

SECONd CONCERT VARIETY SERIES

EATON AUDITORIUM

Wednesday Ev'g, November 17th, at 8.45 o'clock



MIRIAM WINSLOW

and Her Dancers

BARBARA BENZAQUIN
WENDOLYN BEVER
MARGARET HAWLEY
JUNE MacLAREN
JACQUELINE MAGRATH
CHRISTINE MAYNARD
« MARY MORSE »

MARY CAMPBELL AT THE PIANO

PROGRAMME

1. DANCES TO OLD MUSIC

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| (a) | Fantasia | <i>Telemann</i> |
| | MISSES BENZAQUIN, BEVER, MACLAREN, MAYNARD | |
| (b) | Song | <i>Grazioli</i> |
| | MIRIAM WINSLOW | |
| (c) | Passepié | <i>Fischer</i> |
| | MISSES BENZAQUIN, BEVER, HAWLEY | |
| (d) | Sarabande | <i>Muffat</i> |
| | MISSES MAGRATH AND MORSE | |
| (e) | Hornpipe | <i>Lully-Purcell</i> |
| | MIRIAM WINSLOW | |
| (f) | Threnody | <i>Gibbons</i> |
| | JACQUELINE MAGRATH WITH MISSES BENZAQUIN,
BEVER, HAWLEY AND MACLAREN | |

The Suite is a group of dances to music of the 16th and 17th centuries. The music of this period, frequently based on dance form and classic in style, has been faithfully studied and paralleled in movement. The dancer does not attempt to interpret the music nor to reconstruct the dances but, rather to re-create the style and mood of the period in a distinctly modern form. Just as a pianist of today plays music originally composed for the clavichord, retaining the brilliance and clarity of 16th century music, so do the dances crystalize the mood and character of the pre-classic period.

The Fantasia follows closely the form of the music, weaving two voices in visual counterpoint. The Song, to an adagio of Grazioli, is an epitome of all songs and of the quality of lyricism. The Passepié re-creates the light, swift movement of an early court dance. Sarabande, in its long, studied lines and sustained movements recaptures the mood of a 16th century dance of Spanish origin, renowned for its stately dignity. The Hornpipe renders the gay, impudent rakishness and lilting rhythms of the Lully-Purcell music. The Threnody which closes the Suite takes a Pavane, a court dance whose slow grave pacing lends itself admirably to emotional interpretation and makes of it a stylized lament.

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| 2. PRELUDE | | <i>Chopin</i> |
| | MIRIAM WINSLOW | |

The Chopin Prelude is pure music visualization, as dynamically varied, as emotionally rich, as powerful in contrasting line and mood as the music. The rolling arpeggios of the bass are paralleled in the continuous surging movement of the dance while the melodic line of the music is visualized in the movement of arms and torso. Chopin's singing tone, his brilliance, swift contrasts and emotional sweep are caught and rendered in the dance which does not seek to interpret but harmonizes with the music.

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| 3. INFANTA | | <i>Satie</i> |
| | JACQUELINE MAGRATH | |

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| 4. ZINGARI | | <i>Kodaly</i> |
| | MIRIAM WINSLOW WITH MISSES BENZAQUIN,
BEVER, HAWLEY AND MACLAREN | |

The brilliant flavor of Hungarian music and the volatile, tempestuous rhythms of the gypsy find expression in the Zingari. The excitement of mounting tempo, of quick dynamic changes, of sudden flash and burst of movement is echoed in the brilliant reds and greens and blues of the costumes. The lines of the dance are zigzag, sharp and violent—the mood changes from sheer physical exuberance through a lyric strain of plaintive strangeness and loneliness which always hovers near the surface of the gypsy's art and finishes in a burst of wild abandon.

TEN MINUTE INTERMISSION

5. LITTLE WOMEN *Tschaikowsky*
MISSES BEVER, MAGRATH, MACLAREN AND MORSE

6. BOY CRUSADER *Reger*
MIRIAM WINSLOW

During the Children's Crusades at the beginning of the 13th century, thousands of children from all over Europe marched towards Jerusalem excited to a tremendous pitch by a wave of religious enthusiasm. The dance recaptures that spirit, youthful, ardent, adventurous, which was capable of moving a regiment of children to leave home and families for a hopeless quest.

7. CRITTANY PEASANT *Schlogel*
MISSES BENZAQUIN AND MAYNARD

8. LEFRECHAUN (Creature) *Shostakovitch*
MIRIAM WINSLOW

The creature of half-human, half-animal instincts has become a favorite mythical subject. The quickness, agility, and smooth grace of an animal combined with a mischievous human element makes this dance akin to one of the very early Greek satyr dances.

9. SPORT INTERMEZZO *Richard Strauss*
MISSES BEVER, MACLAREN, MAGRATH, MORSE

Created in an outdoor studio in the White Mountains, deriving its inspiration from the volleys and drives of a tennis game, the Sport Intermezzo is as fresh and exhilarating as a dive in a cool mountain lake. The long swings of tennis, the clean lines of the diver, the swift onward rush of the runner are not pantomimed but danced so that mere gesture becomes movement and athletics become art. This dance will be enjoyed by anyone who has delighted in the frequent beauty of the human body moving intently in a game. The mood is one of youthful joy in its own physical freedom and the dance ends with a humorous twist.

FIVE MINUTE INTERMISSION

10. VALSES NOBLES ET SENTIMENTALES *Ravel*
MIRIAM WINSLOW WITH ENSEMBLE

These eight waltzes are stylized versions of the romanticism of all waltzes. They are imaginary fragments of the past, re-clothed, re-created, but with the haunting fluidity of the waltz rhythm running through them. The final waltz is a re-capitulation of all the themes which appear and the musical structure is paralleled in the dance. It is visualized music but it also recaptures the spirit of gaiety and fragility, of pulsating abandon and of faint nostalgia which a waltz rhythm brings to us.

11. LARGO *Handel*
MIRIAM WINSLOW WITH ENSEMBLE

The eloquent music of Handel finds its counterpart in the measured movement of the dance which builds up slowly and gradually phrase by phrase to its climax. The theme of the dance is simply the growth of sympathy and warmth between two opposing groups knit eventually into a whole. It is a study in climaxes into which each spectator may read his own meaning. The floor pattern is in the form of a cross but the mood of the dance is one of spiritual calm rather than of religious fervor. The Dance might almost be prefaced by the Twenty-Fourth Psalm, for it carries a suggestion of green pastures and still waters, not the calm of philosophical detachment but the serenity which derives from an interplay of human sympathies.

Costumes designed by Miriam Winslow and Executed by Wolff Fording Co., Boston.

Lighting by Harry F. Carlson, Stage Manager.



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Main Floor

EATON'S-COLLEGE STREET