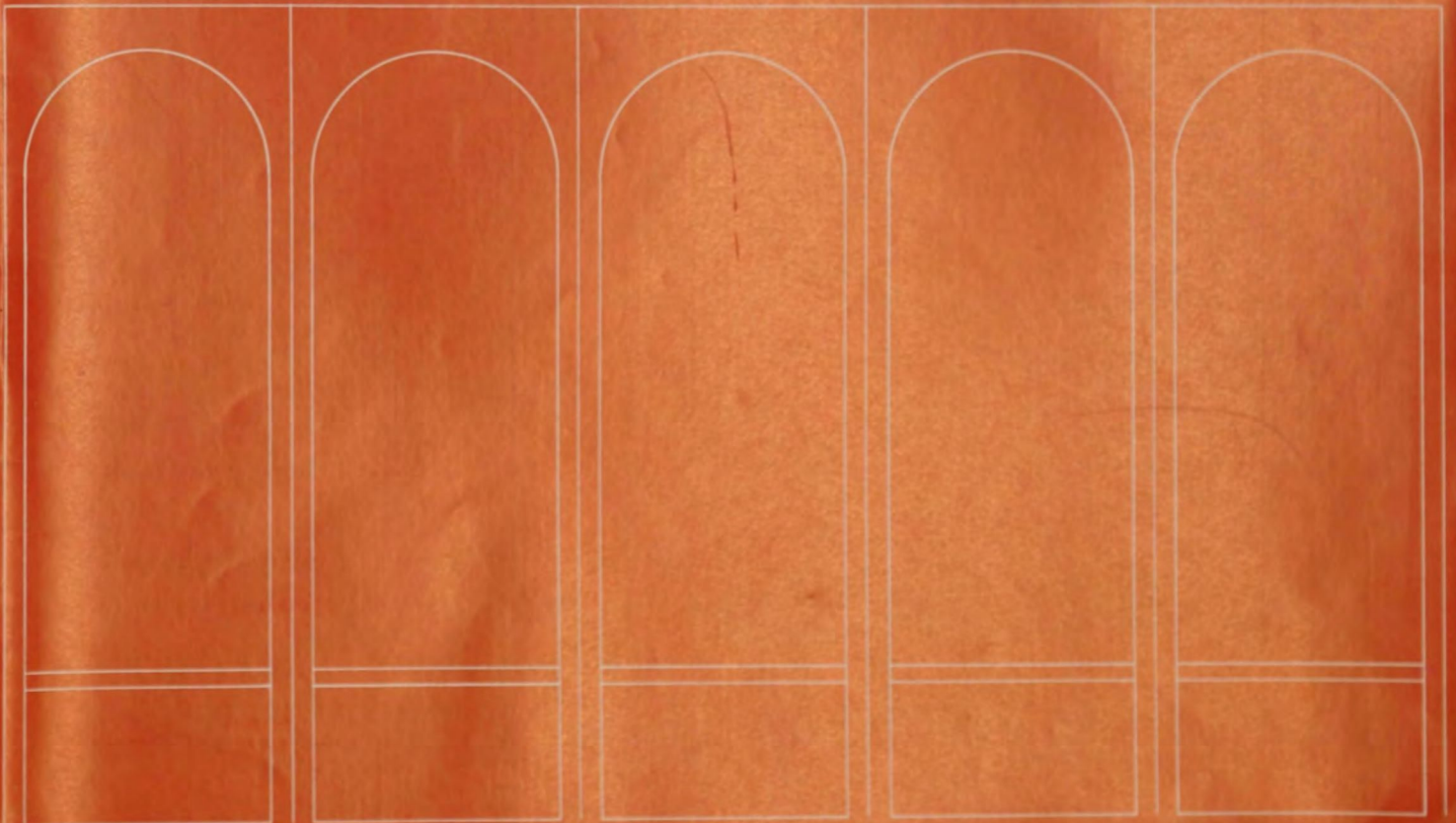
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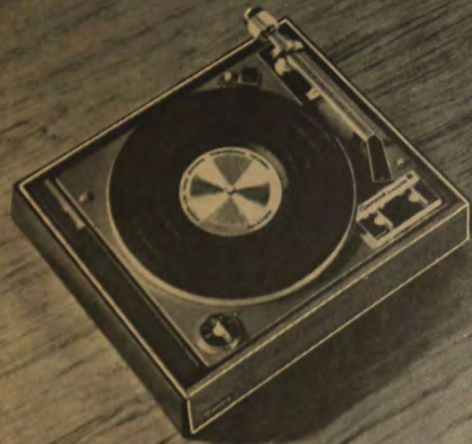
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The Care and Feeding of Cultural Exchange

TO MOST PERSONS, "cultural exchange" is an inclusive term taking in traffic between East and West in a variety of attractions from circus to ballet, and marching bands to marionettes. To those who deal with it on a day-to-day, year-round basis, it is far more. For the part of it called "cultural," however embracing, is only incidental to a program which extends into educational, scientific, and other areas.

No doubt it is rated a major focus of interest by those interested in the arts because it happens in public, it concerns groups and personalities of absorbing interest, and it provides a direct link between peoples on the level where it can be most readily established—through music, dance, and other arts which are supra-national.

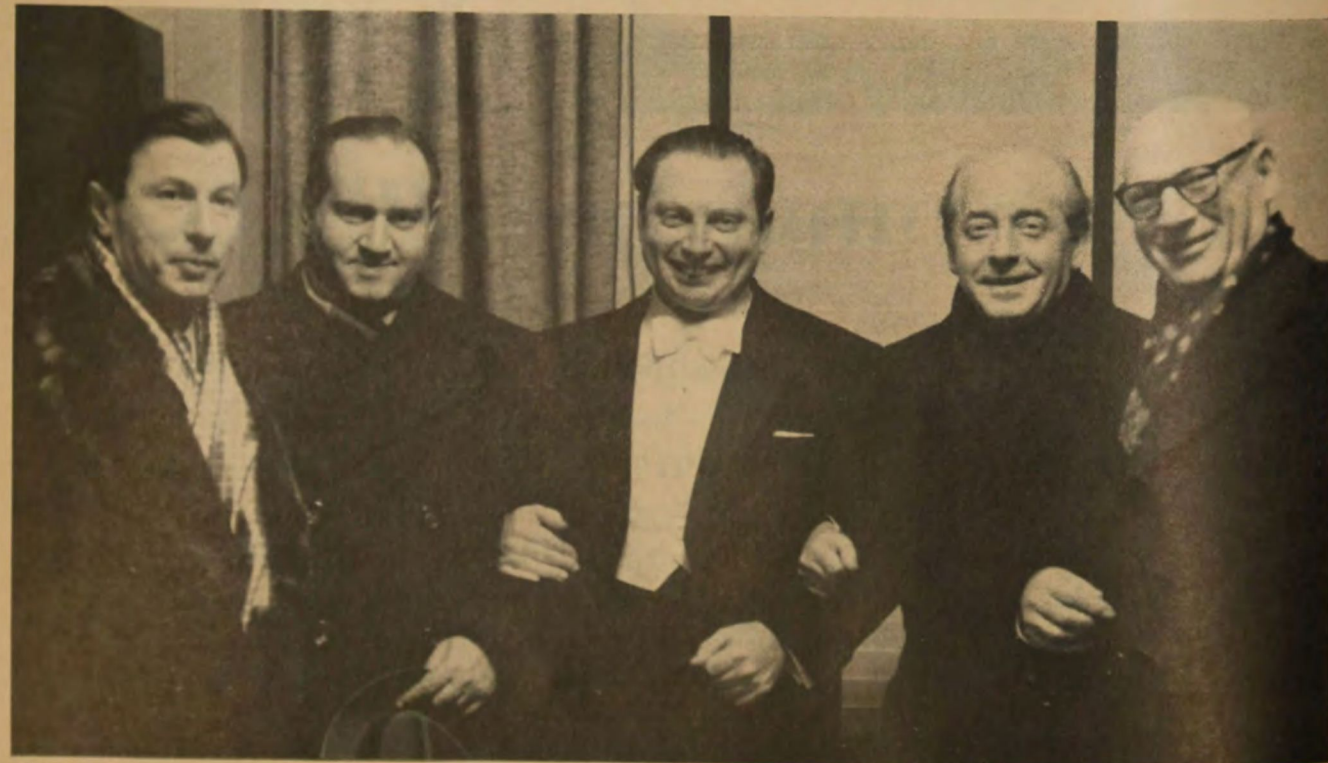
In a program dating back to the first Eisenhower-Khrushchev "summit," in Geneva in the fall of 1955, vastly more

has been accomplished than would have seemed possible at that time. The pioneer was not the already internationally celebrated violinist, David Oistrakh, as had been anticipated, but the somewhat less celebrated—as well as slightly younger—pianist Emil Gilels. Protocol, and accreditation as a "Government official" made it unnecessary for him to register his fingerprints for a visa, as our then current code required. But he left his fingerprints indelibly on the Steinway he played in Carnegie Hall in October 1955. It was not long afterwards that David Oistrakh followed him to the same stage, in a recital that began at the unconventional hour of 5:30 p.m. The reason for the unconventional hour is easily explained. The appointed day was Sunday, for which, by coincidence, the hall had already been booked: a) for an afternoon concert of the New York Philharmonic in which Nathan

Milstein was the violin soloist, and b) for an evening recital by the late Mischa Elman. Of course, it was not long before Isaac Stern was welcomed as an American missionary to Russia, where he had been born not quite forty years before.

This gave rise to such joking definitions of cultural exchange as "They send us their Jews from Odessa and we send them our Jews from Odessa." But it has transcended any such parochial considerations and is demonstrably, a lasting part of the world-wide interchange of influence that also existed in so-called "normal" times. Gilels has now made five trips to this country, which coincides—without generative cause—with the fact that each pact under which "cultural exchange" is conducted is for two years, and there have been five of them.

One reason for directing attention



ADRIAN SIEGEL

Cultural exchange our way. David Oistrakh (second from left) visits Isaac Stern (center) backstage at Carnegie Hall on January 12, 1956, after a concert conducted by Eugene Ormandy (second from right). At extreme left, Nathan Milstein, at extreme right, S. Hurok



The Robert Joffrey Ballet in Moscow (1963)

to this subject at this time is the change in plan which brought "Stars of the Bolshoi" to the Metropolitan rather than the "full Bolshoi Ballet with the complete repertoire that we promised," to quote the language of a letter sent by Hurok Concerts, Inc. to his mailing list early in April.

The letter continued:

"Perhaps if we explain the workings of the Cultural Exchange Program, it may help you to understand why the full Bolshoi will not be here. The Cultural Exchange Program has been renewed every two years since the pact was first signed in 1957 [the prior appearances of Gilels and Oistrakh had been arranged on an individual basis—Ed]. Because of theatre bookings and other planning factors, contracts must be negotiated and signed *before* the pact is ratified. In other words, the official Exchange Agreements confirm

contracts previously signed and this has been so from the very first Agreement.

"In the past, there have been occasions when several months have passed between the expiration of one Agreement and the signing of another. A new Agreement should have been put into effect last January but for diplomatic reasons the pact was allowed to lapse for several months before negotiations were resumed. At the present time there is a draft of a Cultural Agreement between the Soviet Government and the State Department which is under negotiation. In the meantime, not to disappoint our public, the State Department has agreed to permit the Bolshoi to begin its tour of the United States . . ." It is possible that the negotiations will result in an renewed Agreement before these words are printed, or while the Bolshoi season is in progress.

continued on page 42



Cultural exchange their way. Members of the New York City Ballet bow to the applause of an audience in the Bolshoi Theater during their October 1962 visit

TASS PHOTO



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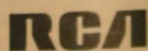
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Marvelous Marius

Robert Schumann, himself a composer of quality, once wrote that "Music owed as much to Bach as religion did to its founder." Something comparable might be said of Marius Petipa, the French-born dancer and choreographer whose contributions to the lore of Russian ballet run a topographical range from the valleys of "Don Quixote" and "Bayadere" to the snow-topped summits of "Sleeping Beauty," Act II of "Swan Lake" and "The Nutcracker" (which was planned by him in every detail, but executed, for reasons of illness, by Lev Ivanov). The following excerpt from an article in Dance Index of May-June 1947 summarizes the manner and effect of Petipa's creative effort.

IT IS CUSTOMARY to regard the creation of a ballet as a process demanding constant inspiration, intuition and creative foresight, in which the choreographer, amid the chaos of the accidental and the valueless, composes first-rate dance episodes. All those who wrote about the classic ballet of the 19th century described it in just this manner.

If we turn to his contemporaries to discover something about Marius Petipa's methods of creation, we find nothing but fatuous praise. Still more superficial is the attitude of students of the ballet who wrote about Petipa's work after his death.

It is asserted that he staged dances as an artisan, not as an artist depending on his intuition; that, in his ignorance, he disregarded the music, finding it too complicated for his primitive conceptions, and as a matter of principle, eliminating from it everything that did not suit him; that he never thought about *mise-en-scène*, was not interested in the libretto, and ignored matters of decor. These assertions appear in the press even now.

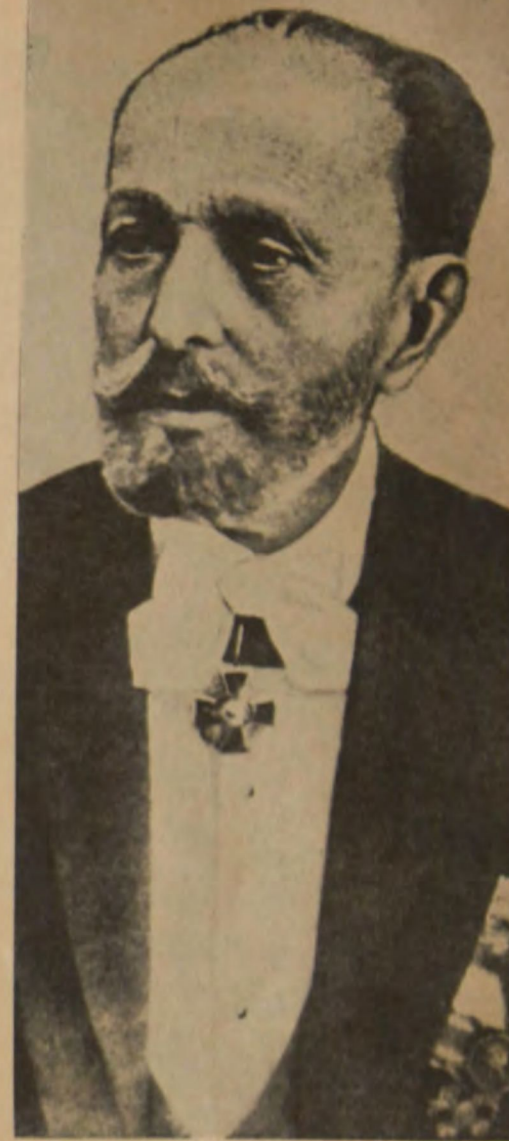
Actually, Petipa's methods of work on a ballet were serious, interesting and instructive. We have only to look at any page of the modest remains of the colossal Petipa archives, preserved in Moscow at the Bakhrouchine Theatrical Museum, to be convinced of his enormous skill. Furthermore, we know enough about his background to refute such wholesale accusations of ignorance. A ballet actor of the fourth generation (his ancestors danced in Paris in the early 18th century), he began to study dancing at the age of seven, and at sixteen was already a choreographer. He took a course in theory of music with the famous Fetis and studied the violin for several years at the conservatory of music.

We must also remember during what period he worked. Neither the dramatic nor the operatic theatres of the past century had experienced the single will of a stage director. Ideological and artistic differences among playwright, composer, actor and decorator were a characteristic manifestation of that epoch.

Petipa's work on a ballet began with scattered notes on visiting cards, bills, pages of letters, bits of paper. He collected clippings from geographic, ethnographic and archeological magazines, and extracts from musico-theatrical sources concerning the origin and character of various theatrical movements (waltz, bourrée, etc.) and their descriptions. Among these we find notes with reference to future works. "In the next ballet which I am going to stage I want to use these new movements"; then follow sketches of the movements.

Next came the libretto, which he received from somebody or composed himself. There are many of these in the archives, each subjected to critical discussion, revisions and numerous re-writings. Often two or three versions of an act were given. In the last version, which he finally selected, we see repeated signs of his struggle for literary articulation. Whether it was his own libretto or someone else's, it always went through stages of revision.

Parallel to the libretto, came endless notes (always before the composition of the music) describing the development of the stage action. This was definite but not final. Often, as a result of his work with the composer or even with the scenic designer, the description would be changed, although these changes did not alter the foundation. Incidentally, the further you follow Petipa in his documents, the more certain you are that the action in his ballets was swamped by dance-divertissements as a result of



Marius Petipa

pressure from outside circumstances.

Finally the working scenario was written out by scenes, and a clean copy of it made. Here, long before the production and the composition of the music (for "The Sleeping Beauty" and "The Nutcracker," a year and a half before, for "Raymonda" almost two years before, etc.), Petipa began his main preparatory work: he gave the composer a detailed plan of the necessary musical accompaniment.

What astonishes and wins us over in "The Sleeping Beauty" is Tchaikovsky's impressionistic manner in developing the figure of the fairy Carabosse. And now it turns out that Petipa carefully and vividly thought out all movements in his musical plan for Tchaikovsky.

As a graphic illustration we shall cite here a few examples of Petipa's libretto plan for Tchaikovsky ("The Sleeping Beauty"): (Petipa wrote down all texts in French).

continued



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Marvelous Marius *continued*

"When the noise is heard—this is the fairy Carabosse—give a very animated movement," he writes down under No. 9.

"For Carabosse give music of a fantastic character." (No. 10)

"After the conversation of the king and Carabosse change the music—it begins to be courtly, cajoling." (No. 12)

Before the monologue of Carabosse "a whistling in the orchestra." (No. 14)

"After the account of Carabosse about the fate of the princess comes the triumph of Carabosse—give satirical, diabolic music. A short fantastic and grotesque dance for the pages of Carabosse." (No. 15)

Step by step in the musical libretto appear descriptions of action scenes and Tchaikovsky wrote these scenes, undoubtedly basing his composition on Petipa's indications.

We have already called attention to the finale of Act 1, which played an important part in Petipa's choreography since it was the only action scene. This episode was excellently developed by Petipa in the musical libretto. Here there is nothing in common with the plans he had been giving to Pugni and Minkus, Petipa was unquestionably of help to Tchaikovsky in solving his problems.

"No. 14. Suddenly Aurora notices the old woman who beats on her knitting needles a 2/4 measure. Gradually she changes to a very melodious waltz in 3/4, but then suddenly a rest. Aurora pricks her finger. Screams, pain. Blood

streams—gives 8 measure in 4/4, wide. She begins her dance,—dizziness. . . . Complete horror—this is not a dance any longer. It is frenzy. As if bitten by a tarantula she keeps turning and then falls unexpectedly, out of breath. This must last from 24 to 32 measures. At the end there should be a tremolo of a few measures, as if shouts of pain and sobs: 'Father, Mother'!

"And later, when everybody notices the old woman, she throws off her clothes. For this moment it is necessary that a chromatic scale sound in the entire orchestra. . . ."

The superbly witty dance of the "two cats" was suggested to Tchaikovsky by Petipa not only by a descriptive phrase but by a very definite musical characteristic. "Repeated mewing, denoting caressing and clawing. For the end—clawing and screaming of the male cat. It should begin 3/4 *amoroso* and end in 3/4 with accelerated mewing."

When speaking about dances Petipa was voluble and concrete in his suggestions. For the variation of the Fairy of Silver: "It is necessary that one should hear a peal of silver bells, tempo polka . . ." or the variation of the Fairy of Diamonds: ". . . diamond spangles should sparkle like electric sparks—3/4, *vivace*."

In action scenes Petipa conceived the music in dialogue form. Here is how he indicated the entrance of the king in Act 1 and his conversation with the master of ceremonies who discovered the

continued on page 48

Costumes by Vsevelojsky for "The Sleeping Beauty"



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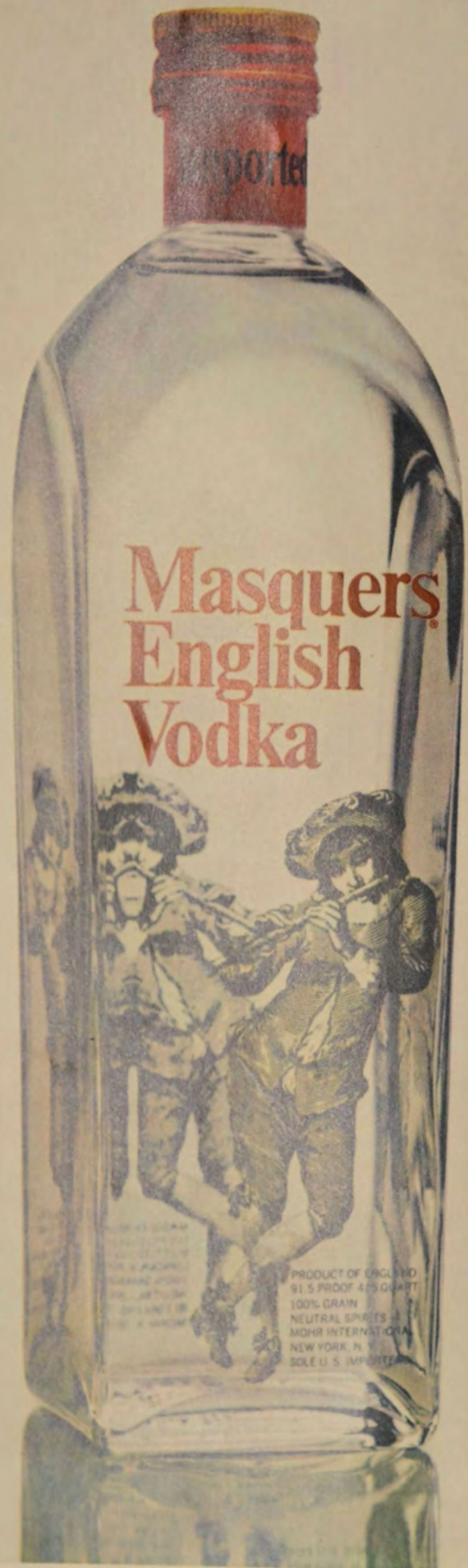
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STARS OF THE BOLSHOI BALLET

From the Bolshoi Theatre, Moscow

Director General: MIKHAIL CHULAKI

Principal Choreographer: YURI GRIGOROVICH

Conductor: ALEXANDER KOPYLOV

Choreographer: ASAF MESSERER

Soloists include:

MAYA PLISETSKAYA

MARINA KONDRATIEVA

YELENA RIABINKINA

NINA SOROKINA

LIUDMILLA VLASOVA

NATALIA FILIPPOVA

NICOLAI FADEYECHEV

MARIS LIEPA

VLADIMIR TIKHONOV

SHAMIL YAGUDIN

YURI VLADIMIROV

STANISLAV VLASOV

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ALEXEI ZAKALINSKY

Tatiana Golikova

Lydia Ivanova

Tatiana Cherkasskaya

Nelly Golovina

Tatiana Popko

Ninel Popova

Liudmilla Shuvalova

Yuri Papko

Vladimir Romanenko

Guest Conductor: ARTHUR LIEF

Pianist: Vladimir Kudriavtsev

Tour Director: ALEXANDER TOMSKY, Ballet Director, Bolshoi Theatre

Thursday Evening, May 23, 1968, at 8:30

NON-SUBSCRIPTION PERFORMANCE

I

Giselle

Act II

Music by ADOLPHE ADAM

Choreography by JEAN CORALLI, JULES PERROT and MARIUS PETIPA

Revised by LEONID LAVROVSKY

Scenario by THEOPHILE GAUTIER, ON A THEME OF HEINRICH HEINE,
V. SAINT-GEORGES and JEAN CORALLI

Designer: B. I. VOLKOV

Giselle	Marina Kondratieva
Count Albrecht	Maris Liepa
Myrtha, Queen of the Wilis	Yelena Riabinkina
Hilarion, The Game Keeper	Yuri Papko
Two Wilis	Lydia Ivanova, Tatiana Cherkasskaya
Wilis	Natalia Baranova, Nelly Golovina, Irina Kholina, Nina Kudriavtseva, Tamara Kuzmicheva, Yelena Matveyeva, Natalia Mikrashevskaya, Tatiana Popko, Irina Prokofieva, Tatiana Shchenkova, Ekaterina Shashkina, Liudmilla Shuvalova, Alla Tsenina, Galina Uvarova, Nina Valovich, Svetlana Viskova, Tatiana Volovova, Nina Yermolayeva, Kamila Yuzhina

SYNOPSIS

In the first act Giselle learns that she has been deceived by Count Albrecht, who, disguised as a peasant, has been courting her. When Hilarion, the gamekeeper, reveals the truth, Giselle, shattered by her lover's deception, dies of a broken heart.

ACT II Giselle's tomb in a forest

Hilarion enters in sorrow searching for Giselle's tomb, but he is frightened away by the approach of the Wilis. These are the ghosts of betrothed girls, fond of dancing, who have died on the eve of their wedding; arising at night from their

tombs, they will dance to death any man they encounter. Myrtha, the Queen of the Wilis, summons Giselle from her tomb and initiates her into their order, but the Wilis disperse at the arrival of Albrecht and his page, who are seeking Giselle's grave. As Albrecht grieves at the tomb, Giselle appears; unbelieving, he tries to catch her, but she eludes his grasp. Hilarion enters, pursued by the Wilis, who drive him to his death in the lake and then surround Albrecht, whom Myrtha condemns to dance until he dies. He begs Myrtha for mercy, and Giselle pleads for him, but the Queen is adamant, and as Albrecht dances, Giselle tries to sustain him with her love. Dawn breaks; daylight puts an end to the Wilis' power and they disappear, leaving Albrecht to take a last farewell of Giselle.

INTERMISSION Warning bells will be sounded seven minutes and three minutes before the rise of the curtain

II

Don Quixote

Grand Pas de Ballet, Act IV

Music by LUDWIG MINKUS

Choreography by ALEXANDER GORSKY

Natalia Filippova, Vladimir Tikhonov
and Tatiana Golikova, Tatiana Cherkasskaya, Tamara Kuzmicheva,
Yelena Matveyeva, Irina Kholina, Irina Prokofieva

The Doves

Music by ISAAK DUNAYEVSKY

Choreography by VLADIMIR VARKOVITSKY and STANISLAV VLASOV

Liudmilla Vlasova and Stanislav Vlasov

The Flames of Paris

Pas de Deux

Music by BORIS ASAFIEV

Choreography by VASILY VAINONEN

Nina Sorokina and Yuri Vladimirov

The Dying Swan

Music by CHARLES CAMILLE SAINT-SAENS

Choreography by MIKHAIL FOKINE

Maya Plisetskaya

INTERMISSION Warning bells will be sounded seven minutes and three minutes before the rise of the curtain

III

Ballet School

Music by LIADOV, LIAPUNOV, GLAZUNOV, SHOSTAKOVICH
Produced by ASAF MESSERER

Soloists
Marina Kondratieva, Yelena Riabinkina,
Nina Sorokina, Liudmilla Vlasova,
Natalia Filippova, Tatiana Cherkasskaya,
Nicolai Fadeychev, Maris Liepa,
Vladimir Tikhonov, Shamil Yagudin,
Yuri Vladimirov, Gennadi Lediakh,
Stanislav Vlasov, Alexei Zakalinsky,
Yuri Papko, Vlaimir Romanenko

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Asaf Messerer

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For several years the Bolshoi Ballet School featured a short ballet called *Dance Lessons* in its annual graduation program. On one of his visits to Moscow, impresario S. Hurok saw this work and suggested to Asaf Messerer, the famous ballet master, that it might be the basis of an interesting ballet for the American public. The idea appealed to Mr. Messerer who prepared the work which combines a "documentary" display of the teaching method of the Bolshoi Ballet School with a demonstration of choreographic "fireworks" by the company's principals.

Conductor: ALEXANDER KOPYLOV

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YELENA MATVEYEVA, NATALIA MIKRASHEVSKAYA,
IRINA PROKOFIEVA, EKATERINA SHASHKINA,
TATIANA SHCHENKOVA, ALLA TSENINA,
GALINA UVAROVA, NINA VALOVICH,
SVETLANA VISKOVA, TATIANA VOLOVOVA,
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Olivetti and the Rome Opera

STRONG CORPORATE support has come to the aid of the up-and-coming Lincoln Center Festival '68. A major gift of \$50,000 has been earmarked for the first American visit of the Rome Opera Company in June. The donor is the Olivetti Underwood Corporation, manufacturer and supplier of office equipment, Gianluigi Gabetti, President. In accepting the gift, William Schuman, President of Lincoln Center, said: "This gift established the Olivetti Underwood Corporation at the forefront of those farsighted business organizations who are displaying a growing awareness of responsibility toward our country's cultural life."

In a letter to Mr. Schuman, Mr. Gabetti said: "Our company is deeply committed to New York City, where it has its national headquarters. We are proud to cooperate with you in this important venture, which enhances the City's general atmosphere and cultural life during the summer, in line with our tradition."

Lincoln Center Festival '68 is the second annual five-week presentation of music, opera, dance and theater in the Center's five auditoriums, opening on June 22 with the Rome Opera's production of Mozart's "The Marriage of Figaro" in the Metropolitan Opera House. The company will present three productions in eleven performances—including Rossini's "Otello," commemorating the centennial of the composer's death, and the New York premiere of Verdi's "I Due Foscari." The Olivetti Underwood gift

will underwrite the production costs in connection with the opera company's stay in New York.

With the announcement of the gift, the casts, conductors, directors and designers of the operas have also been made known:

LE NOZZE DI FIGARO

(Mozart) June 22, 24, 26, 29

Conductor	Carlo Maria Giulini
Director	Luchino Visconti
Scenery and Costumes	Luchino Visconti
Count Almaviva	Tito Gobbi
Countess Almaviva	Ilva Ligabue
Susanna	Graziella Sciutti
Figaro	Rolando Panerai
Cherubino	Bianca Maria Casoni
Marcellina	Silvana Zanolli
Don Bartolo	Leonardo Monreale
Don Basilio	Florindo Andreolli
Don Curzio	Mario Carlin
Antonio	Giorgio Onesti
Barbarina	Emilia Ravaglia

OTELLO

(Rossini) June 25, 28, July 2

Conductor	Carlo Franci
Director	Sandro Sequi
Scenery and Costumes	Giorgio De Chirico
Otello	Aldo Botton
Desdemona	Virginia Zeani
Iago	Gastone Limarilli
Emilia	Giovanna Fioroni
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Il Gondoliere	

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Lucrezia Contarini	Luisa Maragliano
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Lincoln Center Festival '68

ENCOURAGED BY the artistic and popular success of last summer's Festival '67, Lincoln Center is putting the finishing touches on its plans for Festival '68, a six-week assemblage of music, opera, theater, dance, poetry and films to begin on June 21. Participating artists and ensembles will come from Latin America, England, Yugoslavia, France, Denmark, Italy, Israel and other countries, as well as a large share of American-bred talent. Among the many attractions will be the first appearance in this country of the Rome Opera Company, the Théâtre de la Cité of Roger Planchon from Lyon, France, and Yugoslavia's famous avant garde acting company known as Atelje 212.

The Teatro dell'Opera of Rome, making its American debut, will present three productions in the Metropolitan Opera House (see page 22). Last summer, the Hamburg State Opera was the first European opera company to make its American debut under the auspices of Lincoln Center.

In the Vivian Beaumont Theater, Lincoln Center Festival '68 will present the Théâtre de la Cité of Roger Planchon

in a repertory that includes Dumas' "The Three Musketeers," Molière's "Tartuffe and George Dandin." Later, the Dublin Gate Theater will offer the American première of Brian Friel's "Lovers," starring Art Carney. In the Forum Theater, Atelje 212 from Belgrade, Yugoslavia, will stage several avant garde plays by contemporary Yugoslav authors.

Philharmonic Hall will be the scene of a number of unusual orchestra concerts, focusing on the 25th anniversary of the Koussevitzky Music Foundation. Serge Koussevitzky, for over 25 years conductor of the Boston Symphony Orchestra, created this foundation for the commissioning of contemporary works, many of which have become part of the standard repertoire, including Bartók's Concerto for Orchestra, Britten's "Peter Grimes," and American works by Leonard Bernstein, Aaron Copland, William Schuman and others.

Bernstein, Copland and Gunther Schuller will share the podium of the New York Philharmonic for a pair of concerts, each conducting a work of his own commissioned by the Koussevitzky Fountain. Two other orchestras will



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also play Koussevitzky commissions: the Boston Symphony under the direction of Erich Leinsdorf and the Pittsburgh Symphony, making its first Philharmonic Hall appearance, conducted by André Previn. In addition to the two Pittsburgh Symphony concerts conducted by Mr. Previn, a third will be conducted by the winner of the Naumberg Foundation Conducting Award. Completing the 25th anniversary observance will be two chamber music concerts featuring Koussevitzky commissions.

Soloists for the Pittsburgh concerts will include violinist Itzhak Perlman and pianist Jeanne-Marie Darré. The Royal Philharmonic of London, conducted by Antal Dorati and Fernando Previtali, will give two concerts; and the English Chamber Orchestra, under the direction of Daniel Barenboim, will give several concerts with cellist Jacqueline du Pré and Mr. Barenboim as soloists.

The American Ballet Theatre will return to Lincoln Center, an occasion which marks the first time an American ballet company will have performed in the new Metropolitan Opera House. The



company will present several new productions, revivals and its standard repertoire over a three-week period. Guest stars include Erik Bruhn and Carla Fracci who will star in a new production of "Giselle." Lupe Serrano, Toni Lander, Royes Fernandez and Bruce Marks will also be featured with the company of 150.

The Music Theater of Lincoln Center and Richard Rodgers, President and Producing Director, will present another production of an American musical at the New York State Theater. There will also be film and poetry events, with the final schedule of these yet to be announced. Further program information on Festival '68 may be obtained by writing to Lincoln Center Festival '68, 1865 Broadway, New York, N.Y. 10023.

Although more than 440,000 people attended Festival '67, a deficit of some \$750,000 was made up by Lincoln Center Fund, which also supports the Lincoln Center Student Program and its other education and creative activities. The fund, replenished by private and public contributions, recently announced a campaign drive to raise \$1.3 million this year, under the chairmanship of Hoyt Ammidon.

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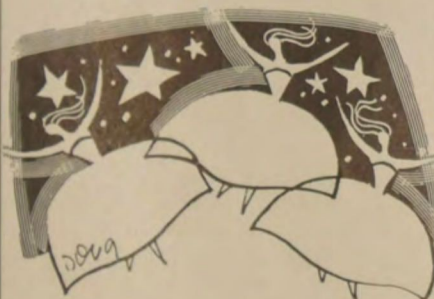
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THE HUROK BALLET SUBSCRIPTION SERIES in New York, probably the first such established anywhere, was inaugurated by the impresario for the 1964-1965 season. Later, he also scheduled a highly-successful subscription for Hurok-sponsored events in Los Angeles.

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Applications are now being accepted for the Fifth Hurok Subscription for Spring, 1969. It will feature the Royal Ballet in its Gala 20th Anniversary season. It was on October 9, 1949 that the company made its memorable American debut at the old Metropolitan Opera House. There will be seven series: Sunday evenings, Tuesdays, Wednesdays, Thursdays, Fridays, Saturday matinees, Saturday evenings. Locations are Orchestra, Parterre Box, Grand Tier, Dress Circle, Balcony, Family Circle. Subscribers see a cross-section of each company's repertory and personnel. All assignments are made in order of the applicant's priority date on the Hurok waiting list.

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Guide to European Music Festivals—1968

DATE	LOCATION	TITLE	DETAILS NOW AVAILABLE	INFORMATION & TICKETS
May 4- June 23	Florence, Italy	May Music Festival	OPERA: "Puntilla" (Dessau), "Rake's Progress" (Stravinsky), "Albert Herring" (Britten), "Roberto il Diavolo" (Meyerbeer), "Otello" (Verdi), "Semiramide" (Rossini); CONCERTS; CHAMBER MUSIC; BALLET; RECITALS.	Teatro Comunale, Corso Italia 16, Florence. Tel. 262 841
May 1- June 3	Wiesbaden, Germany	International May Festival	OPERA: "Falstaff" (Verdi), "Blood Wedding" (Szokolay), "Bluebeard's Castle," "Miraculous Mandarin" (Bartók); DRAMA; BALLET; Kirov Ballet, Covent Garden Ballet.	State Theater, Wiesbaden. Tel. 3 93 31
May 12- June 4	Prague, Czechoslovakia	International Music Festival "Prague Spring"	OPERA; CONCERTS; CHAMBER MUSIC; BALLET.	"Prague Spring," House of Artists Alesovo Nabrezi 12, Prague I. Tel. 635 82
May 16- May 30	Helsinki, Finland	Helsinki Festival	OPERA: "Don Carlo," "Eugen Onegin," "Marriage of Figaro," "Lulu," "Salome," "Mines of Sulphur," "Rake's Progress," "Tristan"; CONCERTS; DRAMA; BALLET.	Unioninkatu 28, Helsinki 10. Tel. 653 690
May 16- June 7	Lisbon, Portugal	Festival Gulbenkian	OPERA: "Fairy Queen" (Purcell), "Les Malheurs d'Orphée," "Salade" (Milhaud); CONCERTS; CHAMBER MUSIC; BALLET; Menuhin, Szeryng, Katchen, others.	Fundação Calouste Gulbenkian, Lisbon. Tel. 76 21 46
May 17- June 2	Bordeaux, France	Festival of Music	OPERA; CONCERTS; CHAMBER MUSIC; BALLET; DRAMA; Warsaw Symphony Orchestra, Gilels, et al.	Commissariat du Festival, 252 Faubourg St. Honoré, Paris 8. Tel. 924 97 28
May 18- June 16	Vienna, Austria	Vienna Festival Weeks	"Europe's Comedy Theater" Festival. OPERA: Performances by Vienna State Opera, Vienna Volksoper, Theater an der Wien, German State Opera of Berlin, et al. World premiere of "The Silkworms" (I. Eröd and R. Bletschacher), gala productions relating to the comedy theme; CONCERTS; RECITALS; DRAMA. Vienna Philharmonic, Vienna Symphony, Leningrad Philharmonic, Israel Philharmonic.	Oesterreichisches Verkehrsbüro, Friedrichstrasse 7, Vienna. Tel. 57 23 15
May 22- June 5	Bergen, Norway	International Grieg Festival	OPERA; CONCERTS; BALLET; DRAMA. Daily performances at Grieg's home, etc. Moscow Philharmonic Orchestra, Bergen Symphony, etc. Arrau, Weathers, et al.	Festspillene I. Sverresgate 11, Bergen. Tel. 30 0 10
May (late) July (early)	Zürich, Switzerland	Zürich June Festival	OPERA: new production of "Magic Flute" (Mozart) and "Penthesilea" (Schoeck); RECITALS; DRAMA; BALLET; ART EXHIBITS. Casadesu, Rubinstein, Della Casa, Francescatti, Backhaus, Milstein, et al.	Tourist Office, Hauptbahnhof, Postfach 8023, Zürich. Tel. 051 25 6700
June 7- June 23	Strasbourg, France	International Music Festival	CONCERTS; CHAMBER MUSIC; RECITALS. Rubinstein, Benedetti-Michelangeli, et al.	Festival de Strasbourg, 24 Rue de la Mésange, Strasbourg. Tel. 32 43 10
June 8- June 30	Aldeburgh, Great Britain	The Aldeburgh Festival	OPERA: "Punch and Judy" (Birtwistle), "The Prodigal Son" and "Gloriana" (Britten); CONCERTS; CHAMBER MUSIC; RECITALS: Arrau, Vishnevskaya, Rostropovich, Pears, et al.	Box Office Manager, Festival Office, Aldeburgh, Suffolk
June 15- July 9	The Hague, Amsterdam, Scheveningen, The Netherlands	Holland Festival	OPERA: "Platée" (Rameau), "Salome" (Strauss), "Macbeth" (Verdi), "Moses und Aaron" (Schoenberg); CONCERTS; BALLET; DRAMA.	Amsterdam: Honthorstraat 10. Tel. 723320 The Hague: Tel. 55 87 00
June 20- June 30	Bath, Great Britain	Bath Festival	OPERA; CONCERTS; CHAMBER MUSIC; BALLET. Bath Festival Orchestra, Amadeus Quartet, Borodin Quartet, Warsaw Chamber Orchestra. Menuhin, Igor Oistrakh, Söderström, et al.	Bath Festival Linley House, Pierrepont Place, Bath. Tel. BATH 2531
June 21- July 14	Spoleto, Italy	Festival of the Two Worlds	OPERA: Menotti's new productions of "Tristan" (Wagner) and "The Saint of Bleecker Street," "Laborintus II" (Berio); CONCERT: Thomas Schippers conducting; CHAMBER MUSIC; BALLET; DRAMA.	Festival Foundation, 119 W. 57 St., New York, N.Y. Tel. JU 2-2746 Rome: Tel. 671 873

Guide to European Music Festivals—1968

DATE	LOCATION	TITLE	DETAILS NOW AVAILABLE	INFORMATION & TICKETS
June 23- July 6	Granada, Spain	International Festival of Music and Dance	CONCERTS; CHAMBER MUSIC; BALLET; RECITALS.	Dirección Bellas Artes, Alcala 34, Madrid. Tel. 2 210646
July 5- July 28	Wiltz, Luxembourg	International Festival	"Le Martyre de St. Sebastien" (Debussy); CHAMBER MUSIC; DRAMA.	Bureau de Festival Wiltz, Luxembourg. Tel. 961 99
July 7- July 28	Aix-en-Provence, France	Open Air Festival	OPERA: "Marriage of Figaro" (Mozart), "Falstaff" (Verdi), "Pelléas et Mélisande" (Debussy), "Les Malheurs d'Orphée" (Milhaud), "Les Noces" (Stravinsky); CONCERTS; RECITALS.	Festival International de Musique, Aix 2 bis, Boulevard de la République. Tel. 26 30 33
July 10- August 25	Dubrovnik, Yugoslavia	Festival of Music, Drama and Folklore	OPERA; BALLET; CONCERTS; CHAMBER MUSIC; DRAMA; FOLKLORE.	Dubrovnik Festival, Ul. Od Sigurate 1, Dubrovnik. Tel. 2617-2339
July 16- August 10	Munich, Germany	Opera Festival	OPERA: "Zauberflöte," "Le Nozze di Figaro," "Don Giovanni," "Abduction" (Mozart); "Meistersinger," "Tristan" (Wagner); "Salome," "Rosenkavalier," "Arabella," "Ariadne" (Strauss); "Orfeo" (Gluck); "L'infedeltà delusa" (Haydn); "Oberon" (Weber); "Rake's Progress" (Stravinsky); "Prometheus" (Orff); "Napoleon kommt" (Bennett). RECITALS.	Opera Festival, Bayerische Staatsoper, P.O. Box 1, Munich I. Tel. 21851
July 23- August 21	Bregenz, Austria	Bregenz Festival	OPERA: "Falstaff" (Verdi); OPERA: "The Merry Widow" (Lehár); BALLET: "The Corsair" (Adam); CONCERTS; DRAMA.	Austrian State Tourist Department, 444 Madison Ave., New York, N.Y. Tel. MU 8-0355
July 25- August 28	Bayreuth, Germany	Richard Wagner Festival	OPERA: "Meistersinger" (new production), "Lohengrin," "Parsifal," "Tristan," "Ring Cycle."	Ticket Office, P.O. Box 2320, 8580 Bayreuth 2, Tel. 57 22
July 26- August 30	Salzburg, Austria	Salzburg Music Festival	OPERA: "Fidelio" (new production), "Don Giovanni," "Marriage of Figaro," "Zaide," "Magic Flute," "Barber of Seville"; ORATORIO: "Representation of Body and Soul" (De Cavallieri); CONCERTS; CHAMBER MUSIC; RECITALS; DRAMA.	Austrian State Tourist Department, 444 Madison Ave., New York, N.Y. Tel. MU 8-0355
July- August	Athens, Greece	Athens Festival	OPERA; CONCERTS; BALLET; DRAMA: Aeschylus, Sophocles, Euripides, Aristophanes.	4 Philhellion Street, Athens. Tel. 230-049
August 1- August 31	Santander, Spain	International Festival of Music and Dance	CONCERTS; CHAMBER MUSIC; RECITALS; BALLET; DRAMA; EXHIBITS.	Plaza de Velarde, Apartado 258, Santander. Tel. 22 425-27 382
August 14- September 8	Lucerne, Switzerland	International Festival of Music	CONCERTS; CHAMBER MUSIC; RECITALS; DRAMA. Swiss Festival Orchestra, Lucerne Festival Strings, New York Philharmonic, Berlin Philharmonic, New Philharmonia, Collegium Musicum Zürich, etc.	Tourist Office, Schweizerhofquai 4, Lucerne. Tel. 041-25222
August 15- September 15	Ghent, Brussels, Bruges, Belgium	Festival of Flanders	OPERA; CONCERTS; BALLET. Concertgebouw, New York Philharmonic, Glyndebourne Festival orchestras.	BRT Studio Ghent, St. Margrietstraat 26, Ghent. Tel. 09 259740
August 18- September 7	Edinburgh, Scotland	Edinburgh International Festival	OPERA: "Fliegende Holländer" (Wagner), "Arabella" (Strauss), "Peter Grimes" (Britten), "Arden Must Die" (Goehr); CONCERTS; RECITALS; BALLET; DRAMA. New Philharmonia, London Symphony, etc.	Festival Office, 11 Cambridge Street, Edinburgh. Tel. 031 FOU 1432
August	Copenhagen, Denmark	Royal Danish Ballet and Music Festival	OPERA; BALLET; CONCERTS; CHAMBER MUSIC; RECITALS.	Festival Ticket Office, Kongens Nytorv 21, Copenhagen. Tel. Byen 648; Telex 5473



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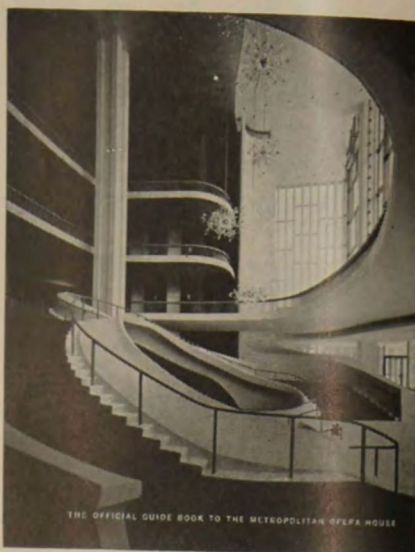
Next season Mr. Hurok's Series A includes eight events: recitals by Andres Segovia, Nathan Milstein, Emil Gilels and Gina Bachauer, two concerts by the Philadelphia Orchestra—one with Eugene Ormandy conducting and Eugene Istomin as piano soloist and one with Wolfgang Sawallisch conducting—and a concert by the Moscow State Symphony with Mstislav Rostropovich as soloist. Also included in the series will



be a performance by Uday Shankar and the Hindu Dancers and Musicians at Hunter College.

Series B features recitals by Victoria de los Angeles, Emil Gilels and Henryk Szeryng, two concerts by the Philadelphia Orchestra—the first with Isaac Stern as soloist with Eugene Ormandy, the second with Carlo Maria Giulini conducting—a performance by the Moscow State Symphony, again with Rostropovich as soloist, and an appearance by the English Chamber Orchestra with Daniel Barenboim conducting. The Shankar Company will also be included in this series.

For information on these subscription events, write to S. Hurok, 730 Fifth Avenue, New York City 10019.



NOW ON SALE THE OFFICIAL GUIDE BOOK TO THE METROPOLITAN OPERA HOUSE

"An Introduction to the Metropolitan Opera House," the recently published official guide book by Herman E. Krawitz, is on sale at the gift shop in the north foyer of the opera house, through the Metropolitan Opera Guild, and at book and music stores.

Measuring 7 x 8½ inches, the 66-page book has seven full-page illustrations in full color, twenty-seven in black and white and eight diagrams. There is a foreword by Rudolf Bing, general manager of the Metropolitan, and a commentary by Wallace K. Harrison, the architect. Saturday Review is the publisher.

The assistant manager of the Metropolitan in charge of stage, production and business departments, Mr. Krawitz served as liaison between the Metropolitan and the architect from the time the idea of the new Metropolitan Opera House began to emerge in 1955.

The diagrams cover ground plans and a cross-section of the house which reveals the elaborate and intricate stage mechanism. The color plates reproduce the great Chagall murals on the grand tier, "The Sources of Music" and "The Triumph of Music," with a chart identifying the figures. They also show views and details of the exterior and interior.

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The Philharmonic's sixth season of "Promenades"

THE NEW YORK PHILHARMONIC will begin its sixth season of "Promenades" on May 29 in Philharmonic Hall. Andre Kostelanetz, who inaugurated the "Promenades" in 1963, will continue as the Artistic Director of the non-subscription series and will conduct all of the concerts. Mr. Kostelanetz has also agreed to serve as Artistic Director and conductor for the "Promenades" in 1969. With the 1967-68 season Mr. Kostelanetz has been associated with the Philharmonic for fifteen consecutive seasons, having conducted special Saturday night concerts since 1953-54, and Pension Fund and out-of-town performances, as well as the "Promenades."

As is the custom for these concerts, the seats in the main floor of the auditorium of Philharmonic Hall are removed and the area is filled with tables and chairs. Kenneth Haas will continue as "Promenades" Coordinator for the second season; and Peter Wexler, who has been the "Promenades" designer for the past three seasons, will again continue in this capacity, designing new scenic elements for the stage as well as new decorations in the auditorium.

Of the new music to be performed, Kabalevsky and Walton are composing new works especially commissioned for the "Promenades," which will be given their world premières. In addition, Ogden Nash has written for the "Promenades" verses for Ravel's "Mother Goose Suite," which will be narrated by Mr. Nash for the first time anywhere. A New York première will be "Images in Flight," a work with individual movements by Creston, Cowell, and Hovhanness. Jacques d'Amboise will choreograph a new ballet for the series, in which he will dance with Melissa Hayden. The mime Claude Kipnis will create a pantomime version of Dukas' "The Sorcerer's Apprentice" for the "Promenades," which will be seen for the first time anywhere.

Among the seldom-performed music to be heard will be excerpts from Rachmaninoff's "Aleko," the Japanese ceremonial march "Etenraku," Britten's "Scottish Ballad," Toch's "Circus Overture," and Portuguese "Fado."

Among the soloists appearing for the first time with the "Promenades" will be Mary Costa, soprano; Whittemore and Lowe, duo-pianists; Miss Hayden and Mr. d'Amboise, dancers; Mr. Kipnis, mime; and Simon Estes, bass-baritone. Returning will be the Portuguese singer Amalia Rodrigues; Beverly Sills, soprano; and Mr. Nash.

Six different programs will be given during the four-week season—"Vienna Promenade," "Russian Promenade," "Promenade Parisienne," "International Promenade," "Grand Promenade," and "American Promenade."

Tickets will be priced from \$2.50 to \$5.50. Mail orders were accepted beginning Feb. 25 and box office sale began March 18.

NEW YORK PHILHARMONIC "PROMENADES" CONCERTS

(Programs and soloists subject to change)

KOSTELANETZ, conducting

Wed., May 29 "Preview"

Thurs., May 30, Opening Night

Fri.-Sat., May 31, June 1

"VIENNA PROMENADE"

Beverly Sills, soprano
SCHUBERT "Des Teufels Lustschloss" Overture
HAYDN Symphony No. 88
MOZART Aria from "The Abduction from the Seraglio"
STRAUSS, R. Three Songs with Orchestra
KREISLER Liebesleid and Liebesfreud
Songs from the Viennese Theater
LEHAR Suite from "The Merry Widow"

Tues.-Wed.-Thurs., June 4-5-6

"RUSSIAN PROMENADE"

Melissa Hayden and
Jacques d'Amboise, dancers
Simon Estes, bass-baritone
KABALEVSKY New work to be announced
(World Première, commissioned by the
New York Philharmonic)
RACHMANINOFF Allegro Molto, from Symphony No. 2
RACHMANINOFF Excerpts from the Opera, "Aleko"
TCHAIKOVSKY New Ballet from Suites for Orchestra
No. 1 and 2
(choreographed by Jacques d'Amboise)
TCHAIKOVSKY Francesca da Rimini

Fri.-Sat.-Tues., June 7-8-11

"PROMENADE PARISIENNE"

Ogden Nash, narrator
Claude Kipnis, mime
BIZET L'Arlesienne, Suite No. 2
RAVEL Pavane
DUKAS Sorcerer's Apprentice, with Pantomime created
especially for the "Promenades"
RAVEL Mother Goose Suite, with first performance of
verses written by Ogden Nash for "Promenades"
MILHAUD Le Boeuf sur le toit

Wed.-Thurs.-Fri.-Sat., June 12-13-14-15

"INTERNATIONAL PROMENADE"

Amalia Rodrigues, mezzo-soprano
BERLIOZ "Roman Carnival" Overture
WALTON Facade
Portuguese Folk Songs, for voice and orchestra
"Etenraku" (old ceremonial Japanese march)
The Fado of Portugal
ROSSINI "William Tell" Overture

Tues.-Wed., June 18-19

"GRAND PROMENADE"

Whittemore and Lowe, duo-pianists
ROSSINI-BRITTEN Soiree Musicale
BRITTEN Scottish Ballad, for orchestra and two pianos
WALTON New work to be announced
(World Première, commissioned by New York
Philharmonic)
Works for two pianos
WAGNER Overture to "Die Meistersinger," "Liebes-
tod" and "Ride of the Valkyries"

Thurs.-Fri.-Sat., June 20-21-22

"AMERICAN PROMENADE"

Mary Costa, soprano
TOCH "Circus" Overture
SCHUMANN New England Triptych
BERNSTEIN Overture and Jewel Song from "Candide"
HOVHANNES Floating World—Ukiyo, Op. 209
MOORE Willow Song from "Baby Doe"
MENOTTI Aria from "The Telephone"
CRESTON-COWELL-HOVHANNES "Images in Flight"
(New York Première)



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WHEN PLANS FOR Lincoln Center were first announced, New York's major performing arts organizations were scattered throughout the city—not only physically separated but artistically isolated from each other as well. Now Lincoln Center is a federated complex of seven independent organizations comprising a new institutional entity whose collective whole is greater than the sum of its constituent parts.

Although the Center's constituent members continue independently to seek support for their own activities, the sole instrument for financing the programs of Lincoln Center as a whole is the Lincoln Center Fund. The Fund's purposes are exemplified in three general areas: performance presentations; educational services; and institutional development.

Through the resources of the Fund, the Center strives to bring the full spectrum of the performing arts to the widest possible audience by complementing the regular programs of the constituents. With the Mid-Summer Serenades in August and the annual Lincoln Center Festivals in June and

July, the performing arts season in New York has been extended throughout the summer. The Festival makes more than 400,000 seats available to the general public on a non-subscription basis—37% of them at \$5.00 or less. Its programs feature internationally-known artists and ensembles which are often making their U.S. debuts, together with major presentations by American groups and the Center's own constituents.

In cooperation with the constituents, the Center also administers a broadly-based program of educational services related to the performing arts. In order to widen appreciation of the arts and create new audiences of the future, the Lincoln Center Student Program brings young people from secondary schools into direct contact with live performances of music, opera, drama and dance, in addition to special film presentations.

From the Lincoln Center complex has arisen a number of new institutions whose existence is a direct outgrowth of the artistic interaction fostered by the Center: The Repertory Theater of Lincoln Center; the Library & Museum

of the Performing Arts; the Music Theater of Lincoln Center; and the new Drama Division of the Juilliard School (which is being financed in part through the Lincoln Center Fund).

With the completion of the Juilliard School next year, the Center will be in full operation. To date, \$167,910,000 has been raised toward a need of \$175,300,000 required for the construction of the Center's major buildings. Now that the Center is a reality, what is accomplished in and through its superb facilities must be worthy of the confidence and vision that brought them into being.

Lincoln Center's annual budget (not including member institutions) is \$7.6 million and income from ticket revenue and other sources during the year is estimated at \$4.6 million. Therefore, to assure continuity and permanence for the Center's educational and artistic programs, the Lincoln Center Fund must be constantly replenished by \$3 million annually through gifts and grants from individuals, foundations, the corporate community and government agencies.

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Donizetti
LUCREZIA BORGIA
Montserrat Caballe
Shirley Verrett
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RCA Italiana Opera Orchestra and Chorus
Jonel Perlea, Conductor
Caballe as Lucrezia



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The first visit of the Bolshoi Ballet in 1959 was probably the second most stimulating event of the post-war period, exceeded only by the pioneering visit of the Sadler's Wells (now Royal) Ballet a decade before. This is not to invoke any comparisons or establish a hierarchy of values between them, but simply to recall the earlier impact of the first performances New York saw of the full-length Tchaikovsky ballets as performed by the Sadler's Wells company. Fortunately, too, the arrangement that brought the Bolshoi Ballet to New York in 1959 enabled the American public to experience it in relation to Galina Ulanova, its great ballerina for more than two decades previously. Recollections of her as Giselle, as Juliet and in her recreation of "The Dying Swan" will linger long after her younger, later counterparts have themselves retired.

Basic to the functioning of cultural exchange is the principal of reciprocity. That is, each artist or attraction sent by one country to the other is matched by an artist or attraction moving in the opposite direction. In the agreement of 1966, for example, it is stipulated that:

Both Parties agree to facilitate the tours of at least five major performing arts attractions from each side to be exchanged correspondingly during the calendar years 1966 and 1967.

For the United States:

- (a) The Earl Hines Band;
- (b) The New England Conservatory Chorus;
- (c) The Chamber Group of the Boston Symphony Orchestra

For the Soviet Union:

- (a) The Moscow Philharmonic Chamber Orchestra;
- (b) The Ballet of the Bolshoi Theater of the U.S.S.R.;
- (c) The "Festival of Arts" group.

The agreement further provides that for "tours of up to twenty individual performers from each side during the calendar years 1966 and 1967." Negotiations for these were left to "impresarios or other financially responsible organizations on the United States side and concert organizations on the Soviet side."

"Reciprocity" goes beyond the mere matching of types or numbers of performers. Each country pays the other country's top performers the going rate for the market's own top performers. When Oistrakh and Gilels were being signed to contracts (so it is said), the question was not how much they wanted. It was, rather, "We'll take the same as Heifetz (or Rubinstein)."

Largely speaking, it would appear that the aspect of American art which has impressed Russian visitors to this country most are the top quality American symphony orchestras. Wind play-

ing of such strength and brilliance (not to mention precision) is all but unknown in many parts of Europe. There have even been instances of American wind players being offered engagements in Russia; whether there have been any takers is not known. In the related field of sound reproduction, Russian technicians have learned much from the results achieved in American studios with visiting Soviet artists, and in the Soviet Union itself from recording equipment brought in from the States or from the West. As a result, they have vastly upgraded the standards of their own work, to the point where it is infinitely superior to what it was formerly, and comes close to parity with the best being done elsewhere.

On the whole, the effect of "cultural exchange" can be separated into several categories. On the one side, there is the influence of the foreign performer on the practitioners of his art in the country he visits. Since the advent of Mstislav Rostropovitch, more and more American 'cellists are taking to using the odd, but efficient, kind of peg the great Russian 'cellist uses to support his instrument. Then there is the influence of the country on the visitor, exemplified in the playing of our orchestras. And finally, there is the reaction of the

public to the range and variety of the work done by the visiting attraction.

There have, doubtless, been more than one instance in which all three categories have come together to form the realest kind of true "cultural exchange." Few have exceeded the revelation that attended the first visit of the Moiseyev Folk Ballet and whetted the appetite of Americans for each subsequent visit. Unlike the formal performers of "Lac du Cygne," "Romeo and Juliet," or "Giselle" (however great), the Moiseyev troupe had no counterpart or predecessor when it faced its first audience here in 1958. And the audience had no prior experience with which to compare it, for humor, pace, color or inventiveness.

American practitioners of the dance saw in Igor Moiseyev's adaptation of folk-based materials to an organized effort a new kind of dance interplay. It was an innovation, derived from his own strongly-based traditional dance background, which artfully blended the organized with the impromptu, and the cultivated with the carefree. It roused the impulse to emulation in local, American terms which has not yet, alas, been satisfied. Indeed, the best efforts along these lines utilizing such American idioms as the square dance and the jazz vocabulary have been credited to Moiseyev himself.

It takes careful care and feeding to rear any child to its 'teens. If not all the growing pains of Cultural Exchange are behind it, it has, at least, survived the most treacherous days of birth and babyhood, and may yet endure to maturity and a ripe old age.

IRVING KOLODIN

During the ten years of the exchange program, the United States has sent a wide variety of performing arts groups, in addition to individual artists, to the Soviet Union including the New York Philharmonic, Philadelphia Symphony, Cleveland Symphony, New York City Ballet, American Ballet Theatre, Joffrey Ballet, Boston Symphony Chamber Players, Juilliard Quartet, Clarion Concerts, Pro Musica, Robert Shaw Chorale, "My Fair Lady," "Holiday on Ice," American Circus, Bil Baird Marionettes, Benny Goodman orchestra, Earl Hines Band and from universities and schools the Eastman Philharmonic, University of Michigan Band, University of Iowa Symphony Band, Oberlin College Choir, and New England Conservatory Chorus.

From the Soviet Union has come the Bolshoi Ballet, Leningrad Kirov Ballet, Moiseyev Dance Group, Beriozka Ensemble, Georgian Folk Dancers, Ukrainian Dancers, Moscow State Symphony, Leningrad Philharmonic, Moscow Conservatory Chamber Orchestra, Moscow Philharmonic, Moscow Art Theatre, and Moscow State Circus.

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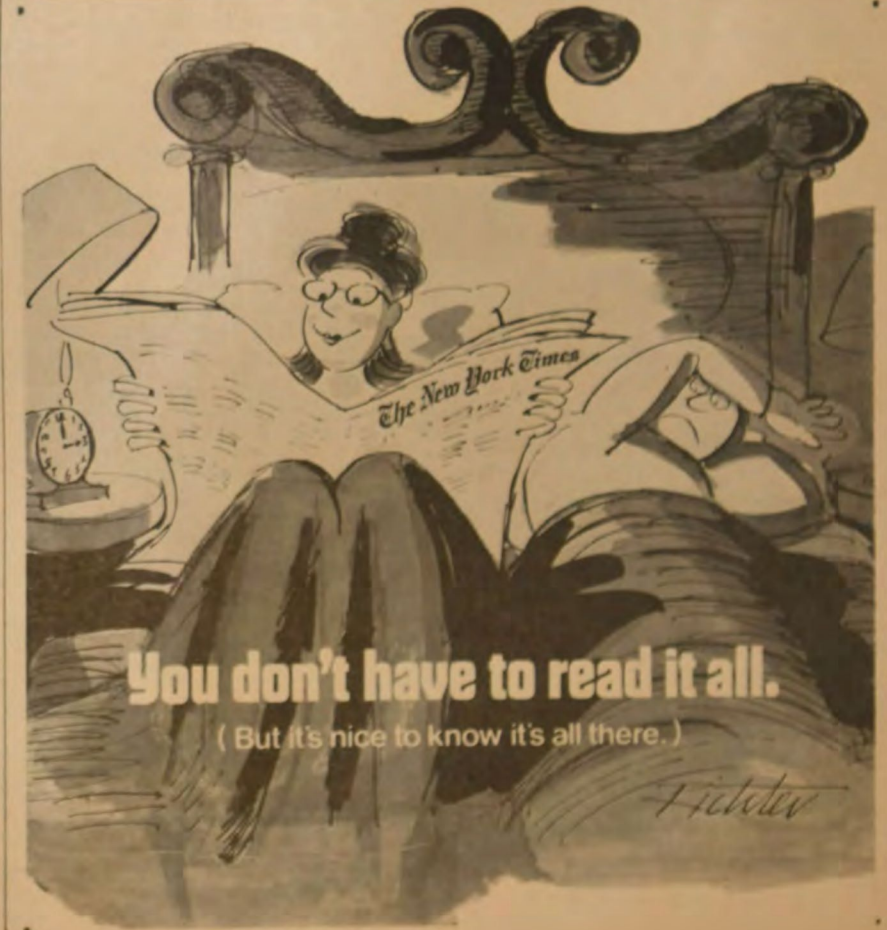
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(But it's nice to know it's all there.)

Fichtel

LINCOLN CENTER FESTIVAL

'68 CALENDAR OF EVENTS

Thursday, June 20
92ND STREET "Y": POETRY READING, 8:30
Jorge Carrera Andrade (Ecuador)
Nicanor Parra (Chile)

Saturday, June 22
MO: ROME OPERA, 8:00 (Opening Night)
Le Nozze di Figaro by Mozart
Ligabue/Sciutti/Gobbi/Panerai
Carlo Maria Giulini, Conductor

Monday, June 24
MO: ROME OPERA, 8:00
Le Nozze di Figaro by Mozart
Ligabue/Sciutti/Gobbi/Panerai
Carlo Maria Giulini, Conductor
92ND STREET "Y": POETRY READING, 8:30
Zbigniew Herbert (Poland)
Czeslaw Milosz (Poland)
Giuseppe Ungaretti (Italy)
NYST: MUSIC THEATER OF LINCOLN CENTER:
West Side Story, 7:00 (Opening Night)

Tuesday, June 25
MO: ROME OPERA, 8:00
Otello by Rossini
Zeani/Fioroni/Bottion/Limarilli
Carlo Franci, Conductor
NYST: *West Side Story*, 8:30
VBT: THEATRE DE LA CITE, 7:30
The Three Musketeers by Dumas

Wednesday, June 26
MO: ROME OPERA, 8:00
Le Nozze di Figaro by Mozart
Ligabue/Sciutti/Gobbi/Panerai
Carlo Maria Giulini, Conductor
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212, 7:30
Bora, the Tailor by Popovic
NYST: *West Side Story*, 2:30 and 8:30

Thursday, June 27
PH: NEW YORK PHILHARMONIC, 8:30
Leonard Bernstein, Aaron Copland and Gunther Schuller,
Conductors
James Oliver Buswell, Violinist
Gary Karr, Double-bass
Works conducted by their composers
VBT: THEATRE DE LA CITE, 7:30
George Dandin by Molière
FORUM: ATELJE 212, 8:00
Bora, the Tailor by Popovic
NYST: *West Side Story*, 8:30

Friday, June 28
MO: ROME OPERA, 8:00
Otello by Rossini
Zeani/Fioroni/Bottion/Limarilli
Carlo Franci, Conductor
PH: NEW YORK PHILHARMONIC, 8:30
Leonard Bernstein, Aaron Copland and
Gunther Schuller, Conductors
Works conducted by their composers
VBT: THEATRE DE LA CITE, 8:00
George Dandin by Molière
FORUM: ATELJE 212, 7:30
King Ubu by Jarry
NYST: *West Side Story*, 8:30

Saturday, June 29
MO: ROME OPERA, 8:00
Le Nozze di Figaro by Mozart
Ligabue/Sciutti/Gobbi/Panerai
Carlo Maria Giulini, Conductor
VBT: THEATRE DE LA CITE, 2:00 and 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212
Bora, the Tailor by Popovic, 2:00
King Ubu by Jarry, 8:00
NYST: *West Side Story*, 2:30 and 8:30

Sunday, June 30
PH: PITTSBURGH SYMPHONY, 8:30
André Previn, Conductor
Works by Schuman, Britten, Lopatnikoff and Piston
VBT: THEATRE DE LA CITE, 2:00 and 7:30
The Three Musketeers by Dumas
FORUM: ATELJE 212
King Ubu by Jarry, 2:00
Bora, the Tailor by Popovic, 7:30

Monday, July 1
MO: ROME OPERA, 8:00
I Due Foscari by Verdi
Maragliano/Cioni/Zanasi/Pugliesi
Bruno Bartoletti, Conductor
PH: PITTSBURGH SYMPHONY, 8:30
André Previn, Conductor
Itzhak Perlman, Violinist
Works by Walton and Tchaikovsky
NYST: *West Side Story*, 8:30

Tuesday, July 2
MO: ROME OPERA, 8:00
Otello by Rossini
Zeani/Fioroni/Bottion/Limarilli
Carlo Franci, Conductor
PH: PITTSBURGH SYMPHONY, 8:30
Jorge Mester, Conductor
Works by Mozart, Hindemith, Weber and Prokofiev
VBT: THEATRE DE LA CITE, 7:30
Tartuffe by Molière
FORUM: ATELJE 212, 8:00
King Ubu by Jarry
NYST: *West Side Story*, 8:30

Wednesday, July 3
MO: ROME OPERA, 8:00
I Due Foscari by Verdi
Maragliano/Cioni/Zanasi/Pugliesi
Bruno Bartoletti, Conductor
VBT: THEATRE DE LA CITE, 8:00
Tartuffe by Molière
FORUM: ATELJE 212, 7:30
Who's Afraid of Virginia Woolf? by Albee
NYST: *West Side Story*, 2:00 and 8:30

Thursday, July 4
VBT: THEATRE DE LA CITE, 2:00
Tartuffe by Molière
FORUM: ATELJE 212
Bora, the Tailor by Popovic, 2:00
Who's Afraid of Virginia Woolf? by Albee, 8:00
NYST: *West Side Story*, 8:30

Friday, July 5
MO: ROME OPERA, 8:00
I Due Foscari by Verdi
Maragliano/Cioni/Zanasi/Pugliesi
Bruno Bartoletti, Conductor
PH: ENGLISH CHAMBER ORCHESTRA, 8:30
Daniel Barenboim, Conductor and Piano Soloist
Works by Mozart
VBT: THEATRE DE LA CITE, 8:00
George Dandin by Molière
FORUM: ATELJE 212, 8:00
Bora, the Tailor by Popovic
NYST: *West Side Story*, 8:30

Saturday, July 6
MO: ROME OPERA, 8:00
I Due Foscari
Maragliano/Cioni/Zanasi/Pugliesi
Bruno Bartoletti, Conductor
PH: CONTEMPORARY CHAMBER MUSIC, 8:30
Commissions by the Koussevitzky Music Foundation
Richard Dufallo, Conductor
Works by Wolpe, Crumb, Henze, Takemitsu,
Del Tredici and Fine
VBT: THEATRE DE LA CITE, 2:00 and 8:00
George Dandin by Molière
FORUM: ATELJE 212
King Ubu by Jarry, 2:00
Who's Afraid of Virginia Woolf? by Albee, 8:00
NYST: *West Side Story*, 2:30 and 8:30

Sunday, July 7
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212
Who's Afraid of Virginia Woolf? by Albee, 2:00
Victor by Vitrac, 7:30

Monday, July 8
NYST: *West Side Story*, 8:30

Tuesday, July 9
MO: AMERICAN BALLET THEATRE, 7:30 (Opening Night)
Swan Lake
PH: ENGLISH CHAMBER ORCHESTRA, 8:30
Daniel Barenboim, Conductor
Jacqueline DuPré, Cellist
Works by Schönberg, Haydn and Schubert
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212, 8:00
Victor by Vitrac
NYST: *West Side Story*, 8:30

Wednesday, July 10
MO: AMERICAN BALLET THEATRE, 8:00
Harbinger, Giselle
PH: CONTEMPORARY CHAMBER MUSIC, 8:30
Commissions by the Koussevitzky Music Foundation
Richard Dufallo, Conductor
Works by Martirano, Shifrin, Davies, Xenakis,
Nono and Riegger
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212, 8:00
King Ubu by Jarry
NYST: *West Side Story*, 2:00 and 8:30

Thursday, July 11
MO: AMERICAN BALLET THEATRE, 8:00
Concerto, Giselle
PH: ENGLISH CHAMBER ORCHESTRA, 8:30
Daniel Barenboim, Conductor and Piano Soloist
Emanuel Hurwitz, Violin
Cecil Aronowitz, Viola
Works by Mozart, Bartók, Beethoven
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212, 8:00
Victor by Vitrac
NYST: *West Side Story*, 8:30

Friday, July 12
MO: AMERICAN BALLET THEATRE, 8:00
Aleko, Helen of Troy and New Ballet
PH: ENGLISH CHAMBER ORCHESTRA, 8:30
Daniel Barenboim, Conductor
Jacqueline DuPré, Cellist
Works by Elgar, Havdn and Mozart
VBT: THEATRE DE LA CITE, 8:00
The Three Musketeers by Dumas
FORUM: ATELJE 212, 8:00
Who's Afraid of Virginia Woolf? by Albee
NYST: *West Side Story*, 8:30

Saturday, July 13
MO: AMERICAN BALLET THEATRE
Swan Lake, 2:30 and 8:00
PH: ROYAL PHILHARMONIC, 8:30
Antal Dorati, Conductor
Menahem Pressler, Pianist
Works by Schubert, Schumann and Brahms
VBT: THEATRE DE LA CITE, 2:00 and 8:00
Tartuffe by Molière
FORUM: ATELJE 212
Who's Afraid of Virginia Woolf? by Albee, 2:00
Victor by Vitrac, 8:00
NYST: *West Side Story*, 2:00 and 8:30

Sunday, July 14
MO: AMERICAN BALLET THEATRE
Victor by Vitrac, 2:00
Harbinger, Giselle, 2:30
Aleko, New Ballet, Etudes, 8:00
PH: ROYAL PHILHARMONIC, 8:30
Antal Dorati, Conductor
Jeanne-Marie Darré, Pianist
Works by Elgar, Liszt and Beethoven
VBT: THEATRE DE LA CITE, 2:00 and 7:30
Tartuffe by Molière

FORUM: ATELJE 212
Victor by Vitrac, 2:00
Who's Afraid of Virginia Woolf? by Albee, 7:30

Monday, July 15
PH: PRESERVATION HALL JAZZ BAND, 8:30
Featuring Billie and Dede Pierce
NYST: *West Side Story*, 8:30

Tuesday, July 16
MO: AMERICAN BALLET THEATRE, 8:00
Les Sylphides, Pillar of Fire, Etudes
NYST: *West Side Story*, 8:30

Wednesday, July 17
MO: AMERICAN BALLET THEATRE, 8:00
Dances Concertantes, The Sylph of the Highlands
PH: BOSTON SYMPHONY, 8:00
Erich Leinsdorf, Conductor
João Carlos Martins, Pianist
Joseph Silverstein, Violinist
Works by Stravinsky, Dallapiccola, Ginastera and Bartók
NYST: *West Side Story*, 2:00 and 8:30

Thursday, July 18
MO: AMERICAN BALLET THEATRE, 8:00
Swan Lake
NYST: *West Side Story*, 8:30

Friday, July 19
MO: AMERICAN BALLET THEATRE, 8:00
New Ballet, *Giselle*
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 8:00 (Preview)
NYST: *West Side Story*, 8:30

Saturday, July 20
MO: AMERICAN BALLET THEATRE
Dances Concertantes, The Sylph of the Highlands, 2:30
Aleko, At Midnight, Helen of Troy, 8:00
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 2:00 and 8:00
(Preview)
NYST: *West Side Story*, 2:30 and 8:30

Sunday, July 21
MO: AMERICAN BALLET THEATRE
Aleko, At Midnight, Etudes, 2:30
Les Noces, Undertow, Helen of Troy, 8:00

Monday, July 22
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 8:00 (Preview)
NYST: *West Side Story*, 8:30

Tuesday, July 23
MO: AMERICAN BALLET THEATRE, 8:00
Les Noces, The Sylph of the Highlands
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 8:00 (Preview)
NYST: *West Side Story*, 8:30

Wednesday, July 24
MO: AMERICAN BALLET THEATRE, 8:00
Les Sylphides, Las Hermanas, At Midnight, Concerto
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 2:00 and 8:00
(Preview)
NYST: *West Side Story*, 2:30 and 8:30

Thursday, July 25
MO: AMERICAN BALLET THEATRE, 8:00
Harbinger, Pillar of Fire, Etudes
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 7:30 (Opening Night)
NYST: *West Side Story*, 8:30

Friday, July 26
MO: AMERICAN BALLET THEATRE, 8:00
Las Hermanas, Undertow, Helen of Troy
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 8:00
NYST: *West Side Story*, 8:30

Saturday, July 27
MO: AMERICAN BALLET THEATRE, 2:30 and 8:00
Concerto, Giselle
VBT: ART CARNEY IN BRIAN FRIEL'S *Lovers*, 8:00
NYST: *West Side Story*, 8:30

Sunday, July 28
MO: AMERICAN BALLET THEATRE, 2:30 and 8:00
Swan Lake

CONTINUING
VBT: *Lovers*—THROUGH SEPTEMBER 14
NYST: *West Side Story*—THROUGH SEPTEMBER 7TH

MO: METROPOLITAN OPERA HOUSE PH: PHILHARMONIC HALL
VBT: VIVIAN BEAUMONT THEATER
FORUM: THE FORUM THEATER (IN VIVIAN BEAUMONT THEATER)
NYST: NEW YORK STATE THEATER

Metropolitan Opera Summer Concerts in the Parks

THE METROPOLITAN OPERA will present its second season of free concert operas in the parks of the city's five boroughs this summer beginning on June 11. The concerts will again be sponsored by the City of New York, John V. Lindsay, Mayor, and August Heckscher, Commissioner of Parks. In its first parks season last summer, the Metropolitan played to audiences estimated at 225,000 people in nine performances. This season the number of concerts will be increased to twelve over a period of three weeks.

The repertoire for the series will consist of three French operas: Bizet's "Carmen," Gounod's "Faust" and Saint-Saëns' "Samson et Dalila," with many outstanding artists from the Metropolitan's roster participating, including the first summer appearance in New York by tenor Franco Corelli. "Carmen" will be given five performances with Rosalind Elias and Regina Resnik alternating in the title role; Franco Corelli, Barry Morell and William Olvis sharing the role of Don José; Jean Fenn and Mary Ellen Pracht as Micaela; Justino Díaz and Robert Merrill as Escamillo; and Alain Lombard and George Schick conducting.

In the five performances of "Faust," John Alexander, Barry Morell and Jan Peerce will share the title role, with Jean Fenn and Gabriella Tucci alternating as Marguerite. Marcia Baldwin will sing Siébel; Justino Díaz, Jerome Hines and Giorgio Tozzi will be heard as Méphistophélès; Ron Bottcher and William Walker alternate as Valentin; and Kurt Adler will conduct.

"Samson et Dalila" will be given two performances with James McCracken and Sandra Warfield in the title roles, William Walker as the High Priest and John Macurdy as The Old Hebrew. The conductor is Jean Morel.

The city will again put at the Metropolitan's disposal the acoustical shell, named by the City the "Minnie" Guggenheimer Shell in honor of the late Mrs. Charles S. Guggenheimer, and sound system designed by Christopher Jaffe.

Dates and casting for the twelve concerts are as follows:

Tuesday, June 11, at 8:30 (rain date June 13) Crocheron Park in Bayside, Queens: "Carmen" with Rosalind Elias (Carmen), Jean Fenn (Micaela), Lilian Sukis (Frasquita), Shirley Love (Mercedes), Franco Corelli (Don José), Robert Merrill (Escamillo), Morley Meredith (Zuniga), Robert Goodloe (Morales), Gene Boucher (Dancaire) and Charles Anthony (Remendado). Alain Lombard, conductor.

Wednesday, June 12, at 8:30 (rain date June 13) Nether Mead in Prospect Park, Brooklyn: "Faust" with Gabriella Tucci (Marguerite), Marcia Baldwin (Siébel), Shirley Love (Marthe), Barry Morell (Faust), William Walker (Valentin), Jerome Hines (Méphistophélès), Russell Christopher (Wagner). Kurt Adler, conductor.

Friday, June 14, at 8:30 (rain date June 16) Daffodil Hill, Botanical Garden, Bronx: "Carmen" with Rosalind Elias (Carmen), Jean Fenn (Micaela), Lilian Sukis (Frasquita), Shirley Love (Mercedes), Franco Corelli (Don José), Robert Merrill (Escamillo), Morley Meredith (Zuniga), Robert Goodloe (Morales), Gene Boucher (Dancaire), Charles Anthony (Remendado). Alain Lombard, conductor.

Saturday, June 15, at 8:00 (rain date June 16) Sheep Meadow in Central Park, Manhattan: "Faust" with Gabriella Tucci (Marguerite), Marcia Baldwin (Siébel), Shirley Love (Marthe), Barry Morell (Faust), William Walker (Valentin), Jerome Hines (Méphistophélès), Russell Christopher (Wagner). Kurt Adler, conductor.

Tuesday, June 18, at 8:00 (rain date June 20) Sheep Meadow in Central Park, Manhattan: "Carmen" with Rosalind Elias (Carmen), Jean Fenn (Micaela), Lilian Sukis (Frasquita), Shirley Love (Mercedes), Barry Morell (Don José), Robert Merrill (Escamillo), Morley Meredith (Zuniga), Robert Goodloe (Morales), Gene Boucher (Dancaire), Charles Anthony (Remendado). Alain Lombard, conductor.

Wednesday, June 19, at 8:30 (rain date June 20) Clove Lake Park, Staten Island, Richmond: "Faust" with Gabriella Tucci (Marguerite), Marcia Baldwin (Siébel), Shirley Love (Marthe), John Alexander (Faust), Ron Bottcher (Valentin), Justino Díaz (Méphistophélès), Russell Christopher (Wagner). Kurt Adler, conductor.

Friday, June 21, at 8:30 (rain date June 23) Clove Lake Park, Staten Island, Richmond: "Carmen" with Rosalind Elias (Carmen), Mary Ellen Pracht (Micaela), Judith DePaul (Frasquita), Marcia Baldwin (Mercedes), Barry Morell (Don José), Justino Díaz (Escamillo), Morley Meredith (Zuniga), Robert Goodloe (Morales), Gene Boucher (Dancaire), Charles Anthony (Remendado), George Schick, conductor.

Saturday, June 22, at 8:30 (rain date June 23) Crocheron Park in Bayside, Queens: "Faust" with Jean Fenn (Marguerite), Marcia Baldwin (Siébel), Shirley Love (Marthe), Jan Peerce (Faust), Ron Bottcher (Valentin), Giorgio Tozzi (Méphistophélès), Russell Christopher (Wagner). Kurt Adler, conductor.

Tuesday, June 25, at 8:30 (rain date June 27) Crocheron Park in Bayside, Queens: "Samson et Dalila" with Sandra Warfield (Dalila), James McCracken (Samson), William Walker (High Priest), John Macurdy (Old Hebrew), Norman Scott (Abimelech), Paul Franke (Messenger), Robert Schmorrr (First Philistine) and Russell Christopher (Second Philistine). Jean Morel, conductor.

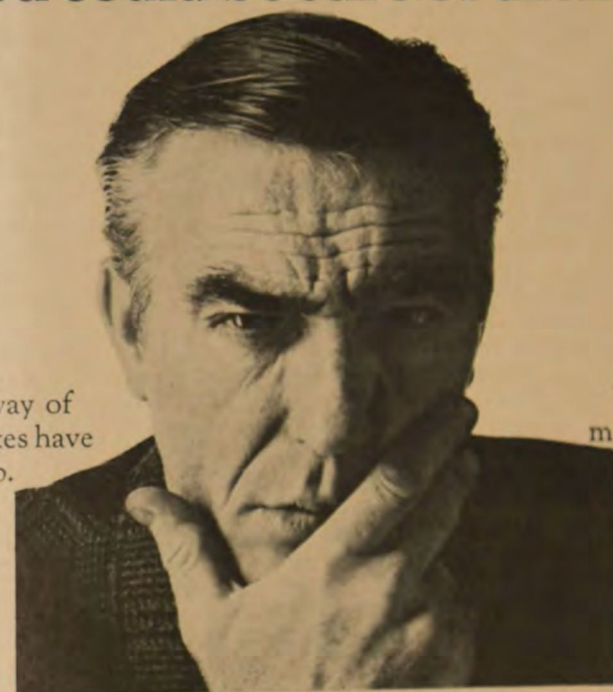
Wednesday, June 26, at 8:30 (rain date June 27) Daffodil Hill, Botanical Garden, Bronx: "Faust" with Jean Fenn (Marguerite), Marcia Baldwin (Siébel), Shirley Love (Marthe), Jan Peerce (Faust), Ron Bottcher (Valentin), Giorgio Tozzi (Méphistophélès), Russell Christopher (Wagner). Kurt Adler, conductor.

Friday, June 28, at 8:30 (rain date June 30) Nether Mead in Prospect Park, Brooklyn: "Carmen" with Regina Resnik (Carmen), Mary Ellen Pracht (Micaela), Judith DePaul (Frasquita), Marcia Baldwin (Mercedes), William Olvis (Don José), Justino Díaz (Escamillo), Morley Meredith (Zuniga), Robert Goodloe (Morales), Gene Boucher (Dancaire), Charles Anthony (Remendado), George Schick, conductor.

Saturday, June 29, at 8:00 (rain date June 30) Sheep Meadow, Central Park, Manhattan: "Samson et Dalila" with Sandra Warfield (Dalila), James McCracken (Samson), William Walker (High Priest), John Macurdy (Old Hebrew), Norman Scott (Abimelech), Paul Franke (Messenger), Robert Schmorrr (First Philistine), Russell Christopher (Second Philistine). Jean Morel, conductor.

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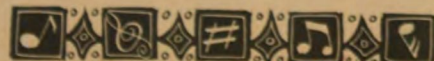
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peasant women's knitting needles: "No. 4. The King asks: What happened?"

"Give 4 measures for the question and 4 for the answer. . . ."

For instance:

"Question—Where are you taking them?—4 measures.

"Answer—To prison.—4 measures.

"Question—What have they done?—4 measures.

"Answer—Points to the knitting needles—4 measures."

Petipa offered suggestions not only about the tempi, rhythms and the number of measures of the music. He outlined a desired instrumentation and offered a choice of versions of it. Thus, for instance, he advised for Act I: "No. 10. Aurora's variation, pizzicato for violins, cellos and harps, or for lute and violins." Tchaikovsky made a choice of the suggestions and created a beautiful, musico-dancing number, utilizing the recommended instruments.

We could give innumerable illustrations of Petipa's thoughtful and positive participation in the composition of music for his ballets. Let us cite a few examples from "The Nutcracker," particularly those pages of Tchaikovsky's score which are not dance numbers. For example, the entrance of Drosselmeier and the battle of the mice.

"No. 7. Enter Drosselmeier. For his entrance the chimes of the big clock ring. Very serious, somewhat frightening music," writes Petipa and, to emphasize the grotesque character of the scene, he adds "and at the same time comic. . . ." "Wide movement for 16 to 24 measures. Little by little the music changes its character [the children have calmed down at the sight of the toys. Y.S.]. It becomes less sombre, lighter and finally, changes into joy. . . ."

From the entrance of Drosselmeier let us pass to the scene which precedes the battle of the mice.

"The stage is empty. . . . Clara returns. 8 measures of mysterious but sweet music. 8 more measures of still more mysterious music for Clara's entrance. 2 measures for her tremble of fright, 8 for fantastic and dance music. The clock strikes midnight. After the chimes of the clock a short tremolo. During the tremolo Clara sees how the owl turns into Drosselmeier with its cunning smile. She wants to run, but has no strength. After the tremolo—5 measures to hear the scratching of the rats and 4 measures for their whistling. After the whistling—8 measures of accelerating music ending in a chord."

"The Christmas tree grows and becomes huge—48 measures fantastic music 'crescendo grandioso.' The guard challenges: 'Who goes there?' The mice do

not answer—2 measures for the challenge, 2—for the silence. One or two measures for the fright (the shot), 8—for the awakening of the drummers, and 8—for the alarm. From 4 to 8—for the preparation for the battle. Entrance of the king of the rats—sharp, angry music the sounds of which split the ears. . . . Clara throws her shoe—8 measures for a piercing scream and 6—for the whistling of the disappearing mice. The nutcracker is transformed into a prince—one or two chords.

"Here begins pathetic music which flows into a pathetic andante and ends majestically."

These documents prove conclusively that Petipa was much interested in musical forms, orchestration and the symphonic development of the action. He built the musical plan not only from the aspect of the dance design—it would be strange if the staging of dances was not preeminent in his thoughts—but also from the point of view of music and its dynamics. Otherwise, why would he offer Tchaikovsky the above mentioned indications, why would he place before him the problem of the leading instruments in Aurora's variation in Act I and of the transition from a two-beat measure to a three-beat measure in the finale of Act I of "The Sleeping Beauty" and describe in detail the structure of the musical dialogue, etc.?

One wonders if Tchaikovsky would have been as successful with the "The Sleeping Beauty" and "The Nutcracker" without Petipa's collaboration in the musical dramaturgy of the ballets.

It is said that Tchaikovsky, "before composing the ballet "Swan Lake" had long been making efforts to find somebody who could give him accurate in-

formation about the music necessary for dancing."

Having given the "order" to the composer, Petipa would consider his work done or, even without waiting for the music, would stage the dance the way he imagined it at the moment of designing his plan.

Unquestionably, he considered the musical plan obligatory for himself and for the composer, using it as a point of departure in his preparatory work. The theatre and its actors, which determine the fate of the ballet, were of great moment to him. Having received the music, he would examine it, as well as his designs, again and again with reference to the possibility of a successful realization.

For this reason he complained in a letter: "Glazounov does not want to change a single note in the variation of Legnani, nor still less make a single cut in the gallop." [He speaks here about "Raymonda". . . . Y.S.] Petipa still considered the ballet unfinished, a rough draft, about which one should still think and think. This is what called forth his dissatisfied postscript in the quoted letter: "It is terrible to create a ballet with a composer who has sold his music in advance."

The respectful care with which Petipa looked through the scores of Tchaikovsky and Glazounov changed into unceremonious editing when he dealt with a composer who did not warrant attention. Such was his correspondence with Prince Troubetzkoy, the society author of the trashy music for "Pygmalion." Through its polite tone one notices the restrained anger of the great master who understood that he was dealing with a dilettante and an ignoramus. The matter ended when Petipa, after examining the first measures of the score, gave up and began to compose the dances before the music, which he decided to ignore.

When Troubetzky wrote to him that he protested not only against this but also against the musical corrections, Petipa replied very forcibly, referring to "the bitter fate" of the stillborn "Grapevine" by Rubinstein.

In the Petipa archives there are scores of his notes indicating how careful and attentive he was to music which he considered of high quality and which did not disagree with his conceptions. The cuts in "The Sleeping Beauty" can on no account be attributed to him. They are the handiwork of Richard Drigo and other conductors.

A telling example is Petipa's work on "Swan Lake" after the death of Tchaikovsky. The first version of the music, based on a plan by Julius Reisinger, was



A caricature of Petipa by Nicholas Legat



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not satisfactory to the choreographer. Nevertheless he was very careful in his treatment of Tchaikovsky's music. He held it in high esteem and made cuts with regret, discarding only that which was clearly unacceptable to the conditions of the theatre of the '90s.

Sketching in the dance of the swans, he made the reservation: "Provided there will be enough music for such an ending." Planning the waltz of the brides, he noted: "I must listen again to the music." Having already arranged the last scene with Drigo, he gave himself the order: "Listen again to the music of the last act. Can I include a solo dance?" (The dance was never included.)

And when, in the final version of the last scene he made up a definite list of participants, he categorically eliminated the possibility of staging a dance for the soloists, noting on the margin: "If I could do without them, it would be very good. This would conform with the music."

He spoke thus, we emphasize, only about music which deserved respect. The fact that he made a distinction between Tchaikovsky and Pugnani speaks, in any event, in his favor. And this difference in his approach to composers is obvious; one has only to compare the tasks given to Minkus, Pugnani and Tchaikovsky. To all composers, with the exception of Tchaikovsky and Glazounov, Petipa gave only tempo-metrical orders and the general characteristics of separate scenes (lively, sad, gay, etc.). Action scenes he did not even mention, apparently considering this useless. For Tchaikovsky, in particular, as we have already seen, Petipa found a picturesque language, gave him detailed descriptions of scenes, indicated elements of symphonic development of the episodes, etc.

He also realized the peculiarities of the talents of the various composers.

Thus, for instance, Petipa was worried about how to overcome a serious defect of Glazounov, his internal immobility. Having acquainted himself with the non-balletic works of Glazounov, he wrote, trying to soften his opinion, in a letter to the composer, dated June 16 (28), 1896: "I beg you, Mr. Glazounov, to give as little monotony as possible." More exactly he designated this "monotony" in a letter to Khoudekoff: "The phlegmatic talent of Glazounov!"

In the folder of material for "The Sleeping Beauty" we find an excerpt about Louis XIV, who appears in the ballet, numerous extracts from dance dictionaries about court dances, and

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somebody's illustrations to Perrault's
fairytales.

From here, in direct relation to the
prepared exposition, he began to work
on his third plan for the painter and
decorator. The first plan was the work-
ing libretto, the second for the com-
poser.

Here again we see the error of those
authors who asserted that Petipa was
totally indifferent to the pictorial reali-
zation of his ballets. For every act, for
every character he offered his sugges-
tions together with sketches of the *mise-
en-scène* and costumes which he drew
roughly himself, describing them in
detail, including suggestions for color
and progressive selection of tones.

Here, for example, is an excerpt from
his order for "The Sleeping Beauty."
(It must be remembered that he gave
this order to the artist who was at the
same time the director of the theatre, a
person who, for him, was the highest
authority.)

"Apollo in the apotheosis is Louis the
Sun-King in a different costume. The
Fairies in the epilogue are such as the
ones on the *plafonds* of the Versailles
Palace, drawn with long trains." For
Princess Aurora in the last act—"A big,
long bridal costume; and for the *pas de
deux* a short one."

And here are excerpts from his rough
notes about "Swan Lake": "I must tell
Bocharoff that for the first scene we
need a set of medium size." For the last
scene he gave the artist the *mise-en-
scène*: "Owl, swans and apotheosis."

For every ballet he compiled a de-
tailed list of props and when they were
out of the ordinary he described them
and copied drawings from various
sources. Thus, for "The Vestal" (Ro-
man themes were rare at the Maryinsky
Theatre) he copied from somewhere
drawings of musical instruments, arms,
a statue of victory, insignia of Lictors,
headresses of Centurions, regimental
badges. For "Mlada" he drew head-
dresses and wigs of the buffoons. Having
begun work on "Swan Lake," he care-
fully drew the pole with the ribbons,
around which was built the peasant
dance, inspired by May folk-roundelays.

It goes without saying that Petipa's
artistic opinions were of his century.
They died together with the theatrical
painting which was close to him, making
way for the artists of the group "The
World of Art." But this does not mini-
mize his merits: the creative participa-
tion in the pictorial realization of the
ballet remains to his advantage in com-
parison with other choreographers.

YURI SLONIMSKY

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A Guide to Traffic Patterns and Parking Facilities

The Lincoln Center access road parallel to Columbus Avenue is convenient for private cars with drivers and taxis. However, the three vehicular entrances, with access on 62nd and 65th Street, and Amsterdam Avenue at 64th Street, are less congested. Patrons are urged to use these entrances if they are arriving by taxi or car with driver. Drivers may leave passengers at any of the normal discharge points within these vehicular entrances; the cars must then leave the area. They may line up outside (not inside) the vehicular entrances 20 minutes before a performance ends to pick up passengers.

The three sheltered entrances are completely separated from the Lincoln Center Parking Garage ramps, which are entered off 62nd and 65th Streets.

It is strongly suggested that those attending performances at Lincoln Center use public transportation, whenever possible, to reach the Center.

PARKING GARAGES

Lincoln Center Garage (entrances at 127 West 62 Street and 138 West 65 Street)

Katz Parking System, Inc.,

83-115 West End Avenue (62nd Street)

Hamilton Garage, 1890 Broadway (62 St.)

Econo Garage, 38-40 West 62nd Street

Kinney System, Inc.,

1900-08 Broadway (63rd Street)

Coliseum Garage, 36 West 63rd Street

Colisco, Inc., 22 West 63rd Street

Rexford Garage, 214 West 65th Street

Lincoln Square Motor Inn,

155 West 66th Street

West 66th Street Garage, (165 W. 66 St.)

Noel Garage, 49 West 66th Street

Studio Park, 32 West 66th Street

One Fifty Seven Columbus Corp.,

157 Columbus Avenue (67th Street)

PUBLIC TRANSPORTATION

Subways: IRT Broadway Line West 66th Street Station (underground access to all Lincoln Center Buildings)

Independent Line, Columbus Circle Station

Bus Lines: # 104 Broadway-United Nations

7 Columbus Avenue

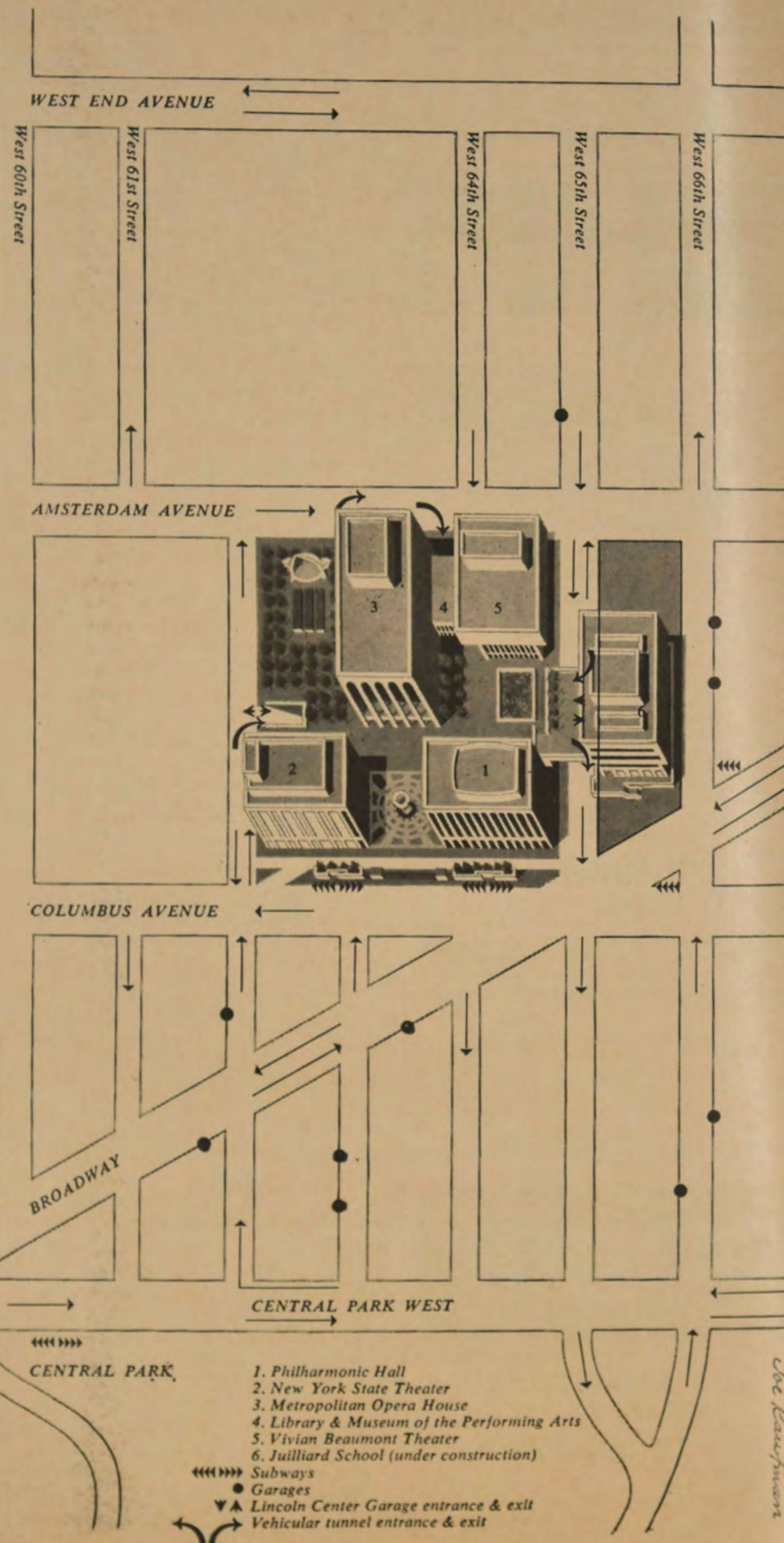
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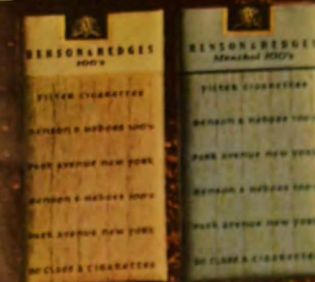
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