

1936

WM. F. CHRISTENSEN

SYMPHONY-BALLET CONCERT

WILLEM VAN HOOGSTRATEN . . . SYMPHONY CONDUCTOR
WILLIAM F. CHRISTENSEN . . . BALLET MASTER

MUNICIPAL AUDITORIUM - DEC. 15, 1936
PORTLAND - - OREGON



THE STORY OF BALLET

THE dance is as old as mankind. From the days of primitive man it was used to express his every emotion. Through it he besought the Great Spirit for success in war, for full harvest, for protection against flood and pestilence. In Biblical times the Children of Israel were commanded to praise the Lord through the timbral and the dance.

During the ages there has been a gradual change in the dance. The pantomime ballet is generally attributed to the fifteenth century, where in Italy the dance was added to the art of pantomime of the old Romans.

Under the Roman Empire the dance represented mythological subjects, or scenes

from the Greek tragedies. A chorus sang the fable or description of the scene in cantata form.

The first ballet on record was that given under the direction of Bergonzio Di Botta in Tortona, Italy, in 1489, in celebration of the marriage of the Duke of Milan. From that time on ballets were performed to celebrate great events at court or to commemorate victories of war.

From Italy the ballet was adopted in France, and then in Russia, where the great Imperial School of Ballet commenced training children at the age of ten for the art. The great Pavlova entered the school at St. Petersburg at that age.

In this modern day, the ballet is one of

the noblest of the fine arts, embodying in itself all of the others—music, drama, painting, sculpture and the dance.

In witnessing a ballet performance like the one this evening, you find it interwoven with great music, the dramatic themes threaded in and out in ever-changing pattern and design, vivified by the rich colors of the costumes and the lights. The seemingly fluent performance of the dancers is the outcome of years of careful and painstaking training of each member of the ballet.

All of these elements, synchronized into a dramatic whole by the choreographer, complete a presentation of electrifying beauty and enjoyment—the ballet!



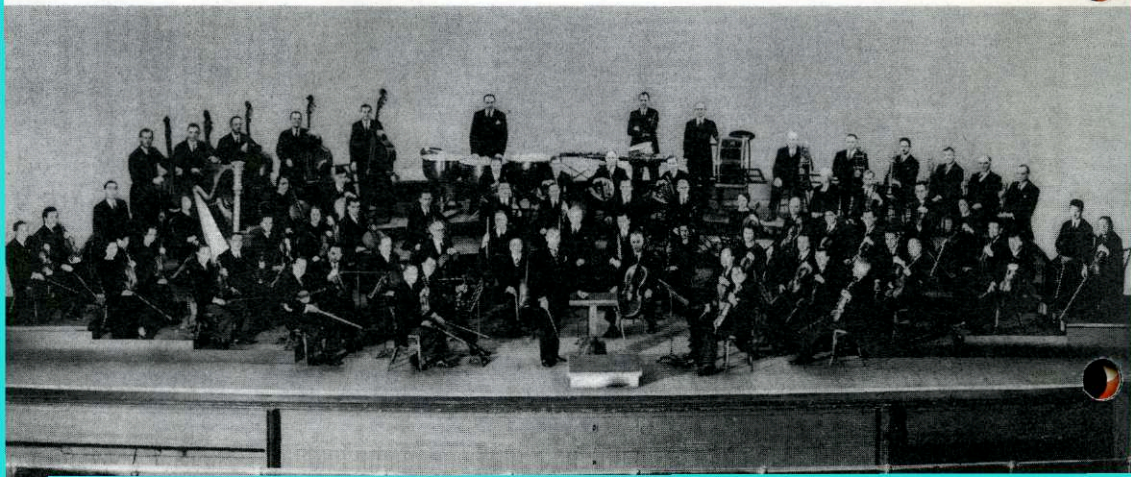


(Above) One of the ensemble groups of the Wm. F. Christensen Ballet.

(Right) William F. Christensen, whose Ballet is presenting tonight's program.



(Below) Recent picture of the Portland Symphony Orchestra with Willem van Hoogstraten conducting. There are over 70 members of the Orchestra and their work has received national attention.



PORTLAND'S SYMPHONY

SYMPHONY time in Portland! That phrase has come to mark the gala winter seasons of stirring symphonic music presented for Portlanders in their own city during the last twenty-five years. The story of Portland's Symphony is a story of great musical interest and civic enthusiasm that has developed a symphony orchestra which not only now is listed as one of the seventeen major symphony orchestras in America but also has satisfied and promoted Portland's love for the compositions of the great masters played by professional and accomplished musicians.

This year marks the twenty-sixth consecutive concert season of the Portland Symphony, and the eleventh season in which Willem van Hoogstraten has been the Symphony's conductor. Portland has come to be known in Eastern cities not only as "the City of Roses," but also as the city in which Willem van Hoogstraten conducts a symphony orchestra of the highest quality.

Long and determined effort on the part of the musically-minded people of Portland is the keynote of the Orchestra's development. In the early 1900's sporadic attempts were made to organize an orchestra capable of offering symphonic concerts, but it was not until January 11th of 1911 that the first Portland Symphony Orchestra organization was formed at a meeting of twenty of the city's musicians.

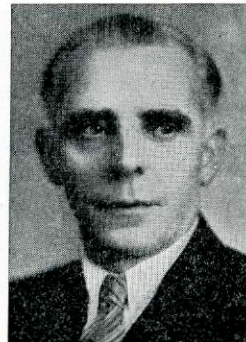
From the day of the first concert, given at the old Heilig Theatre on November 14th of that year, the Orchestra won the interest and enthusiasm of the entire city. This cooperative venture lasted for six years, or until 1919, when the present form of organization under a board of outside directors was installed. At the close of that season a group of Portland's citizens took action to assure the future of the Orchestra through an informal association known as the "Portland Symphony Underwriters." In this new regime was included the first season with solo artists. In 1920 the Orchestra presented as guest artists Rudolph Ganz, Albert Spalding, and Sophia Breslau. The Orchestra's first full-time conductor, Carl Denton, was chosen at the beginning of the

seventh season, just as the organization became more centralized.

In 1925 Willem van Hoogstraten was called to Portland to conduct the Orchestra. His task and accomplishment was to develop and expand the Orchestra to its present quality and give the music-hungry of Portland a diet of concerts that, over a period of years, has enlarged their capacity for the enjoyment of greater music and sharpened their awareness to the very finest of musical composition. Last year marked the Orchestra's "silver jubilee" season.

In comparison with other cities, Portland is outstanding for the percentage of its citizens who are regularly patrons of the Symphony concerts. Owing to the large seating space of the municipal auditorium, in proportion to the size of the community, the Orchestra has been heard by thousands of people during these last twenty-five years. Within the last few years nation-wide broadcasts and Pacific Coast broadcasts have enlarged the numbers of the audiences. In February, 1935, Dr. van Hoogstraten and the Orchestra, in their first extensive tour, traveled 1000 miles in four and one-half days and appeared before 12,000 people in Eastern Oregon, Washington and Idaho. More than 90,000 persons heard

(Continued on page 11)



WILLEM VAN HOOGSTRAATEN

Whose musical genius in conducting their Symphony Orchestra has endeared him to Portlanders. Dr. van Hoogstraten has been conducting the Portland Symphony for eleven years.

PROGRAM . . .

Overture—"Die Fledermaus" Johann Strauss

Portland Symphony Orchestra, Willem van Hoogstraten, Conductor

I.

"COEUR DE GLACE"

(The Princess with the Frozen Heart)

Pantomime-Ballet in Four Scenes—Allegro; Romanza andante; Minuetto allegretto; and

Rondo allegro.

Music by Wolfgang Amadeus Mozart.

Choreography by William F. Christensen.

Costumes and Scenery by J. C. Taylor.

The scene of this charming ballet is laid in an old Court Garden and is altogether delightful in its eighteenth century spirit and sophisticated grace. The story deals with a coldly beautiful young princess whose rare charms win all hearts, but who, alas, seems to possess a "heart of ice" which no ardor of love can thaw. How the real Prince Charming does come, and how he melts her frozen heart with the jewel of his love, is told as the story of the ballet unfolds.

CAST

Princess Janet Reed

Ladies-in-Waiting Jacqueline Martin and Billie Otis

Prince W. F. Christensen

Prince's Attendants Alvin Stucki and Grant Christensen

Court Dancers—Margaret Bambery, Celena Radding, Hazel Hedges, Loraine Lammasson,

Mary Ausplund, Constance Salazer, Margaret Bergstrom, Mary Carruthers.

Gentlemen and Ladies of the Court—Merle Williams, Jeannette Harrow, Zelda Morey,

Mignon Lee, Robert Irwin, Earl Riggins, Ronald Chetwood, Fred Staver.

(10 Minutes Intermission)

(Continued on next page)

. . . PROGRAM

II.

L'AMANT REVE

(The Dream Lover)

Tableau Choreographique.
Choreography by W. F. Christensen.

Music by Carl Maria von Weber.
Costumes by J. C. Taylor.

A delightful pas de deux, which is danced to the familiar music of Weber's "Invitation to the Waltz." The dream of a beautiful young girl who falls asleep after her return from the ball is charmingly told in the dance. As she sleeps her dream lover comes and, taking her in his arms, dances with her, only to vanish upon her awakening—leaving her alone.

CAST

The Maiden Janet Reed
The Dream Lover..... Mr. Christensen

(Continued on next page)

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PROGRAM . . .

III.

BALLET FROM "THE BARTERED BRIDE"

Comedy-Ballet in Three Episodes.
Choreography by W. F. Christensen.

Music by Friederich Smetana.
Costumes by J. C. Taylor.

The scene of this gay comedy-ballet is laid in a Bohemian village at festival time. The village maidens and youths while away the time with country dances and games while awaiting the arrival of the strolling players without whose presence no old world festival is complete. Shouts announce their arrival—clowns, jugglers, weight-lifters—and the dainty little ballerina, who wins all hearts with her beauty.

CAST

(In the order of their appearance)

POLKA—Norma Neilson, Jacqueline Martin, Hazel Hedges, Mary Carruthers, Mary Ausplund, Frances Carruthers, Merle Williams, Monica Lind, Jeannette Harrow, Shirley Hanselman, Mary Jane Kersey, Mignon Lee.

FURIANT—Shirley Mulkey, Margaret Bambery, Eunice Hibbert, Joyce Grady, Alice Kotchik, Shirley Nusbaum, Barbara Officer, Virginia Miller, Helen Rhodes, Jeannette Tucker, Janet Cornell, Virginia Crocker, Robert Franklin, Ronald Chetwood, Alvin Stucki, Grant Christensen.

COMEDIANS AND STROLLING PLAYERS—Clowns, Fred Staver, Earl Riggins; Juggler and weight-lifter, Robert Irwin; Ballerina, Zelda Morey.

(15 Minute Intermission)

(Continued on next page)



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PROGRAM

IV.

"BOLERO"

Ballet-Spectacle.

Music by Maurice Ravel.

Choreography by W. F. Christensen.

Costumes by J. C. Taylor.

The scene of this ballet divertissement suggests an old Spanish inn frequented by gypsies and smugglers. The tantalizing rhythm of the music is felt from the beginning, as the tall figure of the gypsy favorite and her two companions commence the slow, unvaried motions of this hypnotic dance. Gradually the maddening rhythm draws other dancers. Hot blood mounts to passion as two young gallants fight for the favor of a flaunting "Carmen." Excitement mounts to fever-heat as the tensely dramatic ballet unfolds.

CAST

Gypsy Favorite Norma Neilson
"Carmen" Merle Williams

Other Gypsies in the order of their appearance—Billie Otis, Jacqueline Martin, Janet Reed, Zelda Morey, Alvin Stucki, Robert Irwin, Shirley Hanselman, Constance Salazer, Frances Carruthers, Hazel Hedges, Mary Jane Kersey, Jeannette Harrow, June Justice, Loraine Lammasson, Margaret Bergstrom, Eunice Hibbert, Joyce Grady, Winnifred Bailey, Celene Radding, Mary Carruthers, Ronald Chetwood, Grant Christensen, Shirley Mulkey, Fred Staver, Earl Riggins, Robert Franklin, Alice Kotchik, Shirley Nusbaum, Margaret Bambery, Helen Wick, Leah Thrall, Dorothy Dowlin, Janet Cornell, Marian Kropp, Virginia Miller, Barbara Officer, Loretta Meyers, Jeannette Tucker, Lucy Ellen Howe, Virginia Crocker, Gloria Ernst, W. F. Christensen.

Costumes executed by Mesdames J. W. Hanselman, Dean D. Morey and N. Ray Alber.

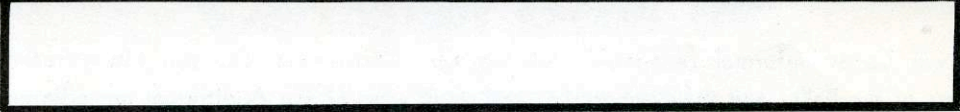
Stage Manager, Tom Huffaker.

There will be an informal reception honoring Mr. Christensen, Dr. van Hoogstraten, members of the Ballet and the Orchestra in the south wing of the Auditorium immediately following the program. You are cordially invited to attend.

The William F. Christensen Ballet School

Selling-Hirsch Bldg.
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PORTLAND'S SYMPHONY—CONTINUED
the Orchestra in two weeks' concerts at the Ford Bowl during the 1935 California International Exposition at San Diego.

Portland's Orchestra possesses a distinction to be envied by many other musical organizations—it is fifty per cent self-supporting. One-half of the Symphony revenue is from subscription of Portland citizens, and the remainder is made up through box-office and season-ticket sale.

**The William F. Christensen Ballet
LIST OF BALLETS**

Choreography by Wm. F. Christensen
RAVEL'S "BOLERO"

Ballet spectacle. Music by Maurice Ravel.
BALLET from "THE BARTERED BRIDE"
Comedy-farce ballet. Music by Friederich Smetana.

"COEUR DE GLACE" (The Princess with the Frozen Heart)
Pantomime ballet in one act. Music by Wolfgang Mozart.

"LES VISIONS DE MASSENET"
Ballet in prelude and one act. Music by Jules Massenet.

"SPANISH ROMANCE"
Pantomime ballet. Music by Nicholas Rimsky-Korsakov.

"ROMANIAN WEDDING FESTIVAL"
Pantomime ballet in one act. Music by Georges Enesco.

"CHOPINIANA"
Ballet in one act. Music by Frederic Francois Chopin.

"NUTCRACKER" BALLET
Pantomime ballet. Music by Peter Ilich Tchaikowsky.

For information advise The William F. Christensen Ballet

James J. Richardson, Manager

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1411 Public Service Bldg., Portland, Oregon.

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Tuesday, January 12

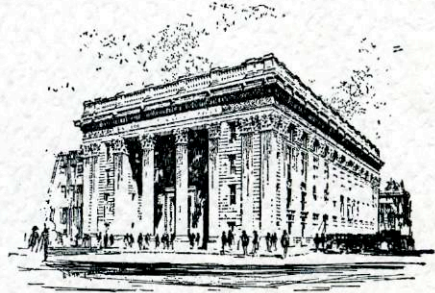
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