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BOROVANSKY
Jubilee **BALLET**

1951

Constable

EDUCATION IN MUSIC AND DRAMATIC ARTS SOCIETY

President JAMES McKEE

Secretary E. B. EDWARDS

1951 JUBILEE

BOROVANSKY BALLET SEASON

Organised by J. C. WILLIAMSON THEATRES LTD.

By Arrangement with EDUCATION IN MUSIC & DRAMATIC ARTS SOCIETY

Under the Personal Direction of EDOUARD BOROVANSKY

Musical Director KURT HERWEG

Deputy Conductor DUDLEY SIMPSON

Scenic Director WILLIAM CONSTABLE, F.R.S.A.

THE 1951 COMPANY

DOROTHY STEVENSON	KATHLEEN GORHAM	EDNA BUSSE
PEGGY SAGER	PAUL GRINWIS	MIRO ZLOCH
CHARLES BOYD	MARTIN RUBINSTEIN	
	with	
HELENE FFRANCE	EVE GORDON	PHYLLIS KENNEDY
	PAUL HAMMOND	EVE KING
		F. SHEVLUGIN
	and	
JUNE WOOD	DOUGLAS SMITH	JOY MACPHERSON
MARGARET MADDEN	PAMELA WYATT	AUDREY McKINLAY
CECILIE PAUL	OLGA PURVES	MARILYN BOGNER
COLLEEN CAMPBELL	VALDA WESTERLAND	AUDREY NICHOLS
BETTY DICKINSON	PAT BRYSON	JOAN OSBORNE
EILEEN TASKER	JEWEL FIRTH	JUNE FLORENZ
MERCY PARNELL	RUTH ELLIS	JACK MANUEL
ROBIN MONRO	KENN GILLESPIE	BRUCE MORROW
GRAHAM SMITH	JOHN AULD	TOM MERRIFIELD
DES MEYERS	FRANK LONG	ARTHUR EDWARDS
	RON PAUL	

J. C. WILLIAMSON THEATRES LTD.

Managing Directors:

FRANK S. TAIT, J. NEVIN TAIT, JOHN H. TAIT
(London).

General Managers:

HARALD A. BOWDEN - - CLAUDE KINGSTON



BALLET IN AUSTRALIA

TO have introduced and established Ballet in Australia redounds to the credit of the J. C. Williamson Management, which during the last thirty-three years has been instrumental in presenting most of the world's greatest ballet masters and ballerinas to the public.

First Company brought to Australia was that headed by Adeline Genee in 1913. Pavlova's memorable season in 1926 was confirmed in the return visit of the great danseuse and her Company in 1928. These two eminent ballerinas laid a firm foundation for the development of Ballet in our country. But the flower of Russian Ballet in its greatest beauty was yet to come.

In 1934 the Dandre-Levitoff Company was introduced, with Anatole Vilzak as principal danseur. Then, in 1936, that period richest in Ballet expression began with the presentation of the Monte Carlo Company, in which Woizikowsky, Blinova, Youssekevitch and Helene Kirsova gave us classical and abstract masterpieces which paved the way for the brilliant Covent Garden and de Basil Companies of 1938, 1939 and 1940.

The Covent Garden Company's season was fragrant in the memory we cherish of absolute Ballet, with Baronova, Riabouchinska, Shabalevsky, Borovansky and others under Serge Grigorieff's direction, creating new standards in dance artistry. Early in 1939 the late Michel Fokine, celebrated choreographer and ballet master, visited us. Followed within the year Riabouchinska (in her exquisite prime), Toumanova, Lifar, Lichine, Petroff and Dolin, when this de Basil Company achieved the record seasons in Sydney and Melbourne. With this Company were Nemtehinova and Tchernicheva and a Corps de Ballet whose previous quality may never be equalled in this generation. Graduation Ball was given its world premiere in Sydney; Paganini, Choreartium and Symphonie Fantastique were produced in a magnificent repertoire.

During the war no further Companies could be brought out. But Edouard Borovansky, who had remained in Australia, conceived the idea of forming a Company and training Australian dancers with some other members of the de Basil Company who also had stayed here.

The success achieved with this enterprise under the J. C. W. Management was one of the highlights in what had been accomplished in the theatre during the war years. Both the Firm and Borovansky faced numerous difficulties and restrictions maintaining the ripe tradition in Ballet, but the result was beyond expectation. Since it was inaugurated, the Borovansky Company provided five seasons of Ballet in Melbourne, two in Sydney, two in Adelaide and Brisbane and one in Perth and Hobart, as well as a tour of New Zealand.

Emboldened by the success achieved by the recent Italian Grand Opera Season, the Education in Music and Dramatic Arts Society approached J. C. Williamson Theatres Ltd. to act on their behalf and reorganise the Borovansky Ballet Company. A visit to England, the Continent and the U.S. by Borovansky himself and months of painstaking work has brought into effect the present 1951 Jubilee Borovansky Ballet Season.

And so the laudable pursuit of a great art is continued.



THE HISTORY OF THE BOROVANSKY BALLET

By **TOM BREEN**

"THE SUN" BALLET AND THEATRE CRITIC

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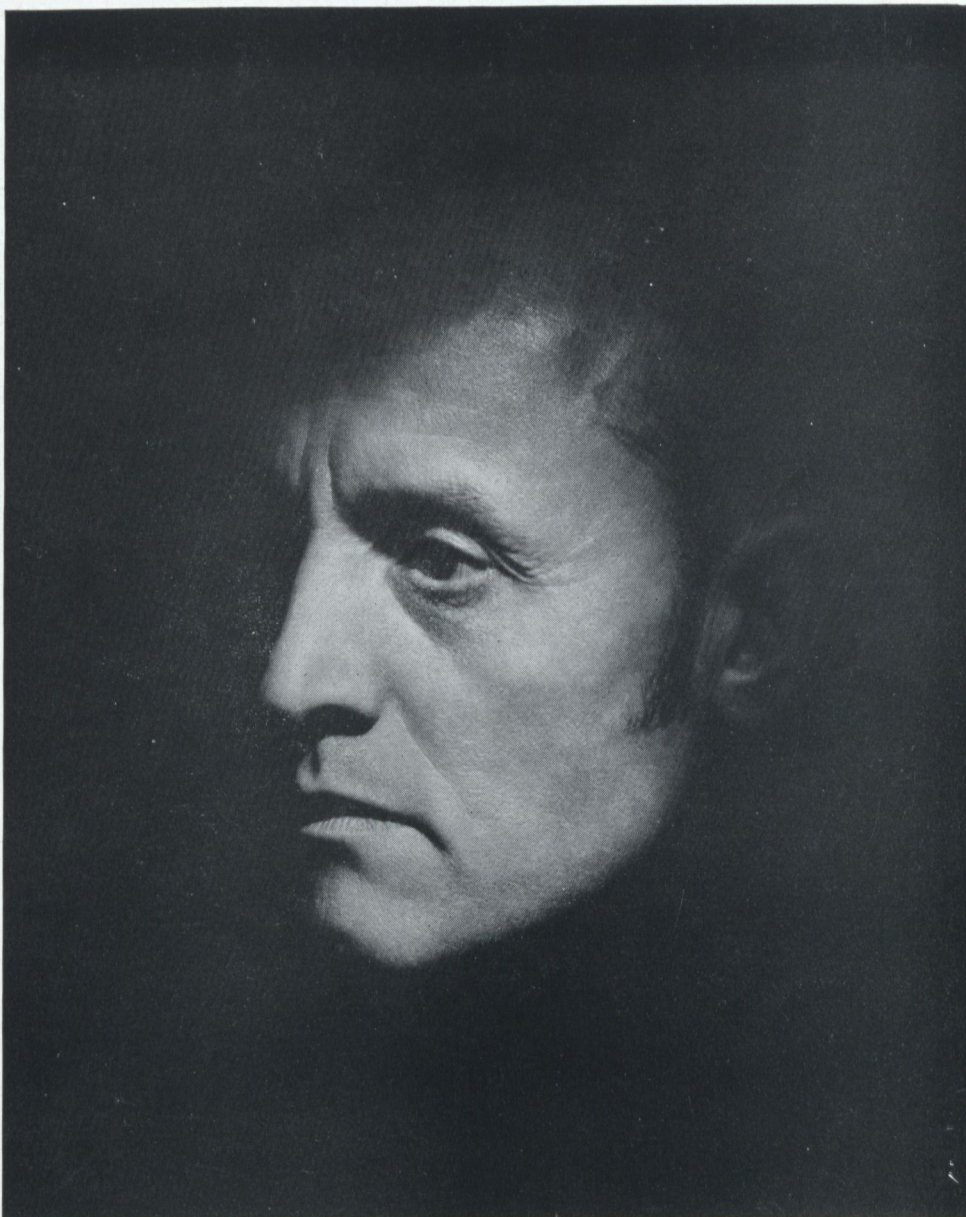
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EDOUARD BOROVSANSKY



HISTORY OF THE BOROVANSKY BALLET (continued)

World by Diaghilev in 1909, through his subsequent triumphs in the main capital cities of the world, the quiveringly beautiful message of Russian Ballet has gone on. It has been the leaven in the making of Ballet in many lands, Britain, America, Australia . . .

Borovansky has charged himself with the Heavenly purpose of making Ballet in Australia, making it from the best qualities of the Russian tradition.

Success has distinguished his efforts and as the years pass this will be deepened and broadened. I can say this with the fullest confidence because I have the most profound faith in his capacity.

Why? Because Borovansky is at once a disciplinarian and an artist in ballet and ballet-teaching. He is indefatigable—in the studio, at rehearsal, in the theatre performance. To watch him in the wings during a performance, commanding, exhorting, advising, is to discover a great maitre de ballet. He is strong and delicate—a perfectionist. Always everything must be done better. There can be no compromise, only achievement.

This psychology of the man, this requirement of the artist, has dramatic effect upon his dancers. It wins their respect, admiration, and love. How well this has been manifest in the Company's past seasons. It results in perfect unison in the corps de ballet and inspires the principals to express themselves with that amount of artistic force that differentiates a performance from an experience.

This inspiring force is strengthened by the studio teachings of Mme. Borovansky, whose instructional knowledge was gained from her mother, A. Nicolaeva, who was a famous teacher in Russia and Europe.

Likewise is it with the painters, writers, and musicians who form part of his ballet milieu. His force, his ideas, they translate into their media—so ballets are conceived and born.

What exactly has Borovansky brought to Ballet in Australia? Born a Czech, Borovansky first received his training at the Prague Government Theatre and was a leading dancer at the Prague National Theatre. His first master-teacher was A. Berger, who was co-pupil with the great Enrico Cecchetti. Thus Borovansky can claim direct lineage from Carlo Blasis, since his pupil Giovanni Lepri taught Cecchetti, whose traditional appellation is "Master of the Russian Ballet." Cecchetti, incidentally, was Anna Pavlova's dancing-master for several years.

Borovansky later joined the Pavlova Company and travelled the world many times. His

last visit with Pavlova to Australia was in 1929. Subsequently he became a member of the Col. de Basil Company and came to Australia again in 1938. Australian balletomanes will chiefly recall his roles in "Le Beau Danube," "Symphonie Fantastique" and "Francesca de Rimini."

In confirmation of his prior conviction, gained during his visits to Australia with the Pavlova Company, that it would be possible to build an Australian Ballet, because, first, the dancing pupil here possessed the eminently necessary qualities, and, secondly, the enthusiasm of the people for ballet and yet more ballet was more than comparable with any other part of the world, Borovansky remained in Australia and immediately set about the task.

He brought to that task a wide choreographic knowledge gleaned from the eminent Russian Masters.

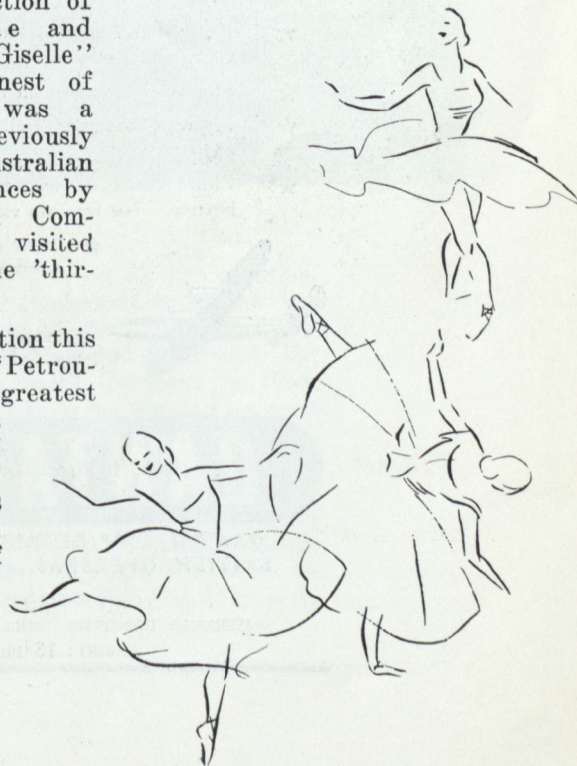
That knowledge is reflected in his own compositions. In these Borovansky eschews any of the modern tricks, preferring to draw upon the rich bounty of classicism.

Borovansky has made his policy an instructive one for Australian audiences, believing, rightly so, that the European repertoire should be revealed in all its glory and magnificence in a country that is very young in ballet experience and knowledge. He has always maintained that this approach is essential for the bringing into existence of an informed ballet public.

His production of the fragile and haunting "Giselle" was an earnest of this. This was a work not previously given Australian ballet audiences by the Russian Companies which visited us during the 'thirties.

His production this season of "Petrouchka," the greatest of all works outside of the "white" ballets — is indication enough of

(Continued
on page 29)



Dorothy
Stevenson



DOROTHY STEVENSON.—Besides being a prima ballerina, Miss Stevenson is a talented choreographer. She has scored several ballets, "Sea Legend" being the most outstanding. This ballet has been produced in London, but was first danced by the Borovansky Company in 1944. Miss Stevenson went to London before the war and returned in 1939 as a corps de ballet member of the de Basil Russian Ballet Company. In 1940 she became a member of the Borovansky Company, and was one of its original ballerinas. In 1946 Miss Stevenson married and went to England. With the International Ballet in leading roles she travelled all over the British Isles. She is overjoyed to be able to return to Australia and dance with the Borovansky Company.

*Kathleen
Gorham*



KATHLEEN GORHAM.—This young dancer has had quite a meteoric rise to the coveted status of ballerina. After some preliminary learning in Leon Kellaway's studio, she joined the Borovansky Company in 1946. Straightway Miss Gorham proved that she had outstanding talent, and before she left for London in 1948 she was elevated to prima ballerina. Immediately after her arrival in London she was engaged by the Ballets de Paris, and later joined the Sadler's Wells No. 2 Company. She appeared for the latter Company as principal ballerina in a number of ballets. The call of home and Ballet in Australia were too strong and she returned. This season will see a very fine young dancer matured to an excellence which will make her outstanding.

Peggy
Sager



PEGGY SAGER.—A ballerina with wide overseas experience, Miss Sager completed her early training in New Zealand by winning the Gold Medal Championship for Ballet Dancing at Wellington. Coming to Australia she became a principal member of the Kirsova Ballet Company, and then joined the Borovansky Company in 1944. After touring Australia and New Zealand with this Company she went to London in 1947. She danced as a soloist in the film, "The Red Shoes." Then she joined the Metropolitan Ballet Company as a principal dancer and toured the United Kingdom and the Continent. Miss Sager spent a year in the Brussels Opera, being the first Australian dancer to appear as a guest artist in this Opera.

Edna
Busse



EDNA BUSSE.—One of the most vivacious and intense ballerinas in the Company, Miss Busse should be an inspiration to all those young Australian dancers who aspire to become a principal. She has never had the opportunity of studying her art overseas, but has made up for this by sheer hard work under the guidance of Madame Borovansky, whose first pupil she was at the Borovansky Dancing Academy in Melbourne. She thus became one of the original ballerinas of the Company. Her classical lines are a delight and she can be one of the most expressive of dancers. Hers is the approach of a Nemtchinova rather than a Toumanova.



Decor for Dancing

by TOM BREEN

CONSTABLE
—SELF PORTRAIT.

Below: Constable's costume design for *Petrouchka*. It shows a masterly conception of the character's profound tragedy. If anything, Constable has deepened this aspect of the character.

DECOR, at its best, is the colour tone or thought of a ballet, united with the choreography, music, literary concept and lighting. It can either be perceptual, relating to a story or definite scene, or conceptual, expressing an idea or mood, arising out of the choreography or music or a combination of the latter two.

Usually the ideal basis for the creation of a ballet is the working together of choreographer, composer, artist and writer. Some great ballets, of course, are scored to a dead composer's music, but choreographer and artist should always create together.

Edouard Borovansky and artist William Constable have always done this.

Constable has now reached standards in his stage designs which are comparable with those overseas.

His work is exciting, imaginative and real theatre. While principally confined to the perceptual, Constable's decor is always at one with the dancing, the while commanding separate attention and yet fusing into the whole.

When Constable appends a faded and forlorn-looking rose on the heart of *Petrouchka*, one respects his innovation. Constable says that the rose makes *Petrouchka* seem most pathetic—and I agree with him. Purists may consider this to be sacrilege, but, set in the subtle variations given by Constable to the costume, it is not.

In "La Boutique Fantasque," Constable has preserved the spirit of this ballet in his new decor.

The fact that Constable can artistically do these things bespeaks his stature. His originality is instantaneous and intriguing; his variation is informed.

Using a new stage technique, he has produced the four scenes for the new ballet, "The Outlaw," based upon the exploits of Australia's famous bushranger, Ned Kelly. They are realistically expressive. They have atmosphere.

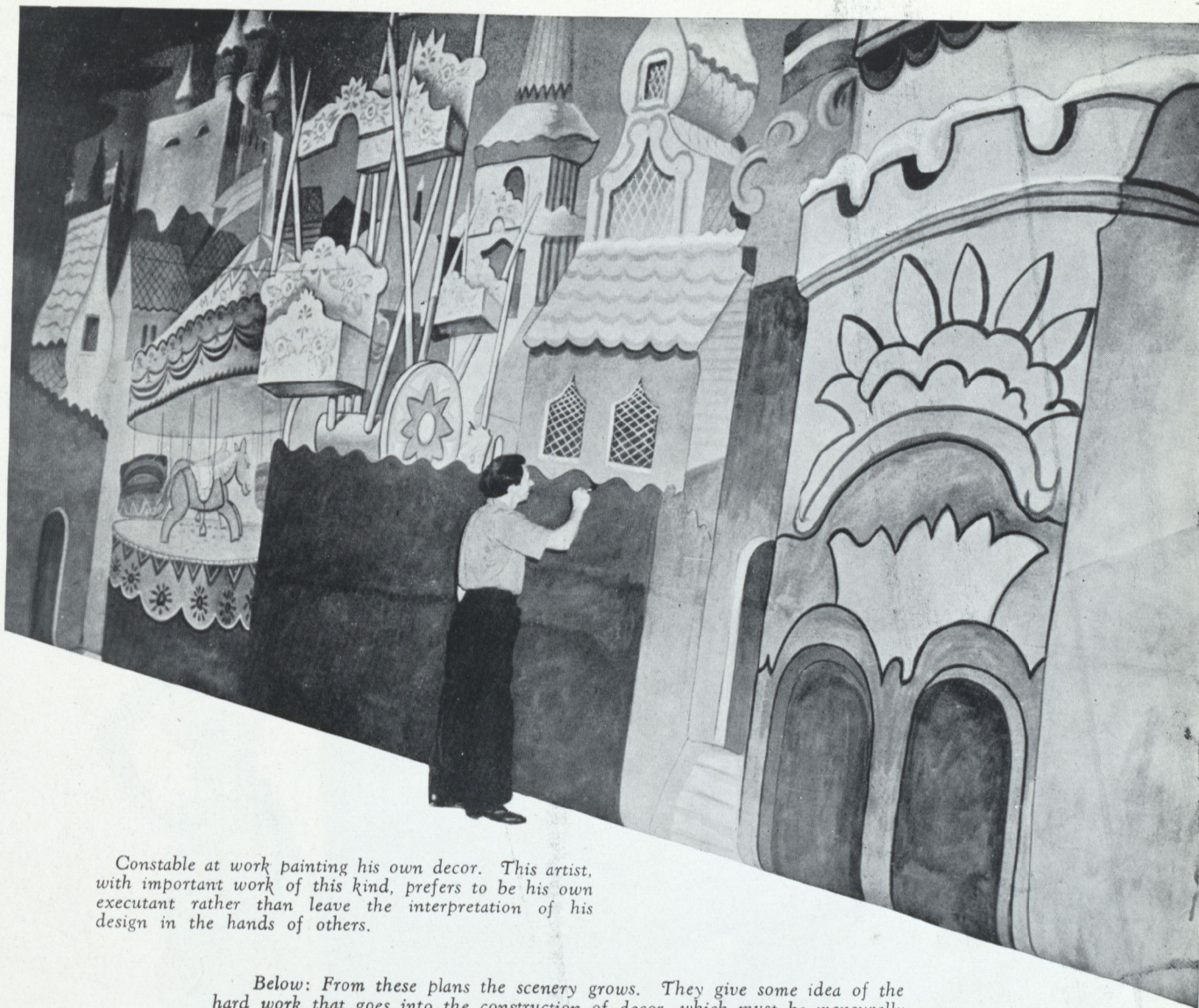
Constable has been working on the new designs for this season since November, 1950, and has, as well, produced 110 separate costume designs.

Helped by one young assistant, Constable has covered with paint the 33,435 square feet of canvas that make all these settings.



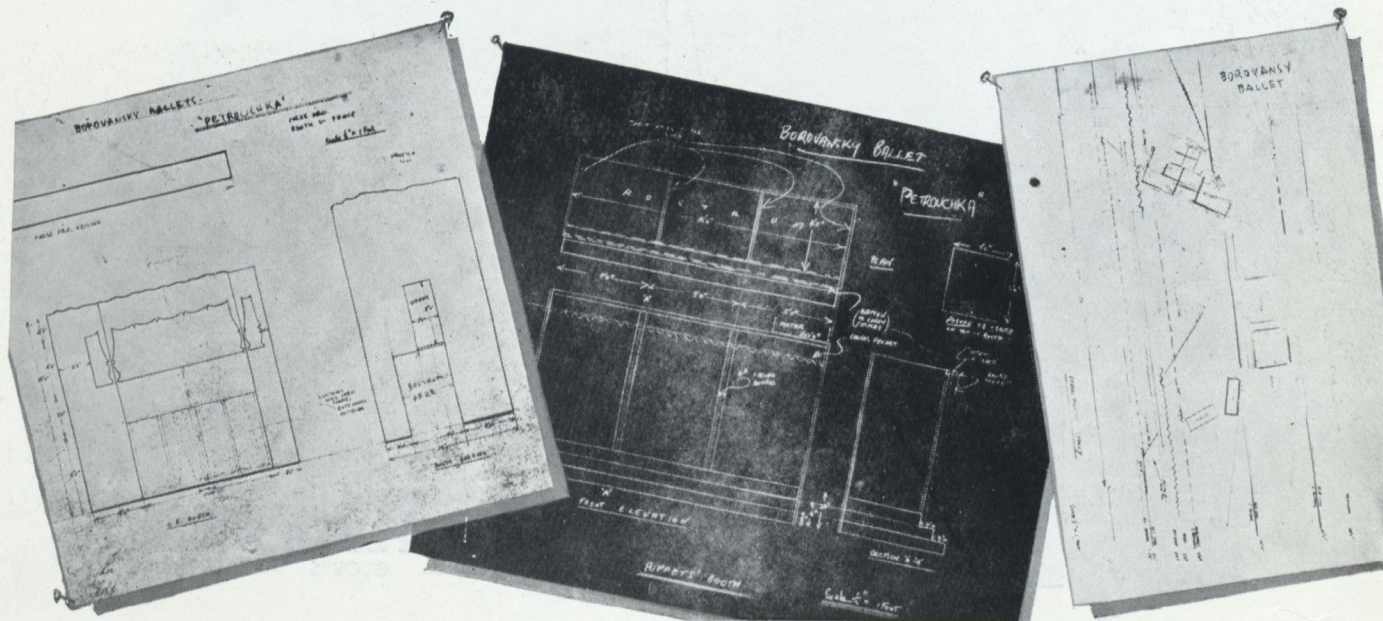
• This Constable decor for the opening scene of "Petrouchka" has more "theatre" feeling than Benois' original which preserved the real appearance of a Russian Fair.





Constable at work painting his own decor. This artist, with important work of this kind, prefers to be his own executant rather than leave the interpretation of his design in the hands of others.

Below: From these plans the scenery grows. They give some idea of the hard work that goes into the construction of decor, which must be mensurally proportioned. If only the dance score could be set down in this fashion the task of re-creating a ballet would be so much simpler! Alas! Not even the genius, Nijinsky, who attempted it, could achieve it.



Paul
Grinwis



PAUL GRINWIS.—This accomplished international dancer brings a wealth of experience to the Borovansky Company, which he agreed to join upon Mr. Borovansky's invitation when the latter was recently in Paris on a talent scout. Born in Belgium of a Dutch artistic family, Mr. Grinwis received his early training in the Brussels Opera. He had the fortune to study in Paris under that great ballet mistress, Preobrajenska. Both before and after the last war Mr. Grinwis danced in the principal cities of Europe. He joined the revived de Basil Russian Ballet Company as a principal dancer, and for three years toured with it through Europe, Britain and North Africa. In 1949 he became the leading dancer of the Ballets de Paris and later did the winter season at the Bordeaux Opera House. During this season Mr. Grinwis produced his first two ballets, "La Nuit Impure," danced to percussion only, and "Le Cantique des Cantiques."

Miro
Zloch




MIRO ZLOCH.—Like Mr. Borovansky, Mr. Zloch received his training at the Prague National Theatre. Before the war he danced in most German capital cities, and during the war was a premier danseur in Vienna. When the Russians occupied that city, he studied with famous Russian dancers. In 1946 he returned to Paris as premier danseur and choreographer, and studied under Preobrajenska and Egorova. Mr. Zloch then went to England and toured with leading English companies as premier danseur.

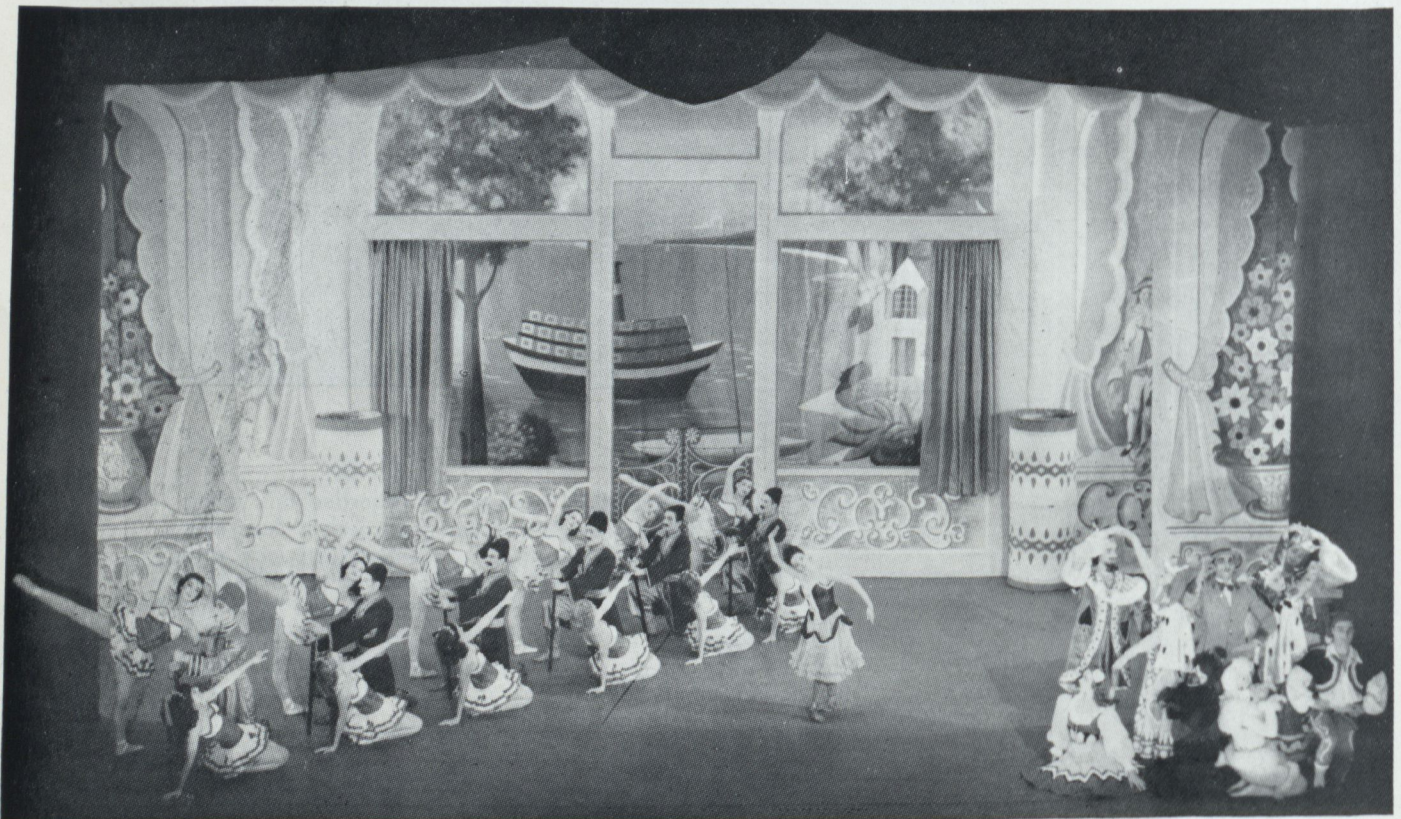
*Martin
Rubinstein*



MARTIN RUBINSTEIN.—I have always regarded this young artist as the finest male dancer yet produced in Australia. He has been honoured by the Borovansky Company with the role of Petrouchka—the most demanding male part in all Ballet. This tragic role requires the ultimate in mime, and ranges over the whole of man's social, personal and cosmic suffering. Mr. Rubinstein proved beyond all doubt his acting ability as The Slave in "Scheherazade." His dancing is vital and he brings to his roles a sensitive knowledge of music—an essential that some dancers regrettably lack. Mr. Rubinstein joined the Borovansky Company when it was first formed and has been a premier danseur throughout.



 Above: A scene from "Petrouchka." The Puppet Show begins as the Charlatan presents his attractions to the carnival crowd.
Below: One of the gay scenes from "La Boutique Fantasque," a highlight of the 1951 ballet season.



Charles
Boyd



CHARLES BOYD.—Local audiences will well remember this dancer from his roles with the Ballet Rambert when that Company visited Australia in early 1948. Principal of these was his Mr. Tebrick in "Lady into Fox." Mr. Tebrick's wife (Sally Gilmour) suffered a magical and horrifying change. Mr. Boyd's understanding of that role is something that will always be warmly recalled. He had the distinction in the Company of alternating with its leading male dancer, Walter Gore, in "The Fugitive." Mr. Boyd also danced in "Bar aux Folies-Bergere" and "Casse-Noisette." Australian-born Mr. Boyd is a fine addition to the Borovansky Company.

HISTORY OF THE BOROVANSKY BALLET (Continued from page 9)



Borovansky's knowledge that his Company has now reached the stage of maturity to justify it. Presentation of this masterpiece by an Australian Ballet Company is something of which we can be proud. We can now say to the world, "Oh, yes, our Ballet is very significant in the scheme of things. It has danced 'Petrouchka'."

Borovansky was the first ballet master in Australia to work upon an Australian background for a ballet. The result, "Terra Australis," was enthusiastically discussed with me many months before it was first produced in May, 1946. My enjoyment was comparable to the experience I had had several years previously with David Lichine, Serge Lifar and Igor Schwezoff, when they were creating new ballets.

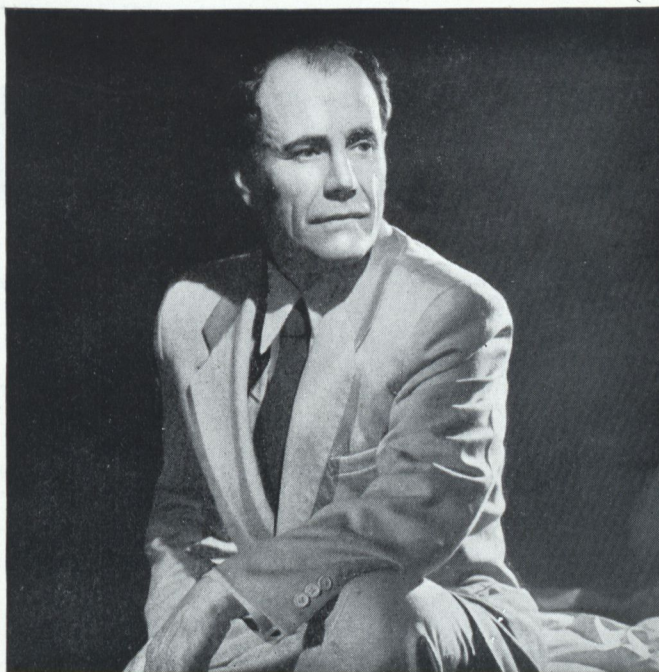
The intensely personal character of ballet can only be known when one is privileged to watch a ballet come to life from the mind of its creator. Hundreds, if not thousands, of hours of hard concentrated work go into it.

Every new ballet you see, in its varying degree, is the outcome of a laborious process, sometimes taken at frenzied pace, othertimes delayed by the refusal of the muse to inspire; the miraculous marriage of the several minds of the choreographer, composer, artist, writer and dancers.

Every old ballet you see is the result of astonishing memory of the ballet-master enabling him to instruct the dancers in every detail of movement as created by its original choreographer.



Borovansky's outstanding value to the development of Ballet in Australia is his "astonishing memory" of classical and modern European ballets.



FEODOR SHEVLUGIN.—From beginnings in Petrograd, M. Shevlugin went with a Russian Ballet company to the East in 1925. He became premier danseur and later ballet master at the Shanghai Lyceum Theatre.



HELENE FFRANCE.—Beginning her training for Ballet in Sydney at the age of 13, Miss Ffrance later joined the Kirsova Company. In 1945 she became a member of the Borovansky Company. During 1947 she appeared in the film "The Red Shoes" and later joined the Metropolitan Ballet as a soloist. After two years on the Continent she returned home to rejoin the present Company.



EVE KING.—Her first success in the ballet world was as a member of the Melbourne Ballet Guild. This promising young dancer then joined the Borovansky Company as a soloist and her progress has been sure and rapid.



EVE GORDON.—First having trained in Sydney Miss Gordon became a member of the Borovansky Company at the beginning of 1947. Her progress in the Company has been rewarded with the status of soloist.

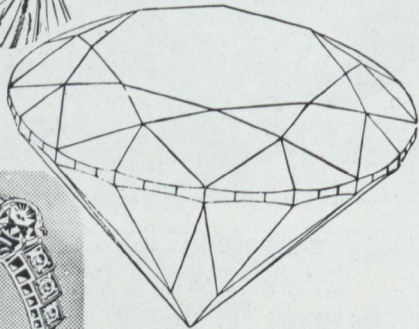


PAUL HAMMOND.—Commencing his ballet training in Sydney, he joined the Borovansky Company in 1944. With his wife, Peggy Sager, he went to England in 1947 to become the ballet master of the Glyndebourne Opera. He toured Britain and the Continent with the Metropolitan Ballet and was a guest artist at the Brussels Opera.



PHYLLIS KENNEDY.—Studied ballet in Melbourne and won Royal Academy of Dancing Scholarships. Toured Australia and New Zealand with Borovansky Company. Went to London in 1948 and joined Sadlers Wells Ballet Theatre, touring England and Ireland. Rejoined Borovansky Company in 1951.

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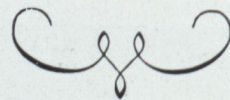
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KURT HERWEG

MUSICAL DIRECTOR, THE BOROVANSKY BALLET



DUDLEY SIMPSON

DEPUTY MUSICAL DIRECTOR, THE BOROVANSKY BALLET



Dancers at the barre. This railing extends around dancing studios, enabling dancers to have support while learning steps or practising. Studios are usually well equipped with life-size mirrors so that dancers can watch their own movements.

Those danseuses are affecting a group. The microcosm is the studio, the macrocosm is the stage. A dancer has to be indefatigable in the body and unflagging in the spirit if he or she hopes to find a place in a ballet company. The ballet dancer must regard his or her body as an instrument for choreographic expression. Physical beauty must become organised beauty that can be consciously used.

The atmosphere of a dancing studio is at once anarchic and organised. While the ballet master or mistress is instructing a group other dancers ceaselessly practise steps or attitudes. Much of the charm of the ballet milieu is to be found in watching the dancers at their studio lessons. There is a thrill in watching rehearsals, either in the studio or at the theatre, which, minus the costumes' colour, are in the simple black of tights and white of flesh.



Ballet dancers the world over take on an almost mystic sameness when practising and learning in their tights. They all seem to be doing obeisance to the God of the Dance.

