

THURSDAY EVENING, NOVEMBER 25th, 1926.

## THE THREE-CORNERED HAT

18th Century Spanish Comedy after Alarcon

Ballet by Martinez Sierra. Music by Manuel de Falla. Curtains, Scenic Setting and Costumes by Picasso. Choregraphy by Leonide Massine. Curtain and Scenery executed by Vladimir and Elizabeth Polunin.

The Miller .. .. . LEON WOIZIKOVSKY  
 The Miller's Wife .. .. . LYDIA SOKOLOVA  
 The Governor .. .. . GEORGES BALANCHIN  
 The Dandy .. .. . THADÉE SLAVINSKY

Gipsies—MM. JAZVINSKY, FEDOROV, PAVLOV, VINTER, HOYER II., IGNATOV.

Neighbours—MMES. MAIKERSKA, SOUMAROKOVA, VADIMOVA, CHAMIE, SAVINA, KLEMETSKA, EVINA BARASH. MM. EFIMOV, TCHERKAS, KREMNEV, DOMANSKY, KOCHANOVSKY, HOVER, CIEPLINSKY, LISSANEVITCH.

Jota—MMES. LYDIA SOKOLOVA, DANILOVA, PETROVA, FEDOROVA, BRANITSKA, OBIDENNAIA, ORLOVA. MM. LEON WOIZIKOVSKY, THADÉE SLAVINSKY, NICOLAS KREMNEV, ROMOV, LADROV, et les precedents.

The Singer .. .. . MARY LOHDEN

The Music of this Ballet is published by J. & W. CHESTER, LTD.

## SYNOPSIS :

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 attentions. 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 neighbours into the 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 celebrate his discomforture by a merry riot, dancing a "jota" as they toss his effigy in the air.

## SYMPHONIC INTERLUDE.

Largo .. .. . *Gemignani* (born Lucca, 1674, died Dublin, 1762)  
 (Orchestral transcription by *Marinuzzi*)

This too little known 17th century composer is one having a close relation to British music, in as much as he was for some years domiciled in Dublin, and held awhile the post of a Vice-regal musician. It is said that some of his airs became so popular that their traits became current in the Irish street ballads.

The main characteristics of his style give that Latin grace which, with the development of the French School under Louis XIV, and the encouragement of its decorative charm under the Stuart King, Charles II, affected in turn British music from the time of its innovation with Pelham Humfrey, to the highest developments of Purcell and Arne.

In the case of *Gemignani*, some affinities with his countrymen Corelli and Scarlatti, can also be discerned, especially in the interwoven melodic interest.



# THE FIRE BIRD

## RUSSIAN LEGEND

(First Production with New Setting by Gontcharova)

Music by Igor Stravinsky. Choreography by M. Fokine. Scenic Setting and Costumes by Gontcharova.

The Fire-Bird	.. .. .	MMES. LYDIA LOPOKOVA
The Beautiful Tzarevna	.. .. .	LUBOV TCHERNICHEVA
Ivan Tsarevitch	.. .. .	.. MM. SERGE LIFAR
The Immortal Kostchei	.. .. .	GEORGES BALANCHIN
The Enchanted Princesses	..	MMES. SOKOLOVA, DANILOVA, PETROVA, MAIKERSKA, SOUMAROKOVA, SLAVINSKA, CHAMIE, VADIMOVA, BRANITSKA, KLEMETSKA, ORLOVA, OBIDENNAIA.
Youths	..	MM. SLAVINSKY, EFIMOV, TCHERKAS, KREMNEV, KOCHANOVSKY
Bolebochki	.. ..	MM. CIEPLINSKY, GAUBIER, BOROVSKY, PIETRAKEVITZ
Kostchei's Attendants	.. .. .	MM. FEDOROV, VINTER
Indians	.. .. .	MM. JAZVINSKY, HOYER, LISSANEVITCH, ROMOV
Indian Women	.. ..	MMES. SAVINA, MARKOVA, MIKLACHEVSKA, EVINA
Kikimoras	.. .. .	MM. PAVLOV, IGNATOV, STRECHNEV, HOYER II.
Kostchei's Wives	..	MMES. FEDOROVA, IVANOVA, BARASCH, ZARINA, JASEVITCH, MATVEEVA.

### SYNOPSIS.

This ballet presents an old-time Russian legend, laid in the marvellous fairy realm of the *skazki*, or Russian fairy tales. It tells the story of the heroic Prince Ivan and the Glowing Bird. The curtain rises on the enchanted night of a wonder tale, in a magic garden, in the midst of which shimmers and glows the Golden Tree bearing the Apples of Life.

Into the shadowy silence comes a sudden multi-coloured luminance. It is the Fire Bird, fairy creature half-woman, half-bird, in fiery flight to gather the golden fruit. Agitatedly it flutters hither and thither and as it takes refuge in flight, the cause of its disturbance, a young man, enters, seeking it. He conceals himself and as the Fire Bird reappears and approaches the Golden Tree, emerges and seizes it. Imploringly the lovely creature supplicates his pity, seeks to enchant him and finally, to regain its liberty, offers him a feather from its magic plumage, a talisman of fairy powers. The young man, the hero-prince Ivan, releases it and, transported with delight in its regained liberty, the radiant creature flutters sportedly about him and then takes shining flight. Dawn spreads gently over the garden and before the wondering prince emerges the form of a mysterious, ancient castle, without the gates of which he stands.

He enters its gates, but, discerning approaching sounds conceals himself, as thirteen young girls, with loosened hair and flowing white robes, enter the garden, playing together. They are the captives of the wizard Kostchei, princesses ensnared by his spells, whom none have been able to rescue because of the magic which has rendered him invulnerable.

To the startled girls Ivan emerges. He reassures them and joins their play. Between him and the loveliest princess, the Beautiful Tzarevna, awakens shyly the realisation of love. Sportively, the other girls dance, encircling them and, with shy tenderness, they exchange their first kisses. Day grows, however, and the princesses must return from their short respite to the gloomy castle. Lingeringly, the lovers part; but Ivan, disregarding the warnings of the Beautiful Tzarevna, decides to follow.

He forces the great gate that has closed behind them and, as he does so, an unearthly din of gongs and bells arises, and from the castle breaks a terrifying, motley horde of fantastic creatures, the bizarre slaves and transformed captives of the magician. They surround the horrified prince in a demoniac dance, then fall prostrate, as Kostchei himself, a figure of grim, macabre terror, appears. The enraged wizard, with grisly gestures, seeks to transform his new captive into stone, but his spells are powerless against the magic feather of the Fire Bird, which Ivan waves before him. The prince calls upon the Fire Bird to requite his boon and aid him. Instantly, the radiant creature flutters before him and, with its alluring evolutions, excites the fantastic throng to a delirious riot of dancing. Overcome by their frenzy, they sink down insensible, one by one, and, when all are prostrate, the Fire Bird weaving a spell of sleep over them reveals to Prince Ivan the magic egg which holds the life of Kostchei. The prince seizes it and dashes it to the ground. As it shatters into fragments the dreadful wizard expires, and his wizardries are lost in a sudden darkness.

When light reappears, all the magician's captives are seen restored to their own forms and liberated, princes and princesses whom he has torn from their loves. Amidst triumphant acclamations and the strains of liturgical chant, the betrothal of Prince Ivan and the Beautiful Tzarevna is celebrated and he is crowned king of the liberated realm.



## SYMPHONIC INTERLUDE

**Jeux en Plein Air** .. .. . *Germaine Tailleferre* (1892)

Germaine Tailleferre formed the feminine member of the group of "The Six," which, in a series of concerts at a studio in the Rue Huygens, Paris, towards the end of the war, enunciated what they conceived to be the "young idea" of France in music. None of the group was over thirty, many under twenty, amongst the latter Germaine Tailleferre. This young group set itself equally against sentimental romanticism and evasive impressionism. It sought much inspiration in what Jean Cocteau has termed "the folk-music of to-day," *i.e.*, the melodies and rhythms of the streets, of vaudeville and cabaret. Tailleferre represents markedly the modern trends of French femininity; she is of the period giving us French women tennis players and girls balanced between athletics and intellectual interests. It is but necessary to contrast her music with that of Chaminade to realise the difference from precedent French feminine music. Tailleferre, nevertheless, remains explicitly feminine, but of a type which has forsaken the salon and boudoir for the open air. This is clearly manifest in her "Jeux en Plein Air," as in her exquisite "Image" for chamber-orchestra; her frank delight in popular rhythm and melody is also plain in her "Ballade" for piano and orchestra, heard at Queen's Hall recently, wherein she adopts an idiom of popular traits directly derived from the original conception of the *ballade* form. In all essentials she represents the modern girl in music, not without her softer characteristics, but with a grace more agile, supple and virile than that of her secluded ancestresses.

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# L'APRES-MIDI D'UN FAUNE

(Revival)

*Choregraphic Poem.*

Music by Cl. DEBUSSY.                      Costumes by L. Bakst.                      Choregraphy by W. Nijinsky.  
The Nymph .. .. . Mms. LUBOV TCHERNICHEVA  
The Faun .. .. . M. LEON WOZIKOVSKY  
Nymphs—MMES. PETROVA, MAIKERSKA, SOUMAROKOVA, CHAMIE, VADIMOVA,  
BRANITSKA.

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### SYNOPSIS :

Debussy's prelude to the elusive eclogue of Stephanie Mallarmé—"L'Après-Midi d'un Faune"—written in 1892—marked with its appearance, a fresh phase in musical development. It united the atmospheric and colourful qualities of Manet's painting and the subtleties of verse of the French Symbolists with music—created in a stroke, what is known to-day as "musical impressionism." This notable work is the musical basis of Nijinsky's dance-poem. The substance of Mallarmé'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 etherealised 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.

## SYMPHONIC INTERLUDE

**Scherzo** .. .. . *Borodin*

Borodin stands notable as the purist amongst the famous "Five" who originated Russian musical nationalism under the inspiration of popular folk-song. His sense of form as a vehicle for feeling gave his orchestral works truly classic contours, while his virile sense of lyric melody prevented him from falling into dry pedantry. The present *Scherzo* is notable in presenting his lighter mood and in revealing how deeply the rhythmic verve and grace of folk melody affected the Russian composers in even their abstract works, bringing these into direct touch with one dance.

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# PRINCE IGOR

Music by Borodine.      Choregraphy by Michael Fokine.      Scenery and Costumes by Roerich.

A Polovtsian Woman .. .. . LUBOV TCHERNICHEVA

A Young Polovtsian Girl .. .. . LYDIA SOKOLOVA

A Chief Polovtsian .. .. . LEON WOZIKOVSKY

Polovtsian Women—MMES. DANILOVA, PETROVA, VADIMOVA, MAIKERSKA, SOUMAROKOVA, BRANITSKA, FEDOROVA, CHAMIE, ORLOVA, OBIDENNAIA, BARASCH, MATVEEVA.

Young Polovtsian Girls—MLLES. SLAVINSKA, KLEMETSKA, SAVINA, MARKOVA, EVINA, ZARINA, MIKLACHEVSKA, JASEVITCH.

Polovtsian Warriors—MM. SLAVINSKY, LIFAR, JAZVINSKY, FEDOROV, PAVLOV, VINTER, HOYER I, LISSANEVITCH, STRECHNEV, HOYER II, CIEPLINSKY, IGNATOV,

Young Polovtsians — MM. KREMNEV, EFIMOV, TCHERKAS, DOMANSKY, KOCHANOVSKY, BOROVSKY.

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### "PRINCE IGOR"

"The Tale of the Armament of Igor" is the greatest of Russian historical epics. Its hero lived from 1151 to 1202, and was eighth in descent from Rurik, the founder of the oldest Russian State. In the distribution of Provinces, that was the family custom, he became Prince of Novgorod-Seversk, a petty state, of which Poultilve was the capital. In 1185 he led a great expedition against the Polovtsi, a Tartar tribe occupying the plains of the Don. He was taken prisoner with his son, Vladimir, but the mighty Khan Kontchak, ruler of the Polovtsi, was magnanimous and hospitable. Instead of treating the two Princes as captives, he gave a banquet in their honour, followed by dances, in which the warriors and their womenfolk took part. These dances are a prominent feature in the opera which Borodin composed on the basis of the old saga. The march, which takes the place of an overture, is borrowed from the third act, where it is associated with the victorious return to camp of the Polovtsi, laden with booty from Poultilve.

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Conductor .. .. . HENRY DEFOSSE

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Stage Director .. .. . SERGE GRIGORIEFF