

ELLISON-WHITE BUREAU

Presents

BALLET Russe de MONTE CARLO

Sponsored by Universal Art, Inc.



PORTLAND PUBLIC AUDITORIUM
Wednesday, December 9, 1942, 8:30 P.M.

MUSIC ROOM
LIBRARY ASSOCIATION

PROGRAM

I.

THE SNOW MAIDEN

Ballet in one act, based on a Russian folk legend

Choreography by Bronislava Nijinska Music by Alexander Glazounov

Story and music adapted by S. J. D.

Scenery and Costumes by Boris Aronson Costumes executed by Karinska, Inc.

This is a tale of the beautiful Snow Maiden, daughter of Father Frost and Mother Spring. Bewildered, cold, chaste, the Snow Maiden approaches a village, as winter wanes. Child of fragile and icy substance, human beings with warmth and passion are creatures weird and strange to her; human sentiment something unknown.

The villagers are dancing. The Snow Maiden's interest is aroused. When a young shepherd approaches her, pipes a tune for her, dances for her, strange emotions struggle within her. Slowly happiness fills her being, and love awakens within her. Sentiment, however, is a dangerous emotion for this child of icy chastity; and as she dances with the shepherd, little by little the two are drawn into the village gaiety, until the villagers, believing her to be the chosen bride of the handsome herdsman, hurry away to fetch the garlands of spring flowers and the betrothal robe—symbols of the affianced.

But Spring no longer waits; and as the two, left alone, dance together, the Snow Maiden gradually becomes weaker, as the sun waxes warmer, until the villagers gaily return with the flowered symbols of betrothal, only to find her drooping before their eyes. Quickly they surround her. To their amazement she has faded away; and all that remains are the pure white flowers of springtime, a betrothal robe and—a tale. . . .

Scene I.

Crow.....Miss Tatiana SEMENOVA
Snowflakes.....Misses WOICIKOWSKA, FLOTAT, ETHERIDGE, SCARPOVA,
KORJINSKA, GRANTZEVA, BROWN, HILL, ORTH, RICK-
MAN, SVOBODIA, KRAMAR, TALLCHIEFF.
Trees.....Mlles. TALLCHIEFF, MLADOVA, KELEPOVSKA, KRAMAR,
Messrs. VLASOFF, SAMPSON.
Snow Maiden.....Mlle. Nathalie KRASSOVSKA

Scene II.

Spring.....Mlle. Lubov ROSTOVA
Peasants.....Mlles. Lubov ROUDENKO, K. GELEZNOVA, WOICIKOWSKA,
FLOTAT, ETHERIDGE, CHAMIE, KORJINSKA, GRANT-
ZEVA, BROWN, HILL, ORTH, RICKMAN, TULCHIEF,
SVOBODINA, KRAMAR; Messrs. KATCHAROFF, KOSTEN-
KO, GOUDOVITCH, KARNAKOSKI, TOUMINE, PICON,
LANG, ISMAILOFF, KORVINOFF.
Lell (the shepherd).....Mr. Igor YOUSKEVITCH

VARIATION

1.

Pas D'Action

Mlle. L. ROSTOVA, Messrs. James STARBUCK, David TIHMAR

2.

Russian Folk Dance

Mr. Frederic FRANKLIN, Mlles. L. ROUDENKO, K. GELEZNOVA

VARIATION

3.

Variation by Mr. Igor YOUSKEVITCH

Final Scene

Pas de deux

Mlle. Nathalie KRASSOVSKA and Mr. Igor YOUSKEVITCH

Finale

Mlles. L. ROSTOVA, Nathalie KRASSOVSKA

Mr. Igor YOUSKEVITCH and the entire company

Conductor: Franz ALLERS

INTERMISSION

II.

RODEO

or THE COURTING AT BURNT RANCH

By Agnes de Mille

Music by Aaron Copland

Scenery by Oliver Smith

Costumes by Kermit Love

Costumes executed by Karinska, Inc.

Scenery executed by E. B. Dunkel Studios

(Program continued)

NOTE PLEASE—

Our plan for crowd protection prepared by army officials and civilian defense authorities is complete in every detail and in case an alert is ordered, please remain calmly where you are, avoid any action that might cause any unnecessary confusion, and await instructions from your announcer on the stage.

PROGRAM (Continued)

Throughout the American Southwest, the Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the "hands" get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists only of a handful of fellow-workers, womenfolk, and those nearest neighbors who can make the eighty or so mile-run over.

The afternoon's exhibition is usually followed by a Saturday night dance at the ranch house.

The theme of the ballet is basic. It deals with the problem that has confronted every American woman, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.

The material of the ballet is redolent of our American soil.

Scene I.

Rodeo: Saturday afternoon—The Corral.
Interlude; Retrospect.

Caller Anton VLASOFF

Scene II.

Ranch House: Saturday night dance.

The Head Wrangler..... Mr. Casimir KOKITCH
The Champion Roper..... Mr. Frederic FRANKLIN
The Cowgirl..... Miss Lubov ROUDENKO
The Rancher's Daughter..... Miss Milada MLADOVA
Her Eastern Friends from Kansas City..... Misses Dorothy ETHERIDGE,
Y. HILL, Ruth RIEKMAN
Cow-Hands..... David TIHMAR, Anton VLASOFF, Armand PICON, Harold LANG,
Michel KATCHAROFF, Sviatislov TOUMINE, James STARBUCK
Womenfolk..... Misses B. TALLCHIEFF, Anna ISTOMINA,
Vida BROWN, Katia GELEZNOVA

Conductor: Franz ALLERS

INTERMISSION

III.

LE BEAU DANUBE

Music by Johann Strauss, arranged and orchestrated by Roger Desormieres

Story and Choreography by Leonide Massine

New Scenery and Costumes after C. Guys by Count Etienne de Beaumont

Costumes executed by Ira Belline Scenery executed by Oreste Allegri

The scene is laid in a public garden at Vienna on a holiday in 1860. The people are dressed in their best. Little milliners and their companions are filled with the holiday spirit. They are joined by a group of foppish young men-about-town, who amuse everyone by their antics. Whilst itinerant performers are displaying their art, a young hussar enters and meets a charming girl. One of the strolling players, a dancer, recognizes in the hussar her former lover and engages in a violent quarrel with his companion, who faints and is taken away by her parents. She contrives, however, to escape from them, and returns in time to interrupt a love scene between the hussar and the dancer, who retires vanquished, leaving the young couple together. The parents, having missed their daughter, now arrive on the scene and bestow their blessing.

In the evening there is a public ball with a quadrille in which all join—old and young. The King of the Dandies, surrounded by young girls, adds to the general enjoyment. Returning to the scene, the hussar and his sweetheart meet the dancer, who, accepting the inevitable, becomes reconciled to them, and the happy ending of the idyll is merged in the gaiety of the throng.

This ballet, to melodies by Johann Strauss, was first produced in Paris, 1923, for Count Etienne de Beaumont.

The Hussar..... Igor YOUSKEVITCH
The Father..... V. KOSTENKO
His Wife..... Betty ORTH
Their Daughters..... Nathalie KRASSOVSKA and Milles. ETHERIDGE, HILL
The Dancer..... Alexandra DANILOVA
The Seamstress..... Sonia WOICIKOWSKA
The King of the Dandies..... Roland GUERARD
The Guardian..... James STARBUCK
The Painter..... Alexandre GOUDOVITCH
The Athlete..... Nicholas BERESOFF
The Employees..... MM. KOKITCH, VLASOFF, VOLKOFF, KARNAKOSKI
The Modistes..... Milles. LVOVA, HILL
The Seamstresses..... Milles. ISTOMINA, BROWN
The Cocodettes..... Milles. SCARPOVA, CHAMIE, CRABTREE
The Owner of the Cafe..... James STARBUCK
The Dandies..... MM. KATCHAROFF, PICON, SAMPSON, LANG

Conductor: Franz ALLERS
All Casts Are Subject to Change

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