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## CHATTER » » » » »

With this afternoon's and this evening's performances of the Ballet Russe, we have passed the half-way mark on the Paramount Concert Series. Before we begin to think about the next concert which is to be given by that great American baritone, Lawrence Tibbett, on Wednesday evening, April 21, we want to remind you of the week of grand opera which will be presented at the Paramount Theater by Fortune Gallo.

\* \* \*

The San Carlo Grand Opera Company has selected an excellent choice of operas for their 1937 Portland appearance. With Coe Glade as guest artist singing in the opening night's bill, "Carmen," and in the Saturday night opera, "Samson and Delilah," we are assured of one of the greatest opera seasons that ever occurred in Portland.

\* \* \*

Mr. Gallo has added several new faces to those who have been favorites in the past seasons and if the reports from other parts of the country where the San Carlo people have been this season are any criteria, Portland will break all records for attendance at every single opera. Better secure your seats early.

\* \* \*

That reminds us. Holders of the season books for the Paramount Concert Series have until the 10th of February to secure their same good seats for any performance of the opera. Beginning on the 10th, mail orders will be filled in the sections now reserved for the Paramount Concert Series season patrons.

We advise you to get your mail orders in early. Be assured of your tickets. Enclose a self-addressed and stamped envelope for the safe return of the tickets you have ordered. The personal service department of the Paramount Theater will be glad to give every service possible in making your ticket arrangements.



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1.

## LE PAVILLON

Ballet by Boris KOCHNO

Music by BORODINE

Arranged and Orchestrated by Antal DORATI

Choreography by David LICHINE

Scenery and Costumes by Cecil BEATON

Scenery executed by Prince A. SCHERVACHIDZE

Costumes executed by Madame B. KARINSKY, Paris

At midnight the spirits of the garden surround the Pavilion where a poet awaits a young lady. The spirits bewitch the poet, who, forgetting his tryst, comes out of the Pavilion and is enticed away.

The young lady appears, and, finding the poet has not kept his word, is deeply grieved.

The poet returns and suddenly seeing the young lady consoles her, protesting his devotion. The spirits try to separate the lovers, but day approaches and they lose their power over the young couple, leaving them to their love.

The Young Lady.....Irina BARONOVA  
 The Chief Spirit.....Tatiana RIABOUCHINSKA  
 The Poet.....David LICHINE

The Spirits of the Garden:

Mmes. Tamara GRIGORIEVA, Lubov ROSTOVA,

ABRICOSSOVA, ADRIANOVA, LEONTIEVA, MARBA, NELIDOVA, CSATO, RADOVA,  
 RAZOUMOVA, SEROVA, STRAKHOVA, TRESAHAR, VOLKOVA

Conductor - Antal DORATI

INTERMISSION OF FIFTEEN MINUTES

PROGRAM CONTINUED

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PROGRAM—Continued

2.

### LE TRICORNE

(The Three-Cornered Hat)

Ballet by Martinez **SIERRA**, drawn from a Fable by **ALARCON**

Music by Manuel de **FALLA**

Choreography by Leonide **MASSINE**

Scenery and Costumes by Pablo **PICASSO**

The scenario is adapted by Martinez Sierra from a story by Alarcon (1833-1891), which has also supplied the basis of Hugo Wolf's opera "Der Corregidor." The scene is laid in eighteenth-century Spain.

In rustic quiet a miller and his wife amuse themselves by teaching their bird to pipe the hours of the day. Enamoured, both are jealous and inclined to flirt with passers-by, to test each other. The Corregidor, Governor of the province, passes with his wife and suite through the village. Attracted by the miller's wife, the amorous Corregidor seeks to pay her attention. She amuses herself by flattering and leading on the ridiculous old man.

The miller appearing, his wife mockingly tells him of the Corregidor's advances. The Governor, incensed at her mockery, departs threatening revenge. The miller and his wife celebrate their jest by dancing, drawing their neighbors into merriment. The revels are interrupted by the Corregidor's Officers, who arrest the miller and take him away. Alone the miller's wife laments. The Corregidor, bent on achieving his aim, attempts to follow her into the mill. She eludes him and lures him on to the bridge, where she contrives to trip him. He falls into the mill stream, and, frightened by her act, the miller's wife runs for assistance to extricate him. The Governor, however, gains the bank in her absence, and entering the mill, divests himself of his garments, hangs them out to dry and seeks refuge in the miller's bed.

Meanwhile, the miller returns, perceives the Governor, and determines to make a public fool of him in revenge. He exchanges his clothes for those of the Governor, leaving his own behind with a taunting message scribbled on the wall. The enraged Governor, to pursue him, is reduced to donning the miller's clothes but the villagers, informed of the jest, intercept him and make public sport of him. While he makes his escape, the throng celebrates his discomfort by a merry riot, dancing a "jota" as they toss his effigy in the air.

The Miller .....	Leonide <b>MASSINE</b>
The Miller's Wife .....	Lubov <b>TCHERNISCHEVA</b>
The Governor .....	David <b>LICHINE</b>
The Dandy .....	Michel <b>KATCHAROFF</b>

The Alguazils:

**MM. ALEXANDROFF, BOBOVANSKY, BOUSLOFF, ISMAILOFF, PLATOFF, ZOBITCH**

Neighbors:

**Mlles. CHAMIE, MARRA, NELIDOVA, OSATO, RAZOUMOVA, SEROVA,**

**TRESAHAR, VOLKOVA**

**MM. BELSKY, JASINSKY, KOSLOFF, LADRE, LAZOVSKY, LIPATOFF,**  
**MATOUCHEVSKY, PETROFF**

Jota:

**Mlles. TOUMANOVA, DELAROVA, LIPKOVSKA, ROSTOVA,**  
**OBIDENNA, ABRICOSSOVA**

**MM. MASSINE, KATCHAROFF, LADRE, and the preceding**

Conductor - Antal **DORATI**

INTERMISSION OF FIFTEEN MINUTES

PROGRAM CONTINUED

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PROGRAM—Continued

3.

## L'APRES-MIDI D'UN FAUNE

Choreographic Poem

Music by Claude DEBUSSY

Choreography by Waslaw NIJINSKY

Scenery by Prince A. SCHERVACHIDZE

Costumes by Leon BAKST

Debussy's prelude to the elusive eclogue of Stephanie Mallarme—"L'Apres-Midi d'un Faune"—written in 1892—marked with its appearance a fresh phase in musical development. It united the atmospheric and colorful qualities of Manet's painting and the subtleties of verse of the French Symbolists with music—created in a stroke what is known today as "musical impressionism." This notable work is the musical basis of Nijinsky's dance-poem. The substance of Mallarme's poem has hitherto evaded translation. It consists of half-lights of speech, so to say, subtle nuances half-expressing, half-veiling, transient, elusive moods.

The Faun, a simple, passionate creature of sylvan life, awakens in the forest. Fleeting memories of the preceding afternoon tease his brain. Here and there the images of alluring nymphs, each with her contrasting fascinations, drift through his brain, but he cannot assure himself whether these are actual memories of beings or mere visions of imagination. Surely there was one lovely nymph—and yet more—tender, shy, bold, provoking, yielding—only to recapture events! But he cannot. One after another, images take life before him, only to elude him. He strives to discern whether it be a swan in shining flight down by the lake, or naiads playing in the water. The delicious sensations grow more vague; fact or fancy, he will never certainly know. If he could but put substance into his dreams as he blows out empty grape-skins. It is impossible. He forsakes the vain attempt. The rich sunlight enmeshes him in languor. The grass is lush and soft. He turns lazily to sleep again and dreams, since waking blurs the actuality of his visions.

Such is the theme of this pagan poem, pagan, yet etherealized through its symbolic vision, so that, as has been said, "All that is leering and savage in the face of the satyr disappears. Desire still speaks, but there is a veil of tenderness." The whole poem, as the dance, is symbolic of the transience of physical delights and the solace of dreams.

The Nymph ..... Tamara GRIGORIEVA  
The Faun ..... David LICHINE

Nymphs:

Miles. ABRICOSSOVA, CHAMIE, MAREE, NELIDOVA, OBIDENNA, OSATO  
Conductor - Antal DORATI

SHORT INTERMISSION  
PROGRAM CONTINUED

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## CHATTER » » » » »

The storm caused the postponement of last Tuesday night's Symphony Concert, with Goeta Ljungberg as guest soloist. Tomorrow night at the Auditorium, music lovers will have an opportunity to hear this concert and this great Wagnerian prima donna, who incidentally was guest artist with the San Carlo Grand Opera last season at the Paramount.

\* \* \*

Monday evening is the night for Elias Lazaroff's musical drama, "The Voice of the Centuries."



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4.

CIMAROSIANA

Ballet Divertissement

Music by Domenico CIMAROSA

Choreography by Leonide MASSINE

Scenery and Costumes by Jose-Maria SERT

The age of classic Italian music, unlike the later, heavier German classicism, was permeated with the same elements of fantasy and comedy as the classic age of Italian drama which gave the world the decorative "maschere," or masks, of the Commedia dell'Arte. It consorted well with the stage actions of Goldoni and Moliere, shared their charm and humor. Amongst names comprising Pergolese, Logroschino, and some others, Cimarosa (1749-1801), stands out by reason of the individual manner in which his music blends these traits, forming a delightfully decorative basis for the dance-sequence, with its spirit of comedy and gallantry so truly baroque, which the present ballet presents. Following in outline the manner of both the early Italian classical, musical and ballerina traditions, this is danced as a pas de trois, a pas de six, a tarantelle, contre-danse, a pas de deux, and a grand finale.

1. Pas de Trois

Tamara GRIGORIEVA, Lubov ROSTOVA and George ZORITCH

2. Pas de Six

Mlles. LEONTIEVA, LIPKOVSKA, SEROVA  
MM. KATCHAROFF, LIPATOFF, MATOUCHEVSKY

3. Tarantella

Eugenie DELAROVA and Marian LADRE

4. Pas de Quatre

Kira STRAKHOVA, Edna TRESAHAR  
Serge BOUSLOFF, Serge ISMAILOFF

5. Pas de Trois

Alexandra DANILOVA, Roman JASINSKY and Paul PETROFF

6. Contre-Dance

Mlles. ABRICOSSOVA, ADRIANOVA, CHAMIE, CHABELSKA, LVOVA, NELIDOVA,  
OBIDENNA, OSATO, RADOVA, VOLKOVA,  
MM. ALEXANDROFF, ALGERANOFF, ALONSO, BELSKY, BOBOVANSKY, KOSLOFF  
LIPATOFF, PLATOFF, ROSTOFF, ZEGLOVSKY

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7. Pas de Deux

Tatiana RIABOUCHINSKA and Alexis KOSLOFF

8. Finale

The Artists of the Ballet

Conductor - Antal DORATI

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Maitre-de-Ballet and Artistic Collaborator: Leonide MASSINE.  
Conductors: Efrem KURTZ and Antal DORATI.  
Regisseur General: Serge GRIGORIEFF.

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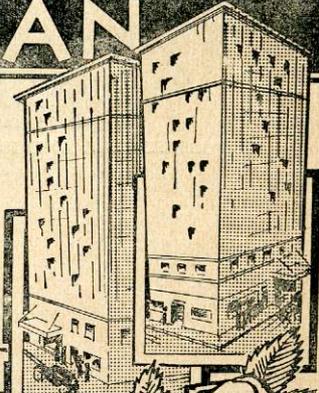
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