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PROGRAM

WILLIAM B. McCURDY  
PRESENTS

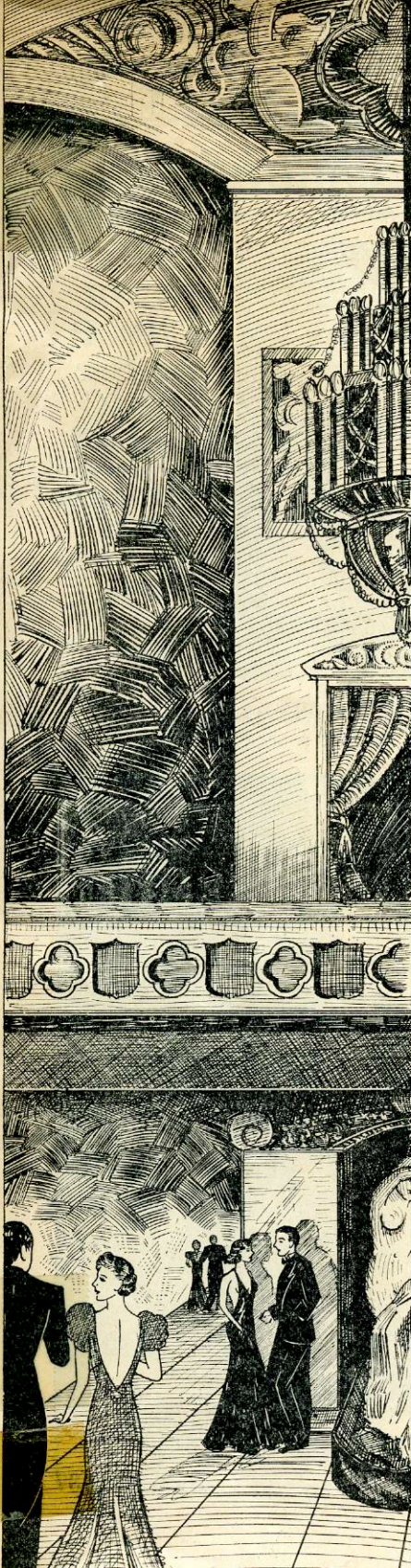
Col. W. De Basil's

BALLET RUSSE  
De MONTE CARLO



PARAMOUNT THEATRE

Tuesday Evening  
February 8, 1938

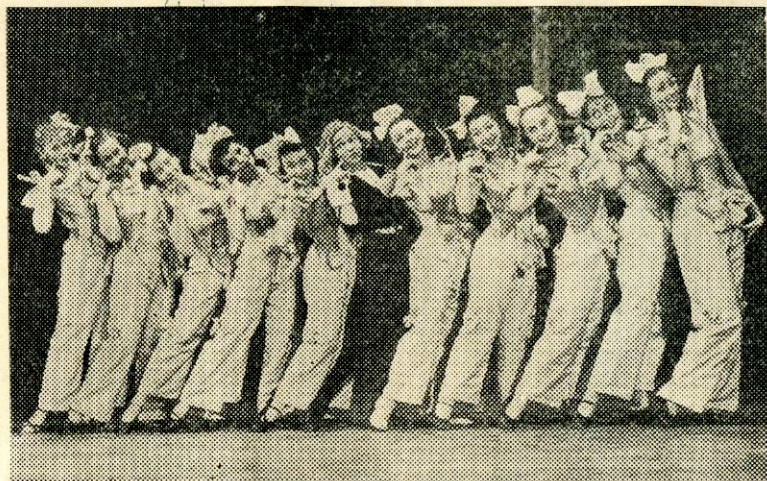




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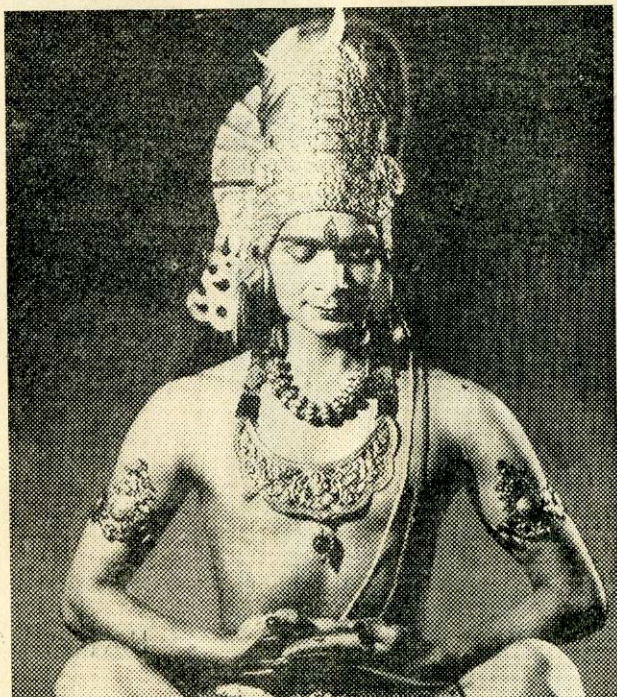
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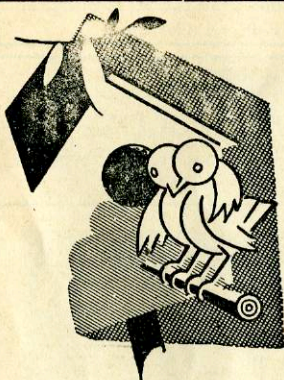
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— ON —

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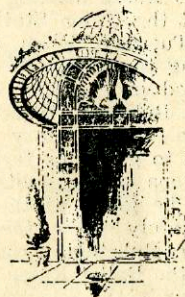


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## CHATTER

» » » » »

One of the most popular annual events in Portland is the appearance of Col. W. de Basil's Ballet Russe de Monte Carlo, now making its fifth American tour. In fact, it seems the concert season in Portland is not complete until de Basil's troupe of Russian Ballet artists has performed. The consistent superiority of the company, with its ever-increasing repertoire of ballets, has rightfully earned the enviable record which the Colonel's group now holds.

\* \* \*

It was interesting to see the members of the Ballet Russe dashing across the train shed at the Union Station at midnight last Tuesday, when the special train carrying the troupe to Vancouver, B. C., stopped in Portland for a half-hour. Ariel Rubstein, director of the Ellison-White Conservatory of Music, was on hand to greet his former traveling companions and to invite them to a reception to be given at the Conservatory immediately after tonight's performance. Mr. Rubstein, a concert artist, toured with the Ballet Russe on its first American tour.

\* \* \*

The guest list for the reception includes Col. de Basil, Mr. and Mrs. Efreim Kurtz, Mr. and Mrs. William B. McCurdy, Mr. and Mrs. Albert Finkelstein, Mr. and Mrs. H. B. Sobottka, Mr. and Mrs. M. M. Mesher, and of course, the members of the company.

In the receiving line will be Mr. and Mrs. James J. Richardson, Mrs. Cheryl Scholz, Mr. and Mrs. Jacques Gerscovitch, Mrs. Alice Bogardus, and Mr. and Mrs. Ariel Rubstein.

\* \* \*

The greatest social season of grand opera Portland has ever known is indicated by the mail orders that have been pouring into the office of the Paramount

Continued on Page 10)

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1.

## LES DIEUX MENDIANTS

(The Gods Go A-Begging)

Pastorale by SOBEKA

Music by HANDEL, arranged by SIR THOMAS BEECHAM

choreography by David LICHINE

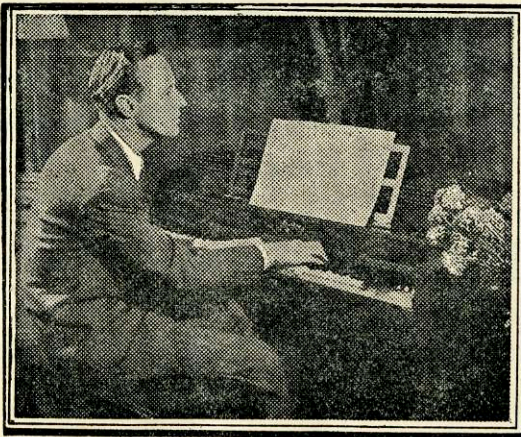
Scenery by Leon BASKT

Costumes by Juan GRIS

Preparations are in progress for a fete champetre. Entrance and dances of noblemen. A shepherd who has lost his way strays into the company, where two ladies seek to captivate him and entice him into the lively movement of the fete. Suddenly the shepherd perceives the humble serving maid, who, having finished preparing the feast, conceals herself from the noblemen. Moved by a tender feeling, the shepherd advances towards her. The noblemen are indignant at observing this love passage, until the moment arrives when these two beggars doff their rags and reveal themselves as two divinities who have descended upon earth.

The Serving Maid } The Shepherd }	Divinities.....	{ Tatiana RIABOUCHINSKA { Yurek SHABELEVSKY
Two Ladies.....		{ Tamara GRIGORIEVA { Kira ABRICOSSOVA
A Nobleman.....		Paul PETROFF

PROGRAM (Continued)



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## LE COQ D'OR

(The Golden Cockerel)

Ballet in Three Scenes based on the fairy tale of **POUCHKINE**

Book and Choreography by Michel **FOKINE**

Music from the opera "Le Coq d'Or" by **RIMSKY-KORSAKOFF**

Adapted by **N. TCHEREPNINE**

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# DOUGLAS NICOL

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that by its means he can carry out a cunning scheme—to get possession of the Daughter of the Air, the Queen of Shemakhan.

## SCENE I.

King Dodon has called his boyards together so that "all should know how heavy is mighty Dodon's crown." He seeks their guidance. Prince Guidon, his son, advises a carefree life full of laughter and dance. Price Aphron, his second son, recommends war, and once having crushed the enemy, a general rejoicing. The boyards differ on this question; they come from words to blows. The astrologer brings a gift to the King, the Golden Cockerel, who will watch over his kingdom faithfully by crowing loudly whenever an enemy is about to attack. Until this warning sounds the King may snore in peace. The King, soothed, promises as a reward to fulfill the astrologer's first desire, whatever it may be, eats to repletion and falls into a heavy slumber. He dreams of a beautiful houri. But the Golden Cockerel awakes the King from his dream, and all his people draw his attention to the impending danger. The King sends his sons to war, whilst he himself settles down to sleep once again. Again the Golden Cockerel awakes him to signal a new danger, and the King himself prepares and leaves for war.

## SCENE II.

Arriving with his men on the battlefield, the King finds his sons lying dead, having stabbed one another with their glives. He weeps over them, but soon forgets about them at the sight of a fantastic tent that is arising from the ground. The Queen of Shemakhan comes out of this tent with her suite. She charms him and he takes her back to his kingdom.

## SCENE III.

When they reach his kingdom, King Dodon chances to meet the astrologer, who reminds him of the promised reward, and asks him for the young Queen. Dodon, enraged, beats him on the head and kills him. The Golden Cockerel flies down from the spire upon which he is perched, pursues the King and pecks his skull. Dodon falls dead and is mourned by his

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### PROGRAM (Continued)

subjects. The Queen of Shemakhan laughs and vanishes. The astrologer reappears, he is undying; he has survived the King and his kingdom, menacingly shaking his finger in warning at anyone who may show himself as ungrateful and wanting in honesty as Dodon. And Pouchkine closes his tale with this moral: "This fairy tale is an invention, but there is a hint in it and a warning to all good men."

The Golden Cockerel.....	Tatiana RIABOUCHINSKA
The Queen of Shemakhan.....	Irina BARONOVA
King Dodon.....	David LICHINE
Prince Guidon } Dodon's Sons.....	Yura LAZOVSKY
Prince Aphron }.....	
Amelpha, Dodon's Nurse.....	Serge ISMAILOFF
Polkan, Commander-in-Chief.....	Irina KOSMOVSKA
The Astrologer.....	Edouard BOROVSANSKY
	H. ALGERANOFF

#### Boyards:

MM. ALEXANDROFF, BELSKY, BOUSLOFF, DZIKOVSKY, LADRE, LAVROFF,  
MATOUCHEVSKY, ROSTOFF, RUNANINE, VLASSOFF, ZEGLOVSKY

#### Peasant Women:

Mlles. CHABELSKA, NOVIKOVA, ORLOVA, RADOVA

#### Russian Dancers:

Mlles. NELIDOVA, OBIDENNA, RAZOUMOVA, ROUSSOVA, SEROVA,  
STRAKHOVA, TRESAHAR, WASSILIEVA

#### Cooks:

Mlles. VOLKOVA, LEONTIEVA

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Tamara GRIGORIEVA, Olga MOROSOVA, Sono OSATO, Lara OBIDENNA

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VOLKOVA, WASSILIEVA

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PROGRAM (Continued)

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(Continued from Page 4)

Theatre for the San Carlo Opera Company, which comes to the Paramount for five days beginning Wednesday evening, March 16th. The repertoire Fortune Gallo has selected for this season was chosen in response to numerous suggestions by opera-fans. The complete repertoire includes "Aida," "Madame Butterfly," "Hansel and Gretel" (school children's matinee), "Lohengrin," "Faust," "Carmen," "Pagliacci," "Cavalleria Rusticana" and "Rigoletto."

\* \* \*

Fortune Gallo opened the 28th trans-continental tour of his San Carlo Opera Company in Chicago on January 3rd with many old favorites and four new names in the cast. Bianca Saroya, Hizi Koyke, Leucille Meusel, Leona Turner, Charlotte Bruno, Aroldo Lindi, Dimitri Onofrei, Mostyn Thomas, and Mario Valle, are all with the company again this year.

Maru Castagna, mezzo-soprano, sister of Bruna Castagna, Metropolitan Opera star, is one of the newcomers. She has sung a full season in New York, where the rich quality of her voice is favorably compared with the luscious tones of her sister.

Norina Greco, soprano, another newcomer, has already received a great deal of praise from the music critics of Chicago and Detroit, where the San Carlo Opera Company played the entire month of January.

Enrico Cappellotti is a new tenor with Mr. Gallo's troupe. He has sung an entire season of grand opera in New York before joining the San Carlo Company this season.

Stephano Ballarini, young baritone, has an enviable record for singing German roles. His experience includes engagements with La Scala, Staats-Opera of Dresden, the Chicago Civic Opera, the Teatro Colon at Buenos Aires in South America.

Carlo Peroni, heralded as one of the greatest conductors of grand opera, continues his iron-man feat of conducting all the operas given by the San Carlo Opera Company.

The San Carlo Opera Ballet, headed by Lucien Prideaux and Lydia Arlova, will furnish the incidental ballets throughout the week's engagement.

\* \* \*

They are known as "The Three Musical Musketeers"—these three living immortals — Nathan Milstein, Vladimar Horowitz and Greg-

(Continued on Page 18)

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From the Russian Opera "ROUSSALKA"

Music by **A. DARGOMIJSKY**

Choreography by **BRONISLAVA NIJINSKA**

Scenery by Alexander **GOLOVINE**

Costumes by **C. KOBOVINE**, executed by **HELENE PONS**, New York

This is a series of Slav and Gypsy Dances arranged by Mme. Bronislava Nijinska on music taken from the opera "Roussalka" by Alexander Dargomijsky, the famous contemporary of Glinka, and a gifted composer of the epoch preceding Balakireff, Borodine, Moussorgsky and Rimsky-Korsakoff. Although comparatively unknown in this country, Dargomijsky's influence on New Russian Music was great and his operas disclose a mastery of the theatrical idiom as well as an original harmonic gift.

I. Overture—"Baba-Yaga"

II. Slav Dance

Irina **BARONOVA**

Mlles. **ADRIANOVA, KOUZNETSOVA, LEONTIEVA, OSATO, ORLOVA, RADOVA, SEROVA, STRAKHOVA, TRESAHAR, VOLKOVA**

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(Continued from Page 10)

or Piatigorsky. . . . Yes, and one of them plays the violin! . . . Their intimate friendship dates from early childhood days in Russia, long before Nathan, "Volodya" and "Grischa" dreamed of world fame; and each summer sees them together — sometimes on the French Riviera—or high up in the Swiss Alps—or on the Italian Lakes—swimming, climbing, bicycling, reading, talking—and invariably after dinner sitting down to a busman's holiday—playing trios far into the night! Incidentally, all three have appeared at different times with the Portland Symphony, Milstein returning this season because of clamorous requests. He will be St. Valentine's contribution to the Portland Symphony a week from tomorrow night. And he will play TWO concertos—the Bach A minor and the one by Glazounov in the same key.

\* \* \* \*

The Portland Symphony Chorus believes firmly in the old adage about "all work and no play!" Ever since Dr. van Hoogstraten returned from Europe last fall they have been holding weekly rehearsals preparing for the presentation of Brahms' "Requiem," which will be given with the orchestra on February 28. The score is difficult, and Dr. van Hoogstraten's exacting baton allows no vocal loitering during the two-hour rehearsal periods. But before and after is another story—parties, refreshments, and all the camaraderie that has been part and parcel of the chorus for the last seven years.

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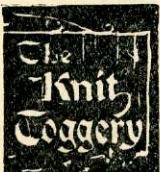
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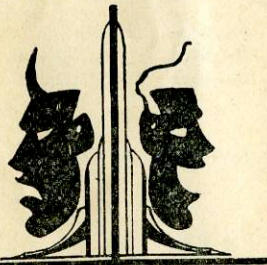
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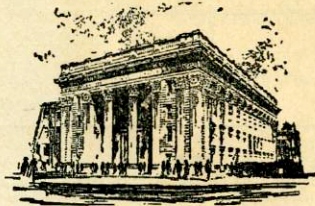
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