



*Under the patronage of  
His Majesty  
King Frederik IX of Denmark  
the  
Royal Danish Ballet  
from the Royal Theatre in Copenhagen*

*Maple Leaf Gardens*

*October 15th and 16th, 1956*

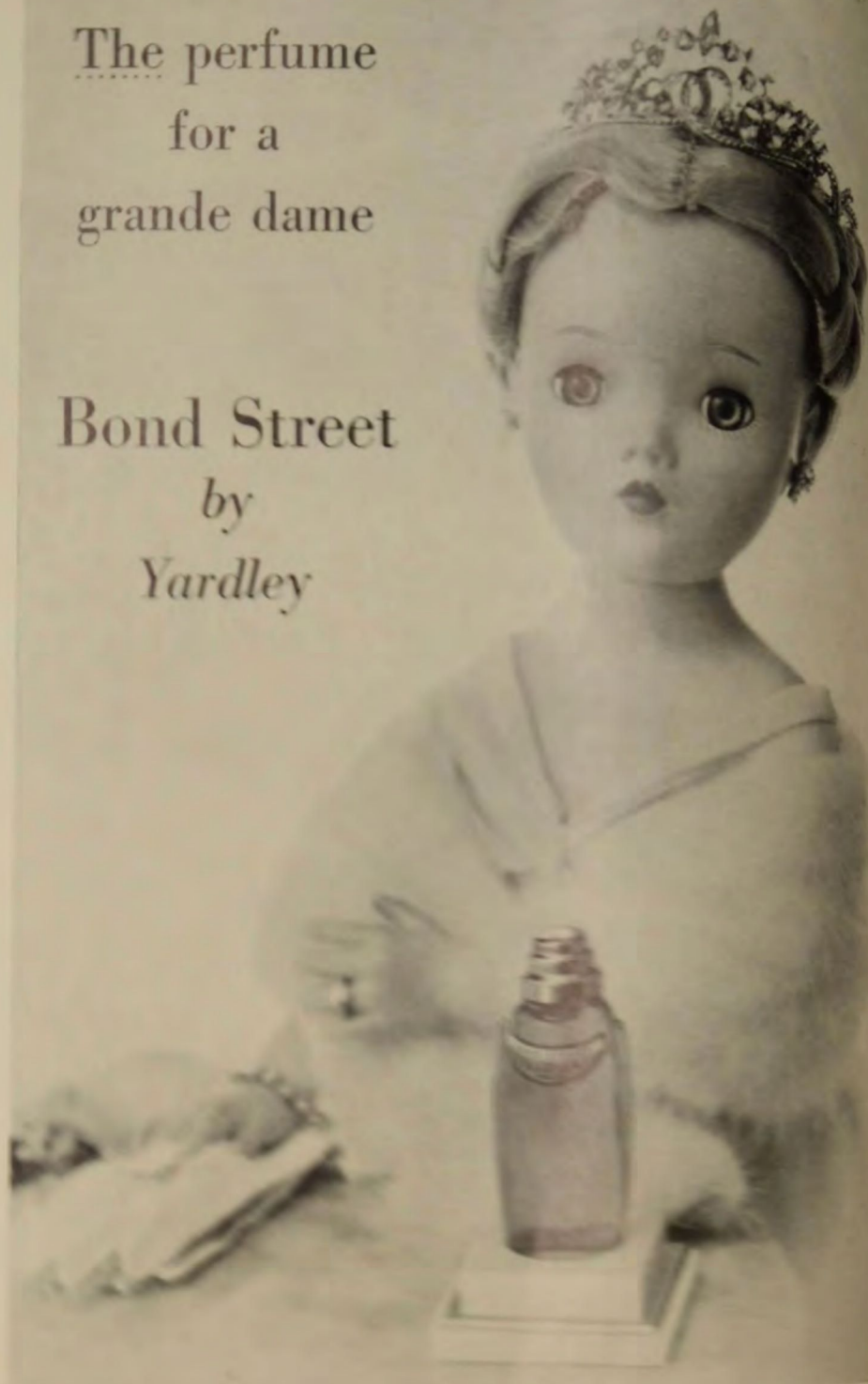
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## MAPLE LEAF GARDENS - - TORONTO

TUESDAY EVENING, OCTOBER 16, 1956

COLUMBIA ARTISTS MANAGEMENT  
IN ASSOCIATION WITH HOWARD LANIN MANAGEMENT  
*presents*

### The Royal Danish Ballet

General Administrator: HENNING A. BRONSTED  
Ballet Master: FRANK SCHAUFUSS  
Producers: BORGE RALOV, NIELS BJORN LARSEN, HANS BRENAA  
General Manager: JENS LOUIS PETERSEN

#### *Solo Dancers*

MONA VANGSAA	BORGE RALOV, First Solo Dancer
KIRSTEN RALOV	SVEND ERIK JENSEN
MARGRETHE SCHANNE	NIELS BJORN LARSEN
INGE SAND	FRANK SCHAUFUSS
RUTH ANDERSEN	STANLEY WILLIAMS
METTE MOLLERUP	FREDJORN BJORNSSON
KIRSTEN SIMONE	HENNING KRONSTAM

#### *Ballet Dancers*

LILLIAN JENSEN	INGA GOTHA	GRETHE HORNUNG-JENSEN	KATE SCHAUFUSS	
BRITTA CORNELIUS-KNUDSEN	ELISE LANDSY	TOVE GABRIELSEN		
ELIN BAUER	VIVI THORBERG	BIRTHE SCHERF	INGER THOFNER	EVA MUNCH
HANNE SORENSEN	ELISABETH ENEVOLDSEN	ULLA FREDERIKSEN		
LIZZIE RODE	VIVEKA SEGERSKOG	ULLA JENSEN	MONA HANSEN	
KIRSTEN PETERSEN	FRITZY KOCH	LIS AMAND	AGNETA SEGERSKOG	
OLE PALLE HANSEN	POUL VESSEL	ARNE MELCHERT	JAN HOLME	
PREBEN ANDRUP	KJELD NOACK	KAY LUND	OLE SUHR	
ANKER ORSKOV	TAGE WENDT	VERNER ANDERSEN	FLEMMING BECK	
POUL KLIPMANN	OLE FATUM	MOGENS HANSEN		

#### *Ballet Aspirants*

HANNE-MARIE PETERSEN	KARIN VIKELGAARD	SOLVEIG OSTERGAARD-NIELSEN
CHARLOTTE ERNST	ARLETTE WEINREICH	
NIELS KEHLET	FRANTZ KJAERULFF	JORN MADSEN
JENS BRENAA	ESKE HOLM	

#### *Balletchildren*

ANNETTE AMAND	VIVI GELKER	ANNE MIKKELSEN	LISE LA COUR-MANSLEV
PALLE JACOBSEN	BJORN MADSEN	ARNE BECH	

Conductors: JOHAN HYE-KNUDSEN, ARNE HAMMELBOE  
Guest Conductor in America: ROBERT ZELLER  
Stage Director: BENGT HOEBERG  
Wardrobe Mistress: ELISE MANGAARD      Wardrobe Master: AAGE BERTHOLDT  
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THE ROYAL DANISH BALLET, oldest ballet in the world with a continuous history, brings the newest dance experience to American audiences. Under the patronage of King Frederik IX, it comes on its first visit to America — also its first outside Europe — to give theatregoers in this country a first view of the rich tradition and the opulence of a truly royal ballet.

In spite of the very vocal demands of British critics and a traveling public, which had journeyed to see the legendary company in its own palatial theatre in Copenhagen, it was not until three years ago that the ballet traveled with its king and patron to appear during the season of the coronation of Queen Elizabeth.

Now again, after three years of negotiations and planning and careful study of the stages of the United States and Canada, it has been given leave—a leave of only seven weeks—from its own busy season at the

Royal Theatre to be presented in this country by Columbia Artists Management in association with Howard Lanin, Inc. By this Danish-American collaboration, what is probably the largest ballet company to be seen in this country appears here for the most limited engagement ever — seventeen performances at the Metropolitan Opera House to be followed by appearances in only ten cities on this hemisphere. But, with truly royal opulence, in the short visit (which lasts only until the end of October) the company presents the most lavish repertory with more full length ballets than any company has ever offered. Thirteen ballets, representing three centuries, come with their full productions from the Royal Theatre in Copenhagen—so many, in fact, that no one city will see them all. New York will see eleven.

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## CENTURIES OLD TRADITION (Continued)

of the Royal Theatre in the King's New Square in 1748 is usually taken as the beginning of this famous company. But the tradition — of court ballet and dance-comedies — is far older. Court ballet, ancestor of all ballet, has been traced to the sixteenth century in Denmark and a special form of dance comedy, reminiscent of the Roman comedies, was known in the Middle Ages and, combined with the formalities of the court ballet, provides the special elements of comedy, drama and classic style, which are the characteristics of Danish ballet today.

The dramatic quality of this company, long a legend in Europe, is one of the legacies of this tradition. For, from the very first, dance has been a part of drama in the Danish theatre and drama, a part of dance. In the Royal Theatre, as nowhere else in the world, dance, drama and opera are, not only under the same roof, but are firmly intertwined — actors

appearing in major dramatic ballets, dancers appearing in both opera and drama.

Another novel experience for American audiences will be a first acquaintance with the authentic style of each period represented in the three centuries of dance. For these ballets are not, as they might be in other companies, "restorations." From "The Whims of Cupid," oldest ballet extant, to the "Romeo and Juliet" of 1955, they are kept in active repertory, preserved with the freshness of the choreographer's intent, handed down by the great dancers of each generation to the next. And, in the Royal Ballet School, each generation is trained in these styles, maintained as they were at their peak. Furthermore, all are trained together and perform together (seven-year-olds and top-ranking dancers). For the strength of the Danish ballet is that every dancer—and every ballet master—has studied in the royal school.

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I

## LA VENTANA

Balletdivertisement by August Bournonville

Music arranged and composed by H. C. Lumbye and W. Holm

Production: Frank Schaufuss and Hans Brenaa

Conductor: Johan Hye-Knudsen

The Mirror Dance ..... Viveka Segerskog, Agneta Segerskog  
 Pas de trois ..... Ruth Andersen, Mette Mollerup, Anker Orskov  
 Solo ..... Verner Andersen  
 La Seguidilla ..... Viveka Segerskog, Verner Andersen  
 Four couples  
 Elin Bauer ..... Kjeld Noack    Fritz Koch ..... Poul Klipmann  
 Eva Munch ..... Tage Wendt    Mona Hansen ..... Flemming Beck

One hundred years ago this very autumn Bournonville created this ballet as a gala divertisement for a single night's performance at a fete in Copenhagen. It was especially done for Juliette Price, a favorite of the time, and her sister Sophie. Bournonville devised a "mirror dance" in which a senorita danced before a mirror frame and her "reflection"—a striking likeness—repeated her movements with the utmost precision. This "one nighter" has had a long life.

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II

### LA SYLPHIDE

Romantic ballet in two acts by August Bournonville  
Music by H. Lovenskjold  
Harald Lander's production by Frank Schaufuss and Hans Brenaa  
Scenery according to sketches by Ove Chr. Petersen  
Conductor: Johan Hye-Knudsen

La Sylphide .....	Kirsten Simone
Anna, a farmer's widow .....	Britta Cornelius-Knudsen
James, her son .....	Stanley Williams
Effy, her niece, James' bride .....	Viveka Segerskog
Nancy, Effy's friend .....	Kate Schaufuss
Gurn, a young peasant .....	Kjeld Noack
Madge, a fortune teller .....	Lizzie Rode
Two Peasants .....	Poul Vessel, Ole Palle Hansen
Soli	
Act I .....	Anker Orskov, Verner Andersen
Act II .....	Stanley Williams, Kirsten Simone, Kirsten Petersen, Ruth Andersen, Mette Mollerup, Tove Gabrielsen, Elisabeth Enevoldsen, Vivi Thorberg, Inger Thofner, Mona Hansen, Ulla Jensen, Elin Bauer

ACT I: The big room of a farmhouse in Scotland. ACT II: A forest.  
First ballet of the Romantic Age, "La Sylphide" was first performed in Copenhagen, November 28th, 1836, and has been handed down by one generation of dancers to the next without break. A French version by Filippo Taglioni (1832) has long since disappeared. "La Sylphide" started the rage for ballets that mixed up the affairs of simple folk with supernatural naiads, ondines, pearls, dryads, elves and willis. Its most famous successors were "Napoli" (1842) by the same Bournonville and "Giselle" (1841), which, like "La Sylphide," was originally a French ballet but which has survived to our day only in 1890 Russian versions. "La Sylphide" and the other Bournonville ballets (which exist only in the Royal Danish repertory) are accordingly, the only authentic extant ballets of the Romantic Age—which produced Byron, Delacroix, Chopin, Heine and Bournonville.

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### III

## DREAM PICTURES

Ballet by Emilie Walbom

Music by H. C. Lumbye  
Harlequin's solo by Harald Lander

Production: Niels Bjorn Larsen  
Conductor: Johan Hye-Knudsen

### Prelude

Hans Christian ..... Stanley Williams

### The Dream

Amelie Waltz ..... Mona Vangsaa, Stanley Williams

Crinoline Polka-Mazurka ..... Lillian Jensen, Mona Hansen, Birthe Scherf,

Polichinelle Tarantella-Galop ..... Ole Palle Hansen, Arne Melchert, Ole Suhr

..... Kate Schaufuss, Vivi Thorberg, Lizzie Rode,

..... Ulla Jensen, Borge Ralov, Kay Lund,

..... Flemming Beck, Kjeld Noack, Ole Fatum

Columbine Polka-Mazurka ..... Kirsten Ralov

Kroll's Ball Tunes ..... Kirsten Ralov, Borge Ralov,

..... Niels Bjorn Larsen

Dance of the Young and the Old ..... Inga Gotha, Britta Cornelius - Knudsen,

..... Elise Landay, Eva Munch, Inger Thofner, Elin Bauer,

..... Poul Vessel, Preben Andrup, Jan Holme, Anker Orskov,

..... Tage Wendt, Verner Andersen

Sylphide Waltz ..... Mona Vangsaa, Borge Ralov

Zouave Galop ..... Inge Sand, Svend Erik Jensen

Homage March to King George I ..... Entire corps de ballet

Salute to August Bournonville ..... Entire corps de ballet

### Postlude

Amelie ..... Mona Vangsaa

### PLACE

The Tivoli Gardens of Copenhagen in the days when King Christian VIII, Hans Chr. Lumbye and August Bournonville reigned.

DROMMEBILLEDER is the Danish name of this ballet. Choreographed in 1915 by Emilie Walbom, it was intended as a joint homage to the Russian Michel Fokine and the Danish Bournonville. Taking Fokine's "Carnaval" (1910) as a model, Miss Walbom set her work in the Bournonville period and used a collection of dance compositions by Bournonville's favorite composer, Hans Christian Lumbye, who was known as "The Johann Strauss of the North." The locale is the Tivoli Gardens, then as now the heart-strings of all Danes—where, a century ago Lumbye led his dance orchestra with his violin and where, today, his statue still dominates the plaisance. Through this Biedermeier world pass half-real, half-dream people. Note that the Sylphide (so much a part of Danish ballet through Bournonville's "La Sylphide") has here become a member of the Commedia dell'Arte characters along with Harlequin and Columbine.

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The appearance of the Royal Danish Ballet in its First North American season marks a distinct milestone in the growth of dance interest on this continent. Capezio is delighted to join in welcoming it to our shores.

The Royal Ballet's first visit to London was only three years ago when it accompanied King Frederik IX of Denmark to the coronation of Queen Elizabeth. This present leave from the Royal Theatre is limited to only seventeen performances at the New York Metropolitan Opera House, followed by a five-week tour.

The ever-growing dance interest in this country . . . signaled afresh by the brief American season of the Royal Danes . . . is a matter of particular pride to Capezio. For it has been our pleasure to contribute continuously to this expansion by serving the dance with the very finest tools of the art . . . Capezio Dance Footwear and Accessories.

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## THE SEVEN BALLERINAS

MONA VANGSAA • KIRSTEN RALOV • MARGRETHE SCHANNE

INGE SAND

RUTH ANDERSEN • METTE MOLLERUP • KIRSTEN SIMONE

The miracle of containing seven them. Vangsaa, Ralov and Schanne ballerinas in one company, has undoubtedly been aided by the Danish system of ranking the dancers in every category according to the date of their appointment to that rank. Although all seven Danish ballerinas have the same rank within this bracket the individual names are listed in order of seniority of appointment. However, they divide themselves, in a way, into three senior ballerinas (Vangsaa, Ralov and Schanne) and three juniors (Andersen, Mollerup and Simone) with Inge Sand as a sort of hyphen between

were all elevated within the same year; Inge Sand followed several years later and Andersen, Mollerup and Simone were all elevated on the same day only this year.

Thus the Danes have spared themselves the painful choice of who is "best"—a question on which there would never be an agreement among balletomanes — either Danish or foreign. The truth is that they are different — and lovable. The Danes, who have known them since childhood, could no more do without them than real parents.

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"The rumor that the boys are better than the girls proves to be a libel," John Martin, Dean of U.S. dance critics, cabled the New York Times from Copenhagen where he was reviewing the 1956 May Festival, "For good as the boys undoubtedly are, the girls meet them on their own ground. What a company this is! It can not only dance with elegance, it can also act with conviction, fence expertly and play with a sense of character, technical command and great style."

The men of the Royal Danish Ballet have been famed for the last two centuries for their virility, handsomeness, athletic prowess and extraordinary acting ability. Because, in any country or any company except for the Danish, top-notch men are so few and far between the Danish men have been emphasized—somewhat at the expense of their sisters . . . and wives! But, gallantry

aside, John Martin's very denial of masculine pre-eminence indicates that where there's smoke there is a likelihood of fire. Man-of-Art, and world-traveler Virgil Thomson wrote to the New York Herald Tribune, "The Danish men average higher in skill than those in any other troupe . . . the level of technique throughout the ensemble is the highest that exists today."

BORGE RALOV is the First Soloist and dean of the Royal Danish Ballet today. In Denmark there would be no hesitation in saying that his biggest role is the male lead (Gennaro, the Neapolitan fisherman) in their beloved "Napoli," greatest (to them) of all the Bournonville ballets and ranked as one of Denmark's National Treasures. Since he first performed the part, it has been exclusively his and he will, of course, perform it throughout the American visit.

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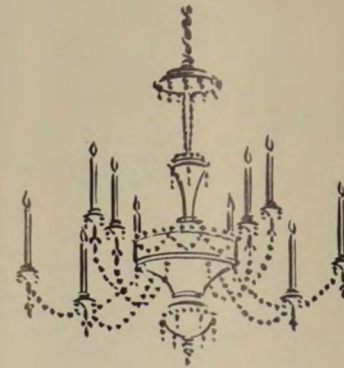
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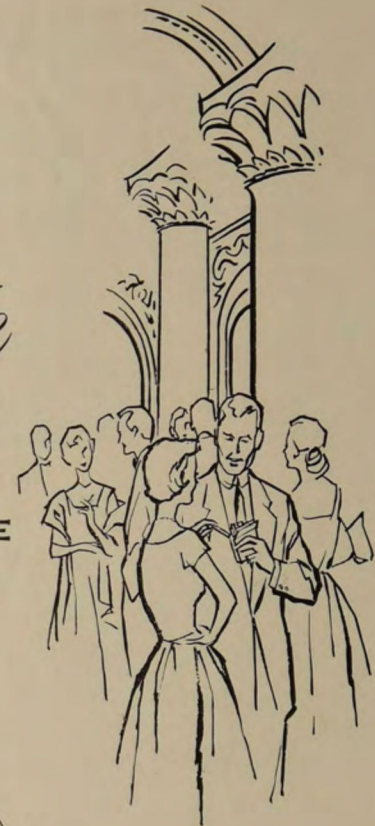
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TORONTO CANADA

## Ballet of Fables

Some like their ballet new, lean and glinting; they favor the New York City Ballet. Some like it pageantesque, formal and applauseworthy; they favor London's Sadler's Wells. Some like it storyful, mellow and magical; they had almost no place to turn except Copenhagen, where the Royal Danish Ballet spun comfortably on its 200-year-old tradition, rarely ventured into the outside world (TIME, Aug. 31, 1953). But last week the Danes were in Manhattan's Metropolitan Opera

to dance, the Danes are light on their toes—as if the stage were covered with foam rubber—and their movements are graceful rather than virtuoso. Everything they do onstage helps the drama, and so there are no star dancers, nor is there much pause for applause. Nevertheless there were gasps of approval at the powerful male leaps.

**Green Seaweed.** Choreographer Bournonville's other big ballet of the week, *Napoli*, was only a few years younger (1842), had even more pantomime as well as one long actful of leaps and turns. It also contained a memorable little piece of stage magic that delighted New York City audiences as if they were children at



Arnold Eagle

DANCERS KRONSTAM & SCHANNE IN "LA SYLPHIDE"  
For those who like it storyful, mellow and magical.

House, and provided crowds with something to cherish for years to come.

**Foam Rubber.** On the festive opening night (Danish national anthem, speeches, cheers) the featured work was *La Sylphide*, choreographed by famed August Bournonville in 1836 and passed down virtually unchanged from lip to toe. It begins with a round of mimed action during which some observers usually expect the dancers to burst into recitative and aria at any moment. The white-clad sylph (Margrethe Schanne), her supernatural character implicit in the tiny wings at her waist, falls in love with the Scotch farm boy (Henning Kronstam); but when the family arrives, she dashes over to the fireplace and literally whisks up the chimney.

After that, the growing drama of the boy's unhappy betrothal to a human girl is developed through the dancers' fingertips—pointing at the eyes to indicate tears, at the forehead for mystification, at the ceiling to swear by all that's holy, etc. There are magic veils, palm reading and plots until the sylph's little wings drop off and, faltering as if blind, she dies. When, amid all this fabulizing, they get a chance

their first puppet show. When Teresina (Kirsten Ralov) is turned into a naiad, she kneels in a pink gown, then suddenly stands up dressed in green seaweed. Later, with a little fanfare and in full view, she suddenly switches back to pink.

There is less magic in the minor fare offered by the Royal Danes—*Graduation Ball* is even more giddy than Ballet Theater's version; *Dream Pictures* is a pointless period piece that does, however, include a hilarious dance by three doddering octogenarian couples. While it is at the Met, the company will offer the first U.S. performances of *Romeo and Juliet*, with the Prokofiev score and new choreography by Frederick Ashton. Then it will visit ten cities in the eastern U.S. and Canada to give more Americans a chance to see ballet storyful, mellow and magical.