

*Alicia  
Markova*

*Anton  
Dolin*



*Programme*

ONE SHILLING



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presents

*Gala Performance of Ballet*

*by*

*Alicia*

*Markova*

*Anton*

*Dolin*

*with Corps de Ballet*

*and*

*Orchestra*

*Conductor: Leighton Lucas*

# Repertoire

## **Swan Lake** (Act II)

Music by Tchaikowsky — Choreography reproduced by Grace Cone, following the original by Marius Petipa and Ivanov — Decor by George Kirsta

### SYNOPSIS:

Prince Siegfried and his friends have planned a midnight hunt by a lake where, the night before, they had seen a flock of swans flying. As the swans approach the surface of the lake, the first of the swans reveals herself as a beautiful princess. She explains that she is a princess who is in the power of an evil magician, Von Rothbart, and that she is forced to assume the form of a swan except between midnight and dawn. The young swans dance with the Prince's companions and the cold rays of dawn proclaim that their brief hour of enjoyment has passed. The Princess resumes the form of a swan, and, with her companions, returns to the lake, leaving Prince Siegfried prostrate at the feet of Von Rothbart.

ALICIA MARKOVA, ANTON DOLIN and Corps de Ballet

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## **The Nutcracker** — Ballet Divertissement in One Act

Music by Tchaikowsky — Choreography by Grace Cone, after Petipa  
Costumes by Hazel Hilliard and Rose Schogel — Decor by George Kirsta

|                         |                                       |  |
|-------------------------|---------------------------------------|--|
| (a) Introduction        | (g) Pas de Deux                       | ALICIA MARKOVA and<br>ANTON DOLIN          |
| (b) Danse Arabe         |                                       |  |
|                         | (h) Solo                              | ANTON DOLIN                                |
| (c) Danse Espagnole     | (i) Dance of the Sugar<br>Plum Fairy  | ALICIA MARKOVA                             |
| (d) Danse des Merlitons | (j) Grand Finale:<br>Valse des Fleurs | ALICIA MARKOVA,<br>ANTON DOLIN and Company |
| (e) Danse Chinoise      |                                       |  |
| (f) Trepak              |                                       |  |

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## **Les Sylphides** — A romantic Ballet in One Act

Music by Chopin — Choreography by Michel Fokine — Decor by George Kirsta

### SYNOPSIS:

In a wooded glade under the gentle glow of silvery moonbeams, the dancers, attired as sylphs, dance to the romantic strains of Chopin's music, to the dreamy nocturnes, languorous waltzes and animated mazurkas, transporting their audience to another world.

ALICIA MARKOVA, ANTON DOLIN and Corps de Ballet

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## **Chopiniana** — Suite of dances to the music of Chopin

Choreography by Alicia Markova and Anton Dolin

(Corps de Ballet choreography by Grace Cone) Decor by George Kirsta

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## **The Snowflakes Scene** — from the Ballet "The Nutcracker"

Music by Tchaikowsky — — Choreography after Ivanov  
(a) Adagio (b) Snowflakes

ALICIA MARKOVA, ANTON DOLIN and Corps de Ballet

## Italian Suite

Music by Cimarosa — — Choreography by Anton Dolin  
(a) *Entré* (b) *Solo* (c) *Solo* (d) *Pas de Deux*

The four dances are in a light, demi-character style. The Pas de Deux has been danced by many famous ballerinas, including Vera Nemchinova, for whom it was first choreographed by Anton Dolin in 1928. Later it was danced by Anna Ludmilla and Ninnette de Valois.

ALICIA MARKOVA and ANTON DOLIN

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## The Dying Swan

Music by Saint-Säens — — Choreography by Michel Fokine  
ALICIA MARKOVA

dances this immortal solo in memory of the great Anna Pavlova

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## Vestris

Music by Rossini — — Choreography by Vincenzo Celli  
Costume design after the lithograph

Auguste Vestris (1760-1842), the greatest dancer of his day, was as proud as a peacock and inordinately vain. Illustrative of the conceit of Vestris is the following little anecdote. One day, in a crowd at the Palais Royal, a lady had the misfortune to tread on his foot, and, when she enquired if she had hurt him, the dancer replied "No Madam, but you have almost put all Paris in mourning for a fortnight." It is this facet of the character of Vestris which Mr. Dolin has endeavoured to incorporate into his dance.

Poppea Vanda.

ANTON DOLIN

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## Autumn Song

Music by Tchaikowsky

This lovely dance, specially composed by Bronislava Nijinska, sister of the great Nijinsky, for Markova, is a poem of beauty — a last leaf of Autumn blown in the wind.

ALICIA MARKOVA

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## Bolero

Music by Ravel

This is not meant to be an authentic Spanish Dance, but rather a personal interpretation of the Ravel masterpiece. A.D.

ANTON DOLIN

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## The Blue Mountain Ballads

Music by Paul Bowles — Poems by Tennessee Williams, spoken by Anton Dolin  
Choreography by Don Saddler At the piano: Edna Downing

(a) "Lonesome Man" — ANTON DOLIN (b) "Cabin" — ALICIA MARKOVA  
(c) "Sugar in the Cane" — ANTON DOLIN  
(d) "Heavenly Grass" — ALICIA MARKOVA and ANTON DOLIN

Don Saddler was one of the first members of Ballet Theatre. Later, he understudied Anton Dolin in "Bluebeard," on occasions dancing the role. It was Tennessee Williams, great American playwright and author, who persuaded Anton Dolin to see these four dances. On that occasion, the words were sung by a voice off stage, and danced by Don Saddler and his partner. Anton Dolin saw the possibility of them, and realised the combined beauty of the words, music and dance, and in this form Don Saddler arranged them for Alicia Markova and Anton Dolin.

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## Mr. Puppet

A Mime with words by Nina Fonaroff — Spoken by Anton Dolin

This little episode of a puppet and his love for "she who is after all wrapped up in a box with him all day" was conceived by Nina Fonaroff. Anton Dolin saw it in 1948 in New York, and feeling that its poignancy, its difference of mood and style, would enhance their programme, made arrangements for Miss Fonaroff to choreograph it for Alicia Markova and himself.

The Puppets — ALICIA MARKOVA and ANTON DOLIN

## Hymn to the Sun

Music by Rimsky-Korsakov — — Choreography by Anton Dolin

This solo was the first dance ever arranged by Anton Dolin. It has remained in his repertoire ever since.

ANTON DOLIN

## Don-Quixote — Grand Pas de Deux

Music by Minkus — — Choreography after Oboukhoff

(a) Entré (b) Adagio (c) Solo (d) Solo (e) Coda

This Pas de Deux has no story. It is a virtuoso piece for the ballerina and the cavalier.

It is danced and presented in this manner.

ALICIA MARKOVA and ANTON DOLIN

## Tarantella — Ballet in One Act

Music by Rossini, arranged by Benjamin Britten — Choreography by Grace Cone  
Decor by George Kirsta

(a) March (b) Pas de Quatre (c) Canzonetta (d) Pas de Trois (e) Tarantella

This is the simple story of the lads and lasses of an Italian fishing village . . . their day's work over, they return to the square overlooking the Mediterranean, where they dance in the evening sun.

## Rondalla Aragonesa — Spanish Folk Dance of Aragon

Music by Enrique Granados — — Choreography by Ana Ricarda

## Fiesta — Ballet in One Act

Music by Mariani — — Choreography by Ana Ricarda

Costumes by Celia Hubbard — Executed by Charles Russell

Antonio, the flower-vendor, is selling his flowers in a street in old Sevilla, and flirts with the girls who come to buy. . . . As evening approaches, Antonio is captivated by a very pretty Sevillana, and they dance their serenade. . . . Knowing that his new 'prometida' (fiancée) is amongst the crowd, to show off, he dances a 'Zapateado' (heel-dance) and everyone joins in the gay fiesta.

### FOR ALICIA MARKOVA & ANTON DOLIN

Exclusive Management - - - - Alfred Katz, 550 Fifth Avenue, New York, 19  
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Mdme. Markova's costumes by Hazel Hilliard

Make-up supplied by Charles of the Ritz

Mr. Dolin's costumes by Rose Schogel and Victor of Nathan's

Mr. Dolin's wigs by Wig Creations Ltd. and Gustave's

All shoes by Capezio

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| Manager                          | - | - | - | - | - | - | - | - | Douglas W. Abbot |
| Ballet Mistress                  | - | - | - | - | - | - | - | - | Eileen Baker     |
| Stage Manager                    | - | - | - | - | - | - | - | - | Peter Gordon     |
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Patrons are reminded that the taking of Photographs during the Performance is not allowed

NOTICE—In response to general request the doors will be closed at the beginning of each performance. Late comers will be unable to take their seats until the first interval.

The right is reserved to make any alterations in the programmes necessitated by illness of artists or other circumstances beyond the control of the management.

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Dear Patrons,

The visit of Alicia Markova and Anton Dolin, is, indeed, an outstanding event in Stockton and we welcome them as with all true masters of the Arts. Their superb skill and artistry will be a topic of conversation for many a day. As the final curtain falls on the Ballet, Mme. Markova and M. Dolin will, in turn, be duly impressed by your undeniable appreciation.

The important advance news I have to impart this month is the installation of the most modern and costly sound system, in good time for the next stage show. The tremendous difficulties in this direction will be realised in the past, but the trials are over and the solution found.

The next attraction?

Ivor Novello's "GLAMOROUS NIGHT," to entrance you in the first week of July — commencing Monday, 3rd, for six days only. With such names as Barry Mackay, Victoria Campbell and John McHugh heading the strong cast, a musical success is assured. The Novello melodies are firmly established in our hearts, and, combined with Operatic Chorus, Full Corps de Ballet and Company of Sixty, "GLAMOROUS NIGHT" will be a 'glorious night' for everyone.

The Booking Office is now open, so please post your seat requirements, or call at the theatre, as early as possible to avoid disappointment.

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Yours sincerely,

RONALD WHITE

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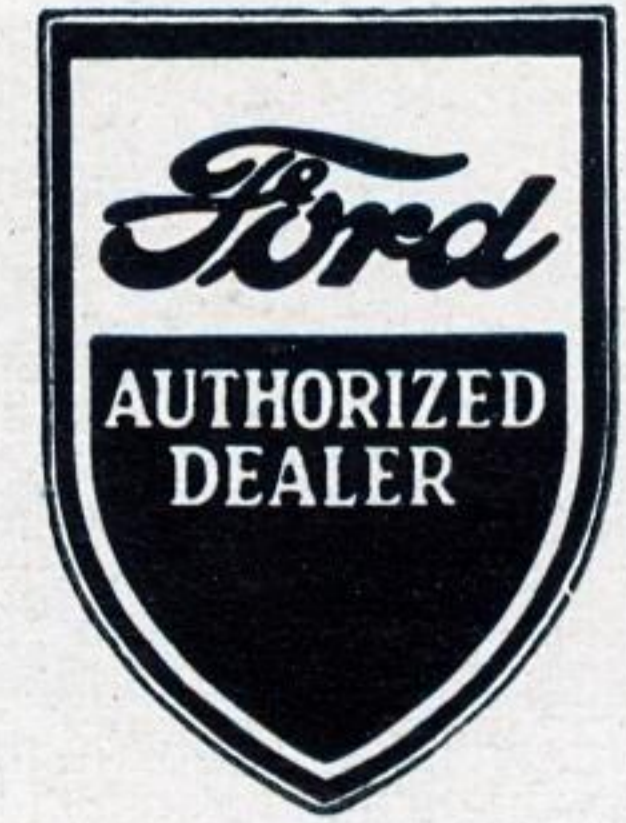
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# MARKOVA and DOLIN

by

PETER WILLIAMS (*Editor of "Dance and Dancers"*)

**E**VEN to those who have never seen a classical dancer, the names of Markova and Dolin are synonymous with great dancing. Like Pavlova, they have become a household word. But they are more than just great dancers, they have become symbols of the almost meteoric rise of British dancing prestige in the eyes of the world.

Look here upon this picture . . . it is 1929 and the great Diaghilev has just died. For twenty years the public has been fed on, and will accept, only Russian dancers. The tidal wave of artists that Diaghilev brought out of Russia in 1909 has submerged everything else. Dancers are not taken seriously unless they have a Russian or French name.

And now on this. . . . It is 1949 and English Ballet is treated not only with respect wherever it happens to appear, but our Sadler's Wells Company is generally considered to be the first company in the world, outside Soviet Russia.

Twenty years is a short time for such a sweeping change, but when this period of Ballet history comes to be written it will be found that the responsibility lies with four people—Ninette de Valois, Marie Rambert, Alicia Markova and Anton Dolin. The two former nurtured and protected their very delicate saplings—the Vic-Wells Ballet and the Ballet Club—until they thrived into the sturdy forest trees that are now Sadler's Wells Ballet and the Ballet Rambert. Markova and Dolin are responsible for the high place that British dancers have assumed in the eyes of the whole world. They are our ambassadors of the dance, for they are able to move more easily to every corner of the globe than a great, cumbersome company. In every city, village or hamlet where they appear, people are seeing classicism at its best. These four people are part of Diaghilev's legacy to the world.

Both Markova and Dolin were with Diaghilev long enough to acquire that quality that distinguishes all dancers who appeared in his Company. Markova was only fifteen when she was picked out of Astafieva's class by Diaghilev, and she was still under twenty when he died. In those four years she danced many important roles—notably the cat in *La Chatte* and the title role in Stravinsky's *Le Rossignol*. Dolin first danced with the Company as an extra in *The Sleeping Princess*, but in 1923 he was engaged as a full member. He had many roles created for him, but one that will forever be associated with his name being the remarkable acrobatic Beau Gosse in *Le Train Bleu*. When the Company broke up in 1929, the dancers were left nothing to do. Gradually the broken bits began to take shape and almost every dancer found a niche in some part of the world; some as teachers, some as dancers and others founding their own companies.

Both artistes left the Wells in 1935 to form the Markova-Dolin Ballet, which was the first English Company to tour the provinces. From this time onward their two names have always been linked together so that it is almost impossible to think of one without the other. During the war they worked with various companies in America, thus convincing that Continent that we could still produce great dancers, even though the source had temporarily dried up. In the summer of '48 they returned to Covent Garden as guest artistes, when it was found that, for them, time appeared to have stood still. In fact, the intervening ten years had clothed them with new authority and style.

It is strange that, in spite of breaking most of the accepted rules for a dancer's development, no trace of vulgarity has marred their performance. They have had long periods in Music Halls, Revues, Pantomimes and Cabarets—all the ingredients for cheapening the style of lesser artistes—yet they remain the leading exponents of the difficult art of classical dancing. People who expect to see a number of showy and applause-catching tricks will be disappointed. In Markova they will see a dancer with unsurpassed lightness, whose artistry makes her soft and flowing movements appear to be executed with no effort at all. Dolin is the finest partner in the world; in this unrewarding role he has no equal. Always in the right place at the right moment, he never obtrudes his personality in *Pas de Deux* work. When he has a chance to shine in a variation, he dances it with panache, speed and a sense of timing that can be breath-taking; he can always be relied upon to give a performance that is fitting to any particular role.

This, then, is the background of the two dancers who have embedded their names in the dancing history of this century, as deeply as did Camargo, Vestris and Taglioni in the past.

# THURSDAY

# PROGRAMME

## Swan Lake, Act 2

|                              |   |   |   |
|------------------------------|---|---|---|
| Odette (The Swan Princess) - | - | - | ALICIA MARKOVA  |
| Prince Siegfried -           | - | - | ANTON DOLIN   |
| Benno -                      | - | - | Malcolm Goddard   |
| Von Rothbart -               | - | - | Petrus Bosman   |
| The Two Swans -              | - | - | Janet Overton, Sally Bradley  |
| The Four Cygnets -           | - | - | Nöel Rossana, Pamela Hart, Paula Gareya, Anita Landa  |
| The Swans -                  | - | - | Janet Overton, Sally Bradley, Nöel Rossana, Pamela Hart,<br>Paula Gareya, Anita Landa, Eve Pettinger, Daphne Dale,<br>Judith Williams, Wendy West, Roma Hodgson<br>Audrey Harmon, June Hamilton, June Greenhalgh,<br>Eugenie Sivyer, Yvonne Olèna |
| The Huntsmen -               | - | - | Keith Beckett, Geoffrey Davidson, Louis Godfrey,<br>Geoffrey Webb   |

INTERVAL of 15 minutes

## Tarantella

|                 |   |   |   |
|-----------------|---|---|---|
| Marche -        | - | - | Janet Overton, Sally Bradley, Nöel Rossana, Pamela Hart,<br>Anita Landa, Eve Pettinger, Daphne Dale,<br>Judith Williams Audrey Harmon, June Hamilton,<br>Paula Gareya, June Greenhalgh, Malcolm Goddard,<br>Keith Beckett, Louis Godfrey, Geoffrey Davidson,<br>Geoffrey Webb |
| Pas de Quatre - | - | - | Louis Godfrey, Keith Beckett, Geoffrey Webb,<br>Geoffrey Davidson   |
| Canzonetta -    | - | - | Corps de Ballet   |
| Pas de Trois -  | - | - | Malcolm Goddard, Anita Landa, Audrey Harmon   |
| Tarantella -    | - | - | Corps de Ballet   |

## Rondalla Aragonesa

Paula Gareya, Anita Landa, Nöel Rossana  
Shelagh Franklyn, Louis Godfrey

## Bolero

ANTON DOLIN

INTERVAL of 10 minutes

## The Nutcracker

|                                   |   |   |  |
|-----------------------------------|---|---|--|
| Introduction -                    | - | - | Paula Gareya, Daphne Dale, Shelagh Franklyn,<br>Eve Pettinger, June Greenhalgh June Hamilton,<br>Wendy West, Judith Williams, Roma Hodgson,<br>Sally Bradley |
| Danse Espagnol -                  | - | - | Eugenie Sivyer, Malcolm Goddard  |
| Danse Arabe -                     | - | - | Janet Overton, Petrus Bosman, Geoffrey Webb  |
| Danse des Merlitons -             | - | - | Yvonne Olèna, Pamela Hart, Nöel Rossana, Anita Landa,<br>Audrey Harmon   |
| Danse Chinoise -                  | - | - | Geoffrey Davidson, Keith Beckett   |
| Trepak -                          | - | - | Louis Godfrey  |
| Grand Pas de Deux:                |   |   |  |
| (a) Adagio -                      | - | - | ALICIA MARKOVA, ANTON DOLIN  |
| (b) Solo -                        | - | - | ANTON DOLIN  |
| (c) Dance of the Sugar Plum Fairy |   |   | ALICIA MARKOVA   |
| (d) Coda -                        | - | - | ALICIA MARKOVA, ANTON DOLIN  |
| Grand Finale:                     |   |   |  |
| Valse des Fleurs -                | - | - | ALICIA MARKOVA, ANTON DOLIN and Company  |

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The story of Markova and Dolin; a talk with Escudero; the story of Ballet Rambert (part 2); the R.A.D.; photo supplement of new ballets (El Destino, Don Quixote, Ambassador Ballet); the ideal ballet music; Indonesian dancing; ballet for beginners; Dancers you should know; On the town; new pictures of Markova and Dolin, Fonteyn and Helpmann, Moira Shearer, Gene Kelly, Rosario and Antonio, Paula Hinton, etc.; television; Curtain Up! (gossip); news of dance and dancers home and abroad; clubs; ballet dates; book reviews, etc.

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