

Dance Under



BALLET IN BRITAIN 1934-1944



Hamlet, produced by Sadler Wells, 1942. Above: costume designs for Ophelia and Claudius by Leslie Hurry; below: the Players' scene from the production.



Dance Index

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Comment

The tabular history of British ballet for the last decade which comprises this issue follows the pattern of our earlier number on the Soviet Ballet by Joan Lawson (June-July 1943) and will be followed soon by a similar survey on French ballet by Pierre Tugal. The three together will present an important picture of contemporary ballet outside the United States.

In Britain, ballet has had a slow, steady growth, not a boom which might be followed by a corresponding slump, and the outlook for the post-war years is very encouraging. The Sadler Wells plans a permanent company which will include a boarding school with full academic curriculum, the engagement every year of both a prominent foreign choreographer to produce his own works, and an 'experimental' choreographer to develop talent. As a non-profit making institution they hope to obtain the position of an official national ballet and tour the world. They have already completed, early this year under the auspices of the E.N.S.A. and of the British Council, a three month tour of France, Belgium and Holland.

Mr. Haskell's checklist deals with the three most prominent companies now performing in Britain. A month by month record of the complete London scene can be found in the files of the London *Dancing Times*. The History of the Markova-Dolin Ballet is writ-

ten in Dolin's books; *Dance Index* is preparing an issue on Antony Tudor, whose early works are listed here but whose full development has been in the United States. *The Triumph of Neptune*, a ballet with a national British subject, which Balanchine in collaboration with Lord Berners and the Sitwells composed for Diaghilev as early as 1926 will be chronicled in another Balanchine issue to appear next year. The Dance Archives of the Museum of Modern Art have recently acquired a large collection of designs for British Ballets which can be seen in the Archives collection.

Arnold Haskell is well known for his books on ballet and as dance critic for the London *Daily Telegraph*. He has recently completed a thirteen broadcast script on "the History of Sadler Wells" and a survey on English ballet for the British Council. In 1939 his paper, "The Birth of British Ballet" won the Silver Medal of the Royal Society of Arts.

Acknowledgement for the illustrations is due to Mr. Haskell, The Museum of Modern Art, Dwight Godwin, Lee Michel, and to the artists and companies represented.

In the September issue credit for the cover designs, which were taken from decoupage screens by Hans Christian Andersen, was inadvertently omitted. Both front and back covers were selected by Mr. Cornell from Andersen's own work.

COVER: Around a scene from Sadler Wells' 1943 revival of *The Swan Lake*, Leslie Hurry's original designs for this production have been arranged by Joseph Cornell.

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BALLET IN BRITAIN 1934-1944

by Arnold Haskell

INTRODUCTION

1910. First London Appearance of Anna Pavlova. This visit not only inspired hundreds of young dancers and their parents, but gave them the opportunity to dance in ballet. The bitter quarrels between the Russian and the Polish members of her company made Pavlova rely increasingly on English dancers not only in the corps de ballet but also as principals; e. g. Hilda Butsova (Boot) and Ruth French. Pavlova opened up a new career for the English dancer who previously had only found work in pantomime or vaudeville.

1911. First London Appearance of Serge Diaghileff. The French painter, Jacques Emile Blanche, has best described the effect of this visit when he said that the impact on young people, particularly University men, had been tremendous. Diaghileff's influence was less widespread but more concentrated than that of Pavlova; it was aimed straight at the **intelligentsia**.

1912. Lydia Sokolova joins the Diaghileff Company. This English girl, Hilda Munnings, joined the Russian Ballet and rapidly came to the fore in open competition with the best Russian dancers of the day, at a time when Diaghileff could draw on the full resources of his mother country. She was a pioneer, the first of the Anglo-Russians.

1913. Phyllis Bedells succeeds Lydia Kyasht as première danseuse at the Empire. Ballet in England before the coming of the Russians had flourished at the Empire and Alhambra music halls. Music, choreography and décors were of no great aesthetic value but the dancing was on a very high level. Phyllis Bedells was an English dancer who came a few years too soon to play her full rôle as a dancer in the national movement. She has since given a daughter and many pupils to Sadlers Wells.

1914. Seraphine Astaviefa starts her London School. Astaviefa was a dancer-mime in the

Diaghileff company and a pupil of the St. Petersburg Academy. She was the first of the Russians to start a London school and had an extraordinary influence, giving Anton Dolin and Alicia Markova amongst others to Diaghileff and later British ballet. In after years N. Legat opened a studio in London and had a considerable influence, especially on the more experienced dancers who attended his classes.

1917. Adeline Genée's Farewell at the Coliseum. This great Danish ballerina's influence on British Ballet has been in many respects even greater than that of Anna Pavlova. She went to the Empire for a few weeks' engagement and stayed a generation. Brought up in the great Bournonville tradition—first cousin to the Russian school; Johannsen was a pupil of Bournonville—her technique and delicate artistry inspired thousands. Since her retirement she has been a pioneer of English dance education.

1919. Ninette de Valois première danseuse at Royal Opera, Covent Garden. De Valois (Edris Stannus) started as a child prodigy, miraculously surviving such ecstatic notices as 'this child is a poem'. She next danced in various revues and this marked her début in serious ballet.

1920. Foundation of Association of Operatic Dancing of Great Britain under the Presidency of Adeline Genée and the Secretaryship of P.J.S. Richardson, Editor of the Dancing Times. This Association was formed to control the vast teaching profession that had sprung up with the popularity of ballet. It insisted on a certain standard and granted certificates to those who conformed.

Mr. Richardson, founder and editor of *The Dancing Times*, has throughout his career been active in assisting the craft as well as the art of dancing.

1921. Diaghileff's Sleeping Princess at the Alhambra. This great production of the Tchaikovsky-Petipa ballet with such dancers as Spessivtseva, Trefilova, Egorova, Lopokova, Scholar, Vladimiroff and Wilzak gave the public its first real knowledge of ballet classicism, since the basis of all our work. It was a comparative failure—ten years later it would have had a record run. Début in Russian Ballet of Patrick Kay, later Anton Dolin. He left after this production to perfect himself and studied with Astafieva and Legat.

1922. Foundation of the Cecchetti Society.*

This effort to codify and so preserve the great maestro's teaching in England was all important as can be seen from the names of its committee which included Ninette de Valois, Marie Rambert and Cyril Beaumont.

1923. Ninette de Valois joins the Diaghileff Ballet. She soon rose to be a *soliste*. Among her most notable performances was that of the 'finger' variation in *Aurora's Wedding (The Sleeping Princess)*.

Astafieva presents a Pupil Show, 'Anglo-Russian Ballet,' at the Albert Hall. This ambitious venture made ballet history. Anton Dolin, christened that night, made headlines. A child, Alice Marks (Markova to be), also attracted considerable attention. The whole performance showed beyond a doubt the possibility of British Ballet.

1924. Anton Dolin joins the Diaghileff Ballet. This began a new epoch in our history. The first had been Ballet in England, this was the Anglo-Russian epoch. Dolin rapidly became *premier danseur classique* and caused a sensation with his 'classical acrobatics' in *Le Train Bleu*, at the same time dancing *Blue Bird*, *Les Sylphides*, etc.

1925. Alicia Markova joins the Russian Ballet. The youngest dancer ever to have that distinction; aged 14, she turned up at Monte Carlo with a governess. 'Watch my little English dancer', said Diaghileff. Her first creation was the nightingale in Balanchine's *Chant du Rossignol*. She later danced in *La Chatte*, the Blue Bird, etc., beginning her long partnership with her fellow pupil, Dolin. Diaghileff's

death five years later cut short her career, or rather postponed its climax by a few years.

1926. Marie Rambert presents Frederick Ashton's first Ballet, The Tragedy of Fashion. In spite of this comparatively recent date Ashton can truly be called 'the father of English choreography.' Marie Rambert first became associated with the Diaghileff Ballet when as a pupil of Jacques Dalcroze she was selected to teach Nijinski eurythmics. She remained to study ballet from Cecchetti. She started a school in London and her pupils became the nucleus of a self-contained company of choreographers, dancers and even decorative artists. But during Diaghileff's lifetime, of course, their destination was Russian Ballet. Rambert gave occasional performances at the Lyric, Hammersmith, Sir Nigel Playfair's *avant garde* theatre, before the formation of her own Ballet Club, 1931. Her original company consisted of Pearl Argyle, Prudence Hyman, Diana Gould, André Howard, Elizabeth Schooling, Frederick Ashton, Harold Turner and William Chappell, all of whom have played a major rôle in the history of our ballet. Later other pupils joined her company, among whom were Antony Tudor, Walter Gore, Frank Staff, Maude Lloyd and Sally Gilmour. These names reveal something of her quality in discovering and inspiring talent. Frederick Ashton justly sums up her character (*Dancing Times*, January 1945) — 'Hers is a deeply etched character, a potent bitter-sweet mixture, she can sting the lazy into activity, make the rigid mobile and energise the most lethargic'. At this date, however, her venture received little general attention, focus was still full on the Russians; Mary Smith dreamed of becoming Maria Smithova.

De Valois opens the Academy of Choreographic Art. This venture attracted even less general attention in spite of de Valois' prestige as a dancer. She had left Diaghileff when almost at the top of the tree because she did not favour his artistic policy. It savoured of *lése-majesté* and she was considering something of a crank. She also gained theatre experience as producer to two important 'little' theatres, The Festival, Cambridge, and The Abbey, Dublin. Her small group of pupils in-

* Now incorporated in the Imperial Society.

clude the talented Ursula Moreton (also ex-Diaghileff) and what became the nucleus of Sadlers Wells.

1928. De Valois produces Rout. This essay in choreography to Arthur Bliss' music did not seem to justify de Valois' revolt and showed nothing of her future quality. In any case, during Diaghileff's lifetime these British activities remained studio affairs, patronized by well wishers and parents.

H. M. The Queen becomes Patron of the **Association of Operatic Dancing.** The dancing school had become largely organized and technique had reached a higher standard than before. This was a step towards the acquisition of the Royal Charter which in 1936 made the Association into the Royal Academy of Dancing. Dancing now gained an equal status with Music, Painting and the Drama. Since the war examinations have been held annually throughout the British Empire. In 1943 twelve thousand children in Britain alone took examinations.

1929. Death of Diaghileff. His company was split into fragments, some of which were absorbed by Pavlova and the Paris Opera and Opera Comique while others sought vaudeville engagements.

Appeal to British Dancers. P. J. S. Richardson and Arnold L. Haskell invited dancers and ballet collaborators to a series of meetings to decide how best ballet could be preserved and developed in England. These first meetings were attended by Adeline Genée, Tamarā Karsavina, Lydia Lopokova, Phyllis Bedells, Alicia Markova, Anton Dolin, N. Legat, J. M. Keynes, Edwin Evans and many others. They resulted in the formation of the Camargo Society for the production of ballet to a subscription audience four times a year on a Sunday night and Monday matinée, with Adeline Genée, President, P. J. S. Richardson, Secretary, J. M. Keynes, Treasurer, Lydia Lopokova, Director of Choreography, Edwin Evans of Music, Arnold Haskell, Art, and Constant Lambert, Conductor. This marked the beginning of the third phase; British ballet.

1930. The Camargo Society's First Production, at the Cambridge Theatre, October 19th. The highlight of this first production was Frederick Ashton's **Pomona** to music by Lambert with the charming American ballerina, Anna Ludmilla, and Anton Dolin in the leading rôle. The press was enthusiastic, almost excessively so, claiming that here was a work worthy of Russian Ballet at its best. **Pomona** showed great promise. The Camargo had no company of its own, it relied on the support of a) the Anglo-Russians, Markova and Dolin, b) Marie Rambert and her group, c) Ninette de Valois and her group. It was a management with no company and with no funds. It existed on the subscriptions it took in.

Marie Rambert and her Ballet give a Season at the Lyric, Hammersmith. This season, a few months before the Camargo début, was a landmark. Ashton had a major success with **Capriol Suite** (Warlock) which attracted the attention of Pavlova, who commissioned a ballet. Pearl Argyle, Rambert's ballerina, was the first to gain fame under an English name. She was an important pioneer of British ballet. During their next seasons later in the year Karsavina and Woizikovsky appeared with the Company as guest artists.

Karsavina's Farewell Performance, Arts Theatre. She was partnered by Harold Turner, from the Rambert Company, and danced **Spectre de la Rose** with him.

Lopokova Season at Arts Theatre. She appeared in a programme of works by Ashton, and with Harold Turner and Ashton. So ended a year which made André Levinson, writing in *Comoedia*, call London 'the ballet centre of the world.'

1931. Death of Anna Pavlova. British ballet now entirely dependent on its own creations, many experienced English dancers at liberty. **Camargo Society produces Job, etc.** **Job** (Vaughan-Williams) made the name of Ninette de Valois overnight. She was no longer a 'crank' but the hope of the new movement. And this was the first truly 'national' work, an

evocation of the painting of Blake with Dolin superb in the rôle of Satan. Ashton added to his reputation with **Façade** and **Rio Grande**.

Founding of Sadlers Wells Ballet. Lilian Baylis, who brought Shakespeare and Opera to the Old Vic in the Waterloo Road, took over another theatre, Sadlers Wells. She wanted a small ballet company for her opera and made an offer to de Valois. This did not at first seem promising; de Valois had made a name since **Job** and was receiving important commercial engagements, Sadlers Wells was in an out of the way district and opera-ballet, even at Covent Garden, meant burial to the ambitious. But there was to be a school attached to the Theatre. This proved the deciding factor. De Valois accepted. The original company consisted of: Beatrice Appleyard,

Freda Bamford, Hedley Briggs, Anne Coventry, Stanley Judson, Sheila McCarthy, Ursula Moreton, Marie Neilson, Nadina Newhouse, Claude Newman, Joy Newton,* Constant Lambert, conductor and musical director, Henry Robinson, stage manager. Apart from opera, the company gave an occasional evening of ballet, helped by Lopokova and others.

Founding of Ballet Club. Marie Rambert founded the Ballet Club, with herself, Ashley Dukes and Arnold Haskell as directors. This had its headquarters in the Mercury Theatre, especially built. The stage is small, the auditorium holds 140. For this purpose a new form of ballet emerged. 'chamber ballet,' with

* Joy Newton today is maîtresse de ballet. Constant Lambert and Henry Robinson have remained with the Company throughout.



Job, produced by Camargo Society, 1931.

works by Ashton, Andrée Howard and Susan Salaman. After a slow start the Ballet Club caught on and became fashionable. It was, in fact, the focal point of British ballet. (It is interesting to note the teamwork between two rival organizations, Sadlers Wells and the Ballet Club. They met on the Camargo stage and exchanged artists to help one another out.)

1932. Camargo Society gives month's season at the Savoy. Guest artists for this season were Spessivtseva, seen in **Giselle**, and Markova. It was the first season since the death of Diaghileff. Ashton's and de Valois' choreography wore well. The Camargo Society gave its final performance at Covent Garden in honour of the World Economic Conference: Lopokova in **Coppelia**, Markova in **The Swan Lake**. It had succeeded in its purpose and so handed over its effects and balance to Sadlers Wells.

Alicia Markova's Second Career. During this year Markova danced as guest artist for the Camargo Sadlers Wells and the Ballet Club. She attracted a large public. Her experience and artistry played a large role in this phase of our choreography. Many works were created for her.

1933. First Russian Company visits London since death of Diaghileff. Edward James' **Les Ballets 1933** with Tilly Losch and Tamara Toumanova. Balanchine engaged Pearl Argyle and Diana Gould. Lifar, Doubrovskaya and Nikitina participated.

Colonel de Basil's Ballet at the Alhambra. He came for three weeks and remained five months. Next year he removed to Covent Garden and became an annual visitor. This success had no ill effects on British Ballet which continued to attract crowds. Markova was now permanently at Sadlers Wells, and they revived the great classics for her.

Ashton creates his first work for Sadlers Wells. Les Rendezvous, music Auber, arranged Lam-

bert. It remained in the repertoire. Ashton's permanent connection with the Company began two years later.

Robert Helpmann joins Sadlers Wells. This dancer-actor-choreographer came over from Australia, where he had been inspired by a visit from the Pavlova Company. Characteristically, when she first saw him, de Valois said, 'I can do something with that face.'

From this date our check list commences, but certain events remain to be dealt with in brief.

1934. Death of Astafieva.

Swan Lake in full added to Wells repertoire.

1935. Creation of The Rake's Progress. De Valois' biggest success since **Job** and the last role created by Markova for the Company. She left and founded a new company with Anton Dolin, which did good work for some three years. The Wells now drew on its own school and its first ballerina, Margot Fonteyn, emerged. With her, other prominent dancers, June Brae, Elizabeth Miller and Pamela May. At last the Company had a personality of its own. At Sadlers Wells ballet could now be seen three times a week with orchestra, for prices ranging from 6d to 7/6d. It was always crowded even when, as in 1937, there were no fewer than seven companies in London.*

1936. The Ballet Club makes a new discovery. Antony Tudor, who had previously attracted favourable attention with **Lysistrata** and **The Descent of Hebe** gained a wider public with **Jardin aux Lilas**, which he followed up with **Dark Elegies**. Later he formed his own group, the London Ballet, but his full development has been seen in New York.

1937. Death of Lillian Baylis.

Sadlers Wells visits Paris.

* Six of them had **Les Sylphides** in the repertoire!

SADLERS WELLS COMPANY

(Founded in 1931 by Ninette de Valois for Lilian Baylis' theatres of Sadlers Wells and The Old Vic. School attached to Company.)

***GISELLE (Revival)** Décors and costumes by William Chappell. Danced by Markova and Dolin.
Old Vic January 1st., 1934

CASSE-NOISETTE (ACT II) (Revival) Costumes and décors by Hedley Briggs. Revival for Markova by N. Sergueff.
Sadlers Wells

THE HAUNTED BALLROOM (Creation) Choreography by Ninette de Valois. Book and music by Geoffrey Toye. Costumes and décors by Motley. Principal rôle created by Markova. The story of a family curse in which the master of the House of Treginis is doomed to dance to the death with the wraiths that haunt his ballroom.
Sadlers Wells April 4th, 1934

THE JAR (Creation of new version) Choreography by Ninette de Valois. Music by Alfredo Casella. Décors and costumes by William Chappell. Italian peasant comedy.
Sadlers Wells October, 1934

***THE SWAN LAKE** (Revival) Costumes and décors by Hugh Stevenson. First production in its entirety in England. Markova as Odette-Odile.
Sadlers Wells November 20th, 1934

RIO GRANDE (Revival) Revival of the Camargo Society's production. Choreography by Frederick Ashton. Music by Constant Lambert. Verse by Sacheverell Sitwell. Décors and costumes by Edward Burra. In this production Margot Fonteyn first attracted critical notice. An impression of life and loves in a South American port.
Sadlers Wells March 26th, 1935

***THE RAKE'S PROGRESS** (Creation) Choreography by Ninette de Valois. Music and book by Gavin Gordon. Scenery and costumes (after Hogarth) by Rex Whistler. Original costumes and scenery lost in Holland in 1940. The Rake: Walter Gore; The Young Girl: Alicia Markova A balletic version of Hogarth's famous pictures. The first English ballet on a national theme. This was the last rôle created for Markova at Sadlers Wells.
Sadlers Wells May 20th, 1935

***FACADE** (Revival) Choreography by Frederick Ashton. Music by William Walton. Décors and costumes by John Armstrong. Originally written as musical accompaniment to recitation of poems by Edith Sitwell. First presented as a ballet by Camargo Society 1932 with Lopokova and Markova in the cast. This is a suite of humorous dances, loosely linked together by the dancers coming in and out of the door of a house whose façade we see in the background.
Sadlers Wells October 8th, 1935

* Works retained in current repertoire.



The Rake's Progress, produced by Sadler Wells, 1935. Above: Orgy scene; below: Bedlam scene.



LE BAISER DE LA FEE (Creation of new version) Choreography by Frederick Ashton. Book and music (after airs by Tchaikovsky) by Igor Stravinsky. Costumes and décors by Sophie Fedorovitch. Original version commissioned by Ida Rubinstein with choreography by La Nijinska. The Fairy: Pearl Argyle: The Mortal (Margot Fonteyn) (her first creation)
Sadlers Wells November 26th, 1935

***THE GODS GO A'BEGGING** (Creation of new version) Choreography by Ninette de Valois. Music by Handel arranged and orchestrated by Sir Thomas Beecham. Costumes and décors by Hugh Stevenson. Originally commissioned by Diaghileff with choreography by Balanchine. Another version by Lichine for Colonel de Basil.
Sadlers Wells January 10th, 1936

SIESTA (Creation) Choreography by Frederick Ashton. Music by William Walton. Costumes and décors by Sophie Fedorovitch. A pas de deux (Pearl Argyle and Robert Helpmann) Dalliance on a bathing beach.
Sadlers Wells January 24th, 1936

APPARITIONS (Creation) Choreography by Frederick Ashton. Book by Lambert. (after Berlioz). Music by Liszt (arranged by Constant Lambert). Costumes and décors by Cecil Beaton. The poet: Robert Helpmann His vision: Margot Fonteyn. The story of the Berlioz Symphonie Fantastique, adapted.
Sadlers Wells February 11th, 1936

BARABAU (Creation of new version) Choreography by Ninette de Valois. Music by Rieti. Décors and costumes by Edward Burra. Original version commissioned by Diaghileff for choreography by Balanchine. 1926. Present version has substituted Fascist militia for carabineers in this choral ballet that deals with the irruption of soldiers in a quiet village. Ninette de Valois created the leading rôle, her last before retirement.
Sadlers Wells

PROMETHEUS (Creation of new version) Choreography by Ninette de Valois. Music by Beethoven. Costumes and décors by John Banting.
Sadlers Wells October 13th, 1936

***NOCTURNE** (Creation) Choreography by Frederick Ashton. Music by Delius (Paris suite). Costumes and décors by Sophie Fedorovitch. An impression of Paris; the love story of a man-about-town and flower girl whom he abandons.
Sadlers Wells November 10th, 1936

***CASSE-NOISETTE** (Revival) In its entirety with costumes and décors by M. Doboujinsky.
Sadlers Wells January 8th, 1937

***LES PATINEURS** (Creation) Choreography by Frederick Ashton. Music by Meyerbeer (from Le Prophète and L'Etoile du Nord) arranged by Constant Lambert. Costumes and décors by William Chappell. A **suite de danses** in imitation of an ice carnival.
Sadlers Wells February 16th, 1937



A Wedding Boquet, produced by Sadler Wells, 1937. Below: a reception after the opening of Wedding Boquet: Lord Berners, William Chappell, Ninette de Valois, Alice B. Toklas, Joyce Farron (as the dog) and Gertrude Stein. Photos, Dwight Godwin.



***A WEDDING BOUQUET** (Creation) Choreography by Frederick Ashton. Music by Lord Berners choral words by Gertrude Setin. Costumes and décors by Lord Berners. Strange happenings at a French wedding.
Sadlers Wells

April 27th, 1937

POMONA (Revival) Choreography by Frederick Ashton. Music by Constant Lambert. Costumes and décors by John Banting. Originally written for La Nijinska and produced at Théâtre Colon, Buenos Aires 1927. English version at first performance of Camargo Society 1931 and was largely responsible for the success of the Society. Principal roles then created by Anna Ludmilla and Anton Dolin.
Sadlers Wells

September 28th, 1937

***CHECKMATE** (Creation) Choreography by Ninette de Valois. Music by Arthur Bliss. Costumes and décors by E. McKnight Kauffer. This was created for Sadlers Wells' first Paris visit. Original scenery and costumes lost in Holland in 1940. The dramatic story of a game of chess.
Paris-Champs-Élysées Theatre

June 1st, 1937

THE LORD OF BURLEIGH (Revival) Choreography by Frederick Ashton. Music by Mendelssohn (arranged Edwin Evans). Décors and costumes by Derek Hill. Based on characters from Tennyson. Originally produced for Camargo Society.
Sadlers Wells.

HOROSCOPE (Creation) Choreography by Frederick Ashton. Book and music by Constant Lambert. Décors and costumes by Sophie Fedorovitch. Original décors and costumes lost in Holland in 1940.

January 27, 1938

LE ROI NU (Creation of new version) Choreography by Ninette de Valois. Story by Hans Andersen. Music by Jean Françaix. Costumes and décors by Hedley Briggs. Original version produced by Serge Lifar at the Paris Opera.
Sadlers Wells

HARLEQUIN IN THE STREET (Creation) Choreography by Frederick Ashton. Music by Couperin. Décors and costumes by André Derain.
Sadlers Wells

November 10th, 1938

***THE SLEEPING PRINCESS** (Revival) Choreography by Petipa, reproduced by N. Sergueff. Music by Tchaikovsky. Décors and costumes by Nadia Benois. A version of this great classic with some new choreography by Nijinska and decorated by Bakst was given by Diaghileff at the Alhambra, London, 1921. This present production is the first time London has seen The Sleeping Princess in its original form. Princess Aurora: Margot Fonteyn; The Lilac Fairy: June Brae; Carabosse: Robert Helpmann. Was given at the Gala Performance, Covent Garden, in honour of President Lebrun. A quarto commemorating the production was published in 1940.
Sadlers Wells

February 2nd, 1939

CUPID AND PSYCHE (Creation) Choreography by Frederick Ashton. Music by Lord Berners. Décors and costumes by Francis Rose.
Sadlers Wells

April 4th, 1939



Above: Nocturne, produced by Sadler Wells, 1936. Below: Dante Sonata, produced by Sadler Wells, 1940.



***DANTE SONATA** (Creation) Choreography by Frederick Ashton. Music by Liszt. Décors and costumes by Sophie Fedorovitch (after Flaxman). First war creation by this Company. Inspired by the rape of Poland.
Sadlers Wells February 23rd, 1940

***COPPELLA** (Revival) In its entirety. With décors and costumes by William Chappell.
Sadlers Wells April 15th, 1940

***THE WISE VIRGINS** (Creation) Choreography by Frederick Ashton. Music by Bach arranged and orchestrated by William Walton. Décors and costumes by Rex Whistler. Original costumes and décors lost in Holland in 1940.
Sadler Wells

***THE PROSPECT BEFORE US** (Creation) Choreography by Ninette de Valois. Music by William Boyce, arranged by Constant Lambert. Décors and costumes by Roger Furse (after Rowlandson). A story of the rivalry of theatrical managers in the eighteenth century.
Sadlers Wells July 4th, 1940

***THE WANDERER** (Creation of new version) Choreography by Frederick Ashton. Music by Schubert. Costumes and décors by Graham Sutherland. Abstract interpretation of the music. A version of this was done by Balanchine for Les Ballets 1933.
New Theatre January 27, 1941

ORPHEUS AND EURYDICE (Creation) Choreography by Ninette de Valois. Music by Gluck. Costumes and décors by Sophie Fedorovitch. Gluck's opera danced, with chorus.
New Theatre May 28th, 1941

***COMUS** (Creation) Choreography by Robert Helpmann. Book by Milton. Music by Purcell (arranged by Lambert). Décors and costumes by Oliver Messel. Robert Helpmann's choreographic début. A compromise between the old English masque and ballet in which two speeches, recited by Helpmann as Comus, are retained.
New Theatre January 14th, 1942

***HAMLET** (Creation) Choreography by Robert Helpmann. Music by Tchaikovsky. Décors and costumes by Leslie Hurry. A Freudian interpretation of Hamlet based on the words: "For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause".
New Theatre May 5th, 1942

***THE BIRDS** (Creation of new version) Choreography by Robert Helpmann. Music by Respighi. Costumes and décors by Chiang-Yee. The hen who would be a nightingale. Rôle of nightingale the first creation of Beryl Grey, who first attracted considerable attention in 1942 at the age of fifteen and who has danced **Giselle**, **Swan Lake**, etc. Original version of this ballet produced in Rome.
New Theatre November 24th, 1942

***THE QUEST** (Creation) Choreography by Frederick Ashton. Book by D. Langley Moore, based on Spenser's Faerie Queen. Music by William Walton. Décors and costumes by John Piper. Frederick Ashton accorded special leave by R.A.F. to produce this ballet.
New Theatre April 6th, 1943

***THE SWAN LAKE** (Revival) New production with costumes and décors by Leslie Hurry.
New Theatre September 7th, 1943

***PROMENADE** (Creation) Choreography by Ninette de Valois. Music by Haydn (arranged by Edwin Evans). Décors and costumes by Hugh Stevenson. A **suite de danses** linked together by the adventures of a lepidopterist in a park.
Theatre Royal, Edinburgh. October 25th, 1943

***LE SPECTRE DE LA ROSE** (Revival) With new décors and costumes by Rex Whistler; his last work before his death in action. Revival produced by Karsavina. With Margot Fonteyn and Alexis Rassine.
New Theatre January 2nd, 1944

***LE FESTIN DE L'ARAIGNEE** (Creation of new version) Choreography by Andrée Howard. Music by Albert Roussel - composed 1912. Décors and costumes by Michael Ayrton. In a garden in the South of France a spider is preparing to feast when she is stung to death by a praying mantis.
New Theatre June 6th, 1944

***MIRACLE IN THE GORBALS** (Creation) Choreography by Robert Helpmann. Book by M. Bentall. Music by Arthur Bliss. Décors and costumes by Edward Burra. The Christ returns to a Glasgow slum.
Princes Theatre. October 26th 1944

***CARNAVAL** (Revival)
Princes Theatre November 28th, 1944
(Note: **Les Sylphides** by special arrangement with Fokine has been retained in the repertoire throughout with the original décor by Alexandre Benois)

SADLERS WELLS Analysis of ten years' work: Revival of Classics 8, Revival of English Works 4, Creation of new versions 9, Creations to arranged music 12, Creations to commissioned music 9.
Creations by 4 separate choreographers. In 1944 85% of the Company products of the Sadlers Wells School.

Note: Since the war the Company performs nightly. Holland was visited in 1940 and costumes and scenery lost. The Company had a narrow escape.

The Company has toured the provinces apart from giving three long London seasons a year, for which seats have had to be rationed. War headquarters have been at the New Theatre and then the Princes Theatre. Visit to France, Holland, Belgium, 1945. All original male company in Forces; many have rejoined after being invalided out.



Above: *The Quest*, produced by Sadler Wells, 1943. Below: *Miracle In The Gorbals*, produced by Sadler Wells, 1944.



THE INTERNATIONAL BALLET

(Company under direction of Mona Inglesby founded 1941. School attached to Company.)

CLASSICAL REPERTOIRE

GISELLE Reproduced by N. Sergueeff. Décors and costumes by Doris Zinkeisen. New orchestration by Frederick Austin.

COPPELLA Reproduced by N. Sergueeff. Décors and costumes by Hein Heckroth.

SWAN LAKE Reproduced by N. Sergueeff. Décors and costumes by William Chappell.

LES SYLPHIDES New orchestration by Frederick Austin. Décors and costumes by Rex Whistler.

CARNAVAL Reproduced by Mme. Evina. New orchestration by Frederick Austin.

DANCES FROM PRINCE IGOR Choreography by Ivanoff. Reproduced by N. Sergueeff. Décors and costumes by Korovin.

DANCES FROM AURORA'S WEDDING Reproduced by S. Idzikovski. Costumes and décors by Doris Zinkeisen.

CREATIONS

ENDYMION Choreography by Mona Inglesby. Music by Moscowski. Décors and costumes by Sophie Fedorovitch.
Cambridge Theatre, London* 1938

AMORAS Choreography by Mona Inglesby. Music by Elgar (orchestrated by Julian Clifford). Décors and costumes by William Chappell.
Cambridge Theatre, London* 1938

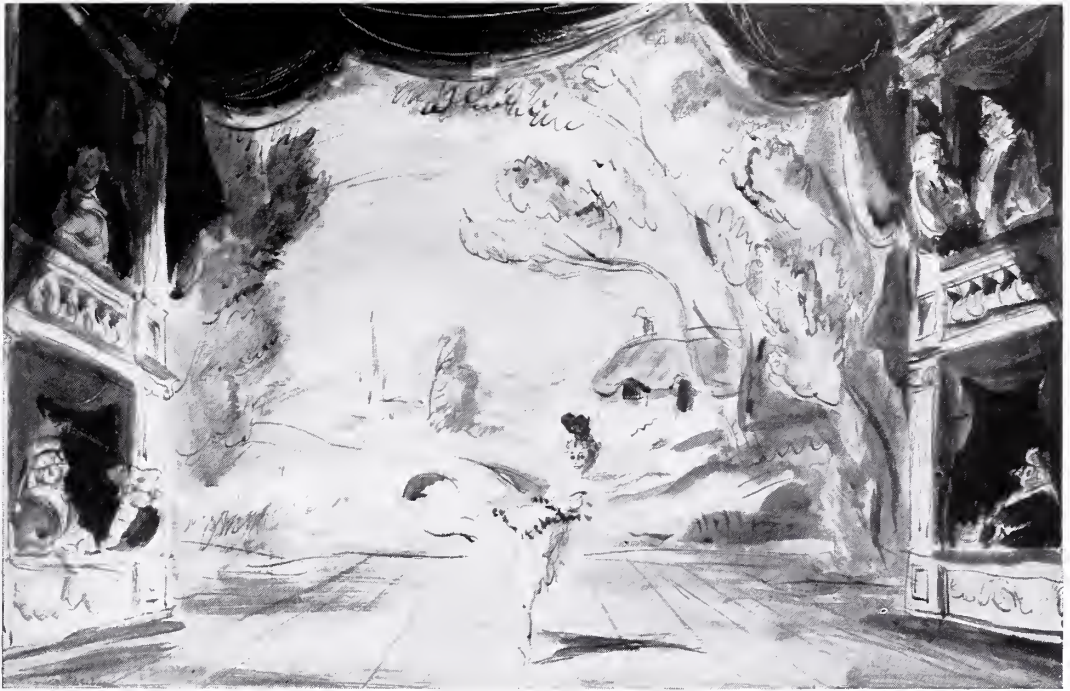
PLANETOMANIA Choreography by Mona Inglesby. Music by Norman Demuth. Décors and costumes by Doris Zinkeisen.
Theatre Royal, Birmingham May 1941

FETE BOHEME Choreography by Harold Turner. Music by Dvorak. Décors and costumes by Beryl Dean.
Alhambra, Glasgow May 1941.

TWELFTH NIGHT Choreography by Andrée Howard. Production by Mona Inglesby. Music by Grieg (orchestrated by Julian Clifford and Ernest Irving). Décors and costumes by Doris Zinkeisen.
Royal Court, Liverpool May 1942

EVERYMAN Choreography by Mona Inglesby. Production by Leslie French. Music by Richard Strauss (arranged by Ernest Irving) Décors by Rex Whistler. Costumes by William Chappell. Morality play as ballet with speech.
Lyric Theatre, London July 1943.

* Previous to founding of company.



Above: *The Prospect Before Us*, produced by Sadler Wells, 1940, sketch for the production by Roger Furse.
Below: *Comus*, produced by Sadler Wells, 1942; left, sketch for *Comus*' costume by Oliver Messell; right, Margot Fonteyn and Robert Helpmann.



DANSES ESPAGNOLES Arranged by Angelo Andes. Suite to music by Mantis, Castillo, Albeniz, Turina, Espert and da Falla. Orchestrated by Ernest Irving. Décors and costumes by Hein Heckroth.
New Theatre, Oxford. 1943

ANALYSIS Classical revivals 7, Creations to musical arrangements 6, Creation by 3 choreographers
Note: Leading dancers of original Company: Mona Inglesby, Nina Tarakanova and Harold Turner.

MARIE RAMBERT COMPANY

(First performed as a regular Company at Lyric, Hammersmith 1931. Ballet Club formed at Mercury Theatre 1931. School attached to Company.)

THE MERMAID (Creation) Choreography by Andrée Howard and Susan Salaman, from Hans Andersen's story. Music by Ravel. Décors and costumes by Andrée Howard.
Mercury Theatre, London. March 4th, 1934

BAR AUX FOLLIES-BERGERE (Creation) Choreography by Ninette de Valois. Music by Chabrier. Décors and costumes by William Chappell. An evocation of Manet's painting.
Mercury Theatre. May 15th, 1934

MEPHISTO VALSE (New Version) Choreography by Frederick Ashton. Music by Liszt. Décors and costumes by Sophie Fedorovitch. Kyra Nijinska danced the leading role for a season. First version by Vaslav Nijinsky, 1916.
Mercury Theatre. June 13th, 1934

ALCINA SUITE (Creation) Choreography by André Howard. Music by Handel. Costumes and décors by Andrée Howard.
Mercury Theatre. October 28th, 1934

THE PLANETS (Creation) Choreography by Antony Tudor. Music by Gustav Holst. Décors and costumes by Hugh Stevenson. Mars - Venus - Mercury - from Holst's suite.
Mercury Theatre October 28th, 1934

CINDERELLA (Creation) Choreography by Frederick Ashton. Music by Ravel. Costumes and décors by Sophie Fedorovitch.
Duke of York's Theatre, London. February 4th, 1935

DESCENT OF HEBE (Creation) by Antony Tudor. Music by Prokofiev. Décors and costumes by Nadia Benois.
Mercury Theatre April 7th, 1935

RAPE OF THE LOCK (Creation) Choreography by André Howard. Story from Pope. Music by Haydn. Décors and costumes by Andrée Howard.
Mercury Theatre November 10th, 1935



Above: Mephisto Valse, produced by Marie Rambert Company, 1934, Sally Gillmore in center. Below, left: Lady Into Fox, produced by Marie Rambert Company, 1938. Sally Gillmore in title role. Right: costume sketch by Nadia Benois for Dark Elegies produced by Marie Rambert Company, 1937.



JARDIN AUX LILAS (Creation) Choreography by Antony Tudor. Music by Chausson. Décors and costumes by Hugh Stevenson.
Mercury Theatre January 26th, 1936

PASSIONATE PAVANE (New version) Choreography by Frederick Ashton. Music by Dowland. Costumes by William Chappell. Original version created for Lopokova at Arts Theatre 1931.
Mercury Theatre October 11th, 1936

LA MUSE S'AMUSE (Creation) Choreography by Andrée Howard. Music by Séverac. Décors and costumes by Andrée Howard.
Mercury Theatre November 8th, 1936

DARK ELEGIES (Creation) Choreography by Antony Tudor. Music by Mahler. Décors and costumes by Nadia Benois.
Duchess Theatre, London. February 19th, 1937

DEATH AND THE MAIDEN (Creation) Choreography by Andrée Howard. Music by Schubert. Costumes by Andrée Howard.
Duchess Theatre February 23rd, 1937

SUITE OF AIRS (Creation) Choreography by Antony Tudor. Music by Purcell. Costumes by Nadia Benois.
Mercury Theatre May 16th, 1939

PAVANE POUR UNE INFANTE DEFUNTE (New version) Choreography by Bentley Stone. Music by Ravel. Décors and costumes by Hugh Stevenson. A previous version had been done by Kurt Jooss.
Casino Theatre, Biarritz. August, 1937

CROSS-GARTERED (Creation) Choreography by Antony Tudor. Music by Frescobaldi. Décors and costumes by Pamela Boquet. An episode from Twelfth Night. Another version was done by Wendy Toye.
Mercury Theatre November 14th, 1937

JUDGMENT OF PARIS (Creation) Choreography by Antony Tudor. Music by Kurt Weill. Costumes by Hugh Laing.
1938

THE TARTANS (Creation of new version) Choreography by Frank Staff. Music by Boyce. Costumes by William Chappell. Pas de trois. Frank Staff's choreographic début. Originally done for Lydia Lopokova by Frederick Ashton.
Mercury Theatre January 16th, 1938

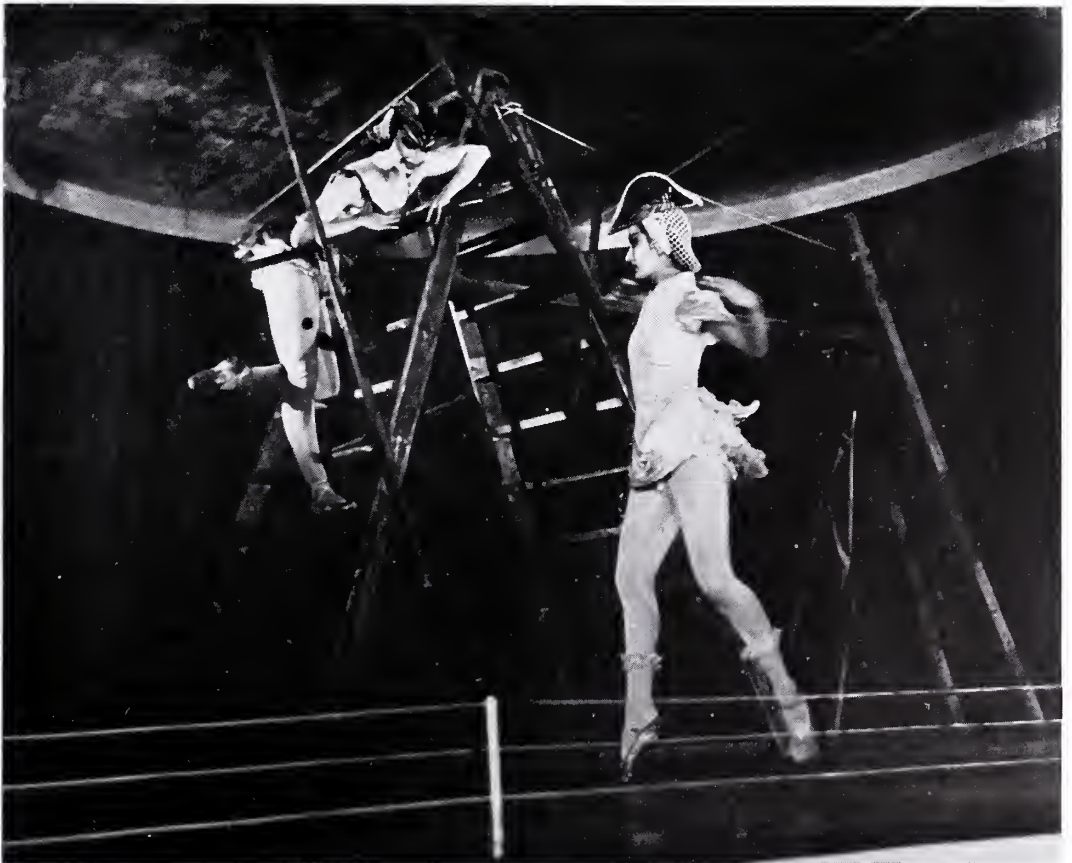
CROQUIS DE MERCURE (Creation) Choreography by Andrée Howard. Music by Satie. Costumes by Andrée Howard.
Mercury Theatre. February 13th, 1938

LA PERI (Creation of new version) Choreography by Frank Staff. Music by Dukas. Décors and costumes by Nadia Benois. Original version also for Marie Rambert by Frederick Ashton.
Mercury Theatre March 13th, 1938

VALSE FINALE (Creation) Choreography by Walter Gore. Music by Ravel. Costumes and décors by Sophie Fedorovitch. Walter Gore's choreographic début.
Mercury Theatre October 2nd, 1938

PARIS SOIR (Creation) Choreography by Walter Gore. Music by Poulenc. Décors and costumes by Eve Swinstead-Smith.
Mercury Theatre March 19th, 1939

LADY INTO FOX (Creation) Choreography by Andrée Howard. Music by Honegger. Décors and costumes by Nadia Benois. From David Garnett's fantasy.
Mercury Theatre. May 15th, 1938



Peter and The Wolf, produced by Marie Rambert Company, 1940. Picture shows production given in a factory for war workers, 1944.

CZERNYANA (Creation) Choreography by Frank Staff. Music by Czerny. Décors and costumes by Eve Swinstead-Smith. Satire on ballet with ingenious quotations.
Duchess Theatre, London. December 5th, 1939

CAP OVER MILL (Creation) Choreography by Walter Gore. Music by Stanley Bate. Costumes and décors by Nadia Benoîs.
Arts Theatre, London. February 8th, 1940

PETER AND THE WOLF (Creation) Choreography by Frank Staff. Music by Prokofiev. Costumes and décors by Guy Sheppard.
Arts Theatre, Cambridge. May 1st, 1940

ENIGMA VARIATIONS (Creation) Choreography by Frank Staff. Music by Elgar. Costumes and décors by Guy Sheppard.
Arts Theatre, Cambridge. November 26th, 1940

CZERNY 2. (Creation) Choreography by Frank Staff. Music by Czerny. Costumes and décors by Eve Swinstead-Smith.
Arts Theatre, London. May 5th, 1941

BARTLEMAS DANCES (Creation) Choreography by Walter Gore. Music by Holst. Costumes by William Chappell.
Oxford Ballet Club. May 9th, 1941

CONFESSIONAL (Creation) Choreography by Andrée Howard. Music by Saint-Saens. Costumes and décors by Andrée Howard.
Mercury Theatre. March 26th, 1943

FLAMENCO (Creation) Choreography by Elsa Brunelleschi. Music by Gerhard. Costumes and décors by Hugh Stevenson.
Caversham Park, Reading. July 8th, 1943

THE FUGITIVE (Creation) Choreography by Andrée Howard. Music by Saledo. Costumes and décors by Hugh Stevenson.
Royal County Theatre. Bedford. November 16th, 1944

SIMPLE SYMPHONY (Creation) Choreography by Walter Gore. Music by Benjamin Britten. Costumes and décors by Ronald Wilson.
Theatre Royal, Bristol. November 29th, 1944
Note: The repertoire also includes the classics.

ANALYSIS Creations 34, Number of choreographers 9, Choreographers who made début in this Company 6, Commissioned music 2. In most cases arrangements made for two pianos.

Note: Performed four times a day at Arts Theatre, London during the "blitz". Has toured factories and hotels under auspices of C.E.M.A. (Council for the Encouragement of Music and the Arts), has given London seasons. Ballerina: Sally Gilmour. Frank Staff and Walter Gore, invalided out of the Services, have rejoined (1944).