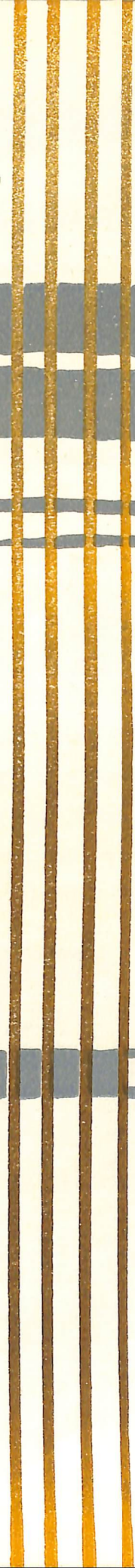


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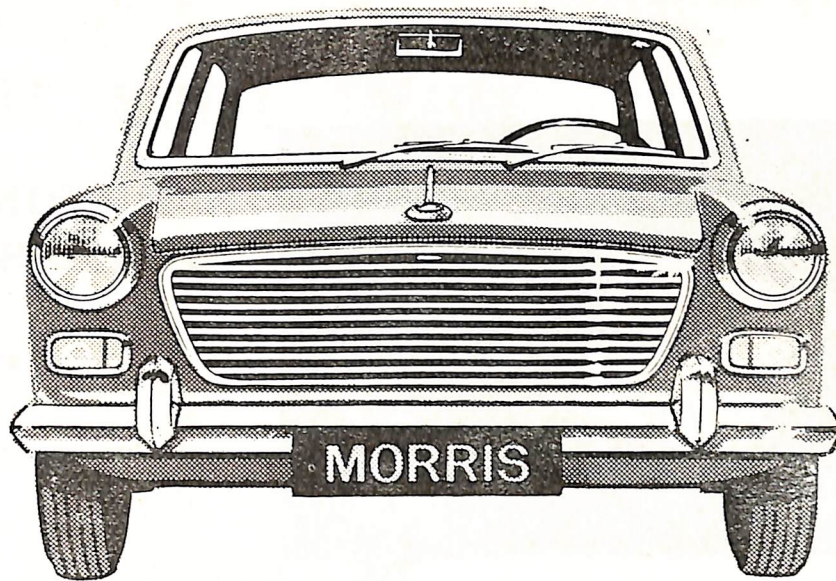


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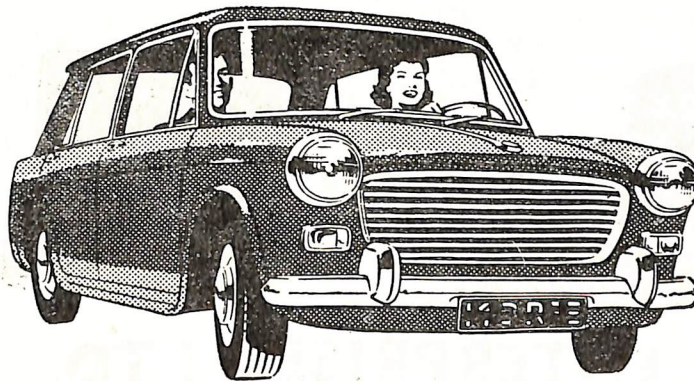
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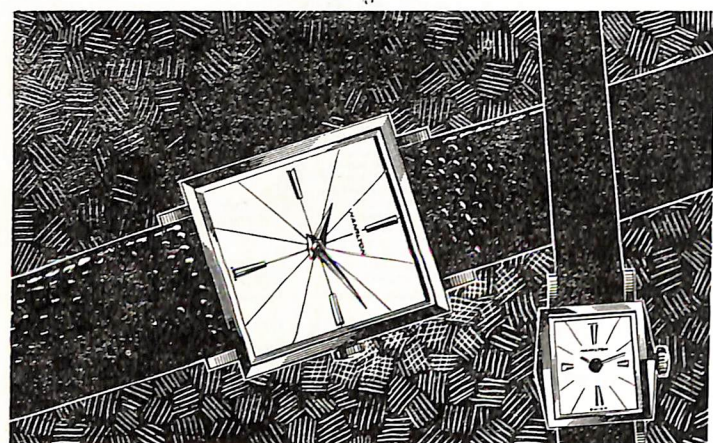


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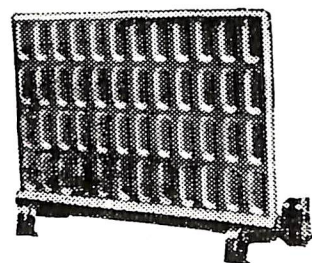
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Artistic Director and Ballet Mistress

Nicolas Kopeikine

Musical Director and Conductor

Leading Dancers

ANNA GALINA (EVELYN CURNAND) **PRIMA BALLERINA**
FRANCOISE NEF — HENRYKA STANKIEWICZ — JANE BLAUTH
BOGDEN BULDER — ROY TOBIAS

Pianist
GENEVIEVE AUDRAS

Company Manager
MARTHA LIGETI

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HECTOR BIANCIOTTI

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AT THE

MANOEL THEATRE

7th to 12th JANUARY, 1964.



ANNA GALINA

Foreword

The opening of the Manoel Theatre on Tuesday, 27th December 1960 with the Ballet Rambert's exquisite performance of "Coppelia" by Saint Leon and Delibes was indeed a memorable occasion, as never before, in Malta there has been a performance of a full length Ballet. The success was heartening indeed and the Management of the Manoel Theatre made it a point to include in its repertoire at least one Ballet every year.

For two successive years the London Ballet with Rassine, Paula Hinton and Walter Gore graced the Manoel Theatre boards with more recent creations, and even the most modern ones, among which, "Eaters of Darkness" and "The Magical Being" were enthusiastically accepted. Such a confirmation by the Public's appreciation of the Management's endeavours to bring the Ballet World to our audiences, inspired the Management to explore new fields, and so, for this season we are presenting a French Ballet of international repute to follow the former two English Companies.

"Le Theatre d'Art du Ballet" comes to Malta after an extensive tour which includes — India, Japan, Hong Kong, the Philippines, Greece, Turkey, Lebanon and other Middle Eastern countries. In 1960 the Company gave sixty performances in Germany and another tour extended their successes to South America and the United States, winning everywhere an enthusiastic response.



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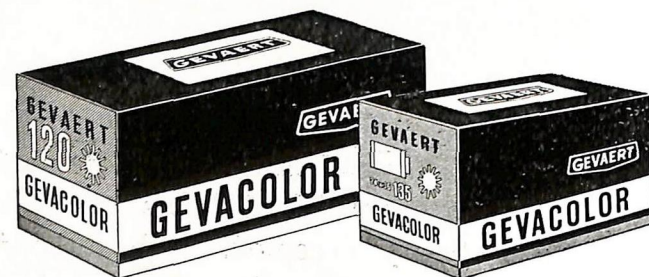
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"Le Theatre d'Art du Ballet" was born in the same Parisian atmosphere in which Fokine had developed his tradition of grace, beauty, elegance and musical expressiveness from which his ballets evolved

Because there was no company in existence to fulfill the demand for an ensemble trained in the ideals of lyric theatre and as now continued by Massine, Dollar and a few other contemporary choreographers, Mme. Tatiana Piankova, with her stellar pupil Anna Galina as the leading dancer, and with the special permission of Vitale Fokine, son of the great choreographer, prepared six ballets for a Fokine Festival. With carefully selected dancers, arduously disciplined, and spiced with the added inspiration of having enticed Nathalie Gontcharova, creator of sets and costumes for Diaghilev's most brilliant successes, a company was created and had its first appearance in Monte Carlo.

The repertoire includes ballets by Michel Fokine and new, specially commissioned ballets by Janine Charrat, Leonide Massine, William Dollar and others; with decor and costumes by Raoul Pene du Bois, Nathalie Gontcharova, S. Lepri and other designers.

Heading the company is Anna Galina, who has been called "one of the foremost interpreters of ballet in the romantic tradition". Although the company was established on the principles of training each dancer as a soloist, without the so-called "star system," Anna Galina was singled out for her "splendid technique and delicate sensitivity."

A company which merits such captions as "Grace, souplesse et harmonie au premier rendez-vous du "Theatre d'Art du Ballet" (Le Jour — Beyrouth). "Le Theatre d'Art du Ballet" est une jeune compagnie qui se reclame, par-dessus tout, de la Grande Tradition du ballet académique (Le Progres Egyptien — Cairo). "Excellent Work done by Young Company". (Tom Ribardy of "The Sacramento Union"). "French Ballet Troupe had style, power, grace" (Marge Crumbaker of the Houston Press) et coetera cannot but "sparkle" as the American press reporters agree, and it is therefore hoped that the Maltese audience will also concur.

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LES SYLPHIDES

Music by Chopin.

Decor and Costumes by N. Gontcharova.

<i>Nocturne</i>	CORPS de BALLET
<i>Waltz</i>	VERONICA ESTERHUIZEN
<i>Mazurka</i>	FRANCOISE NEF
<i>Mazurka</i>	BOGDAN BULDER
<i>Prelude</i>	ANNA GALINA
<i>Waltz (pas de deux)</i>	ANNA GALINA
	BOGDAN BULDER

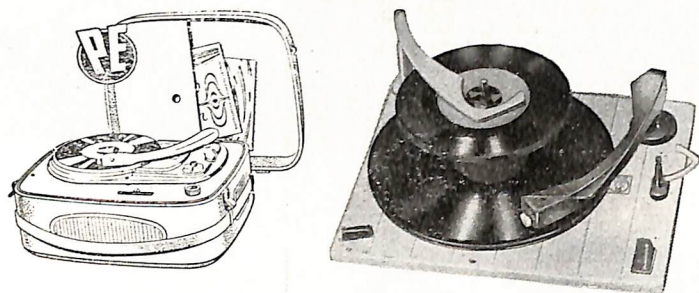
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The Boy JORGE SIQUEIRA

The Girl Friends

}	P. HAWKINS
	J. BLAETH
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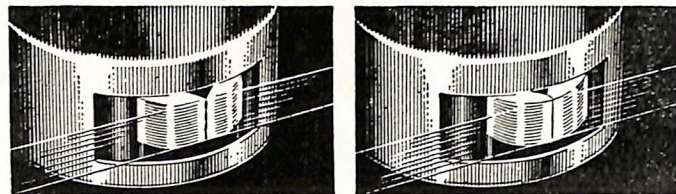
With the whole company.

The Girl FRANCOISE NEF or
HENRYKA STANKIEWICZ

This ballet, which was created by M. Fokine in 1921, is a stylisation of Russian folk dances. It tells the story of a young peasant girl, who owns a flock of geese, and who is loved in vain by a stable boy. In desperation owing to his lack of success in love, he throws himself into the village well. But he is fished out and brought back to life. The young girl's heart is moved by his gesture and the young man finds himself not only a wife but a flock of geese as well.

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CARNAVAL

Music by Robert Schumann.

Choreography by Michel Fokine.

Decors and Costumes based on those by Léon Bakst.

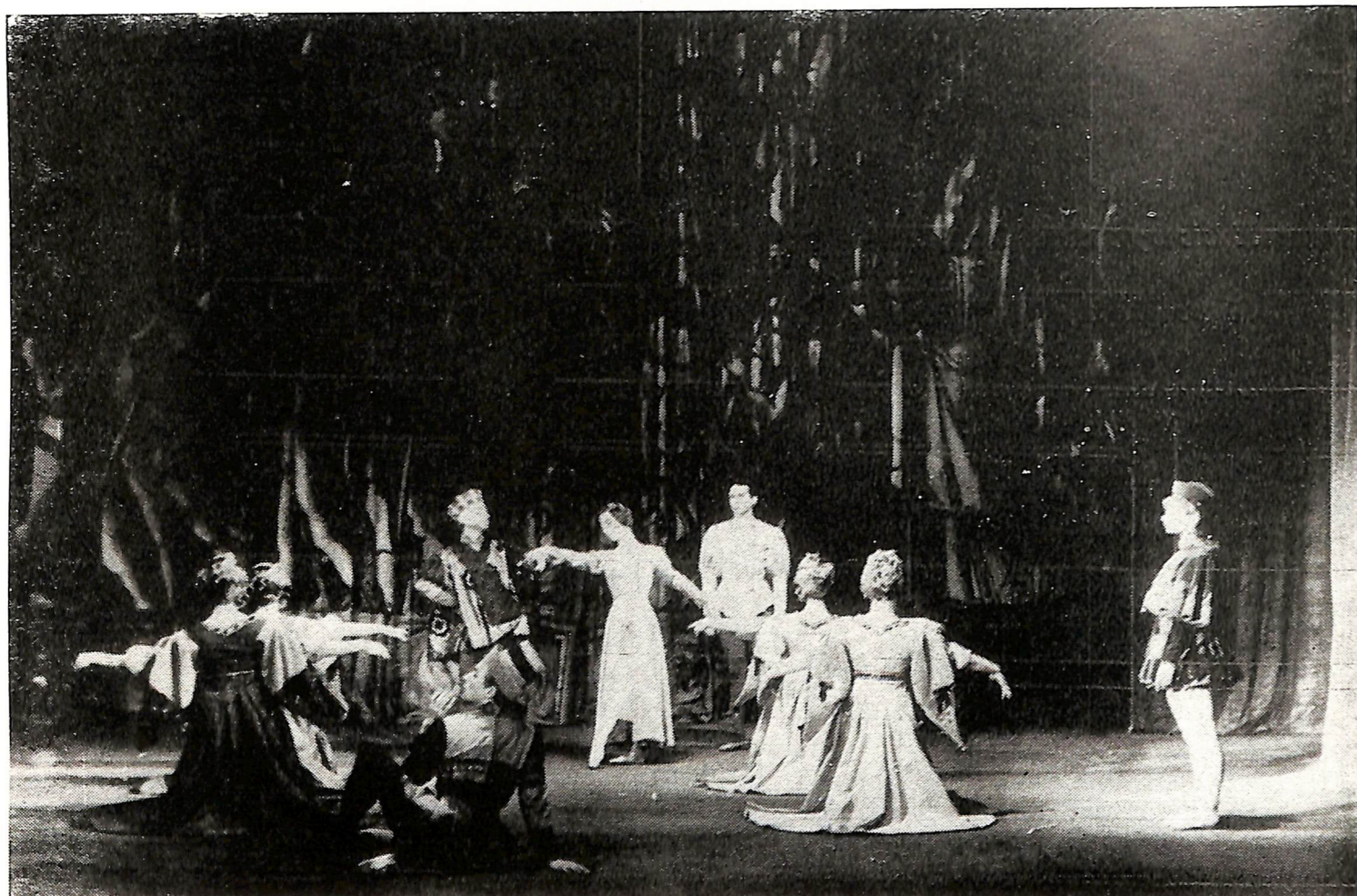
Colombine	ANNA GALINA
Chiarina	JANE BLAETH
Estrella	JANY STORA
Papillon	FRANCOISE NEF
Arlequin	ROY TOBIAS
Pierrot	HIROFUMI INOUE
Eusebius	BOGDAN BULDER
Pantalon	DRAGO PANIAN
Florestan	JORGE SIQUEIRA

This ballet was created by M. Fokine in Paris in 1910.

Like les SYLPHIDES, CARNAVAL forms a study of romanticism.

But, whereas the former is the expression of a nostalgic rêverie, the latter is an evocation of joy and light intrigues in the tradition of the Victorian era.

We see Pierrot deceived by the unstable Papillon, Pantalon duped, the romantic Eusebius, Florestan the impetuous, the tender Chiarina and the turbulent Estrella and, of course, the joyful Arlequin and witty Colombine.



FRANCESCA DA RIMINI

Music by Tschaïkowsky (Francesca da Rimini, Opus 32).

Choreography by William Dollar.

Costumes and Scenery by Raoul Pene du Bois.

Francesca da Rimini ANNA GALINA

Paolo Malatesta BOGDAN BULDER

Giovanni Malatesta ROY TOBIAS

The Traitor DRAGO PANIAN

Court Ladies { H. STANKIEWICZ, Y. CEJKA,
J. BLAUTH, V. ESTERHUIZEN

Pages P. HAWKINS, J. STORA

The opening scene of the ballet depicts the gateway to the Inferno — the tortures and agonies of the condemned. Francesca and Paolo begin to tell the story of their tragic love. Francesca, daughter of the Prince of Rimini, was given in marriage to Giovanni Malatesta, an old man with repulsive features. Paolo, one of his brothers, fell in love with Francesca, and she with him. One day her husband found them in an embrace and rushed upon Paolo with his dagger drawn. Francesca threw herself between the brothers, and Giovanni's blade pierced her heart. Giovanni withdrew the dagger and again struck at Paolo and slew him. Subsequently, there is a return to the turmoil of Hades and the lovers are whirled about by violent winds even as they are locked in each other's arms.

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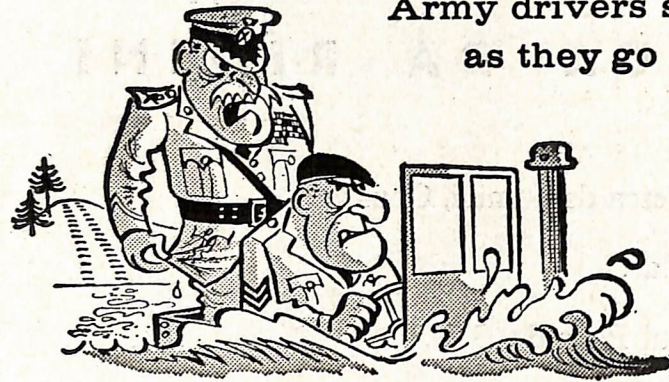
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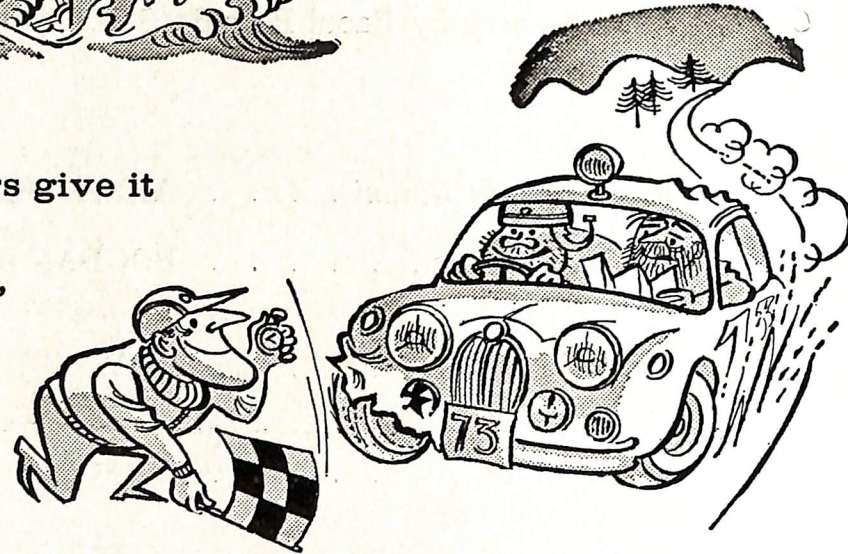
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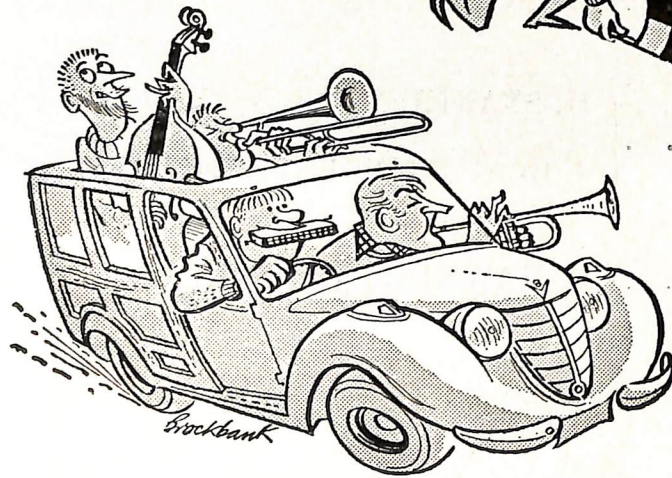
Army drivers say it,
as they go through thick and thin,



Rally-drivers give it
as the reason why
they win,



Jazz-band leaders sing it
when the Saints
come marching in—



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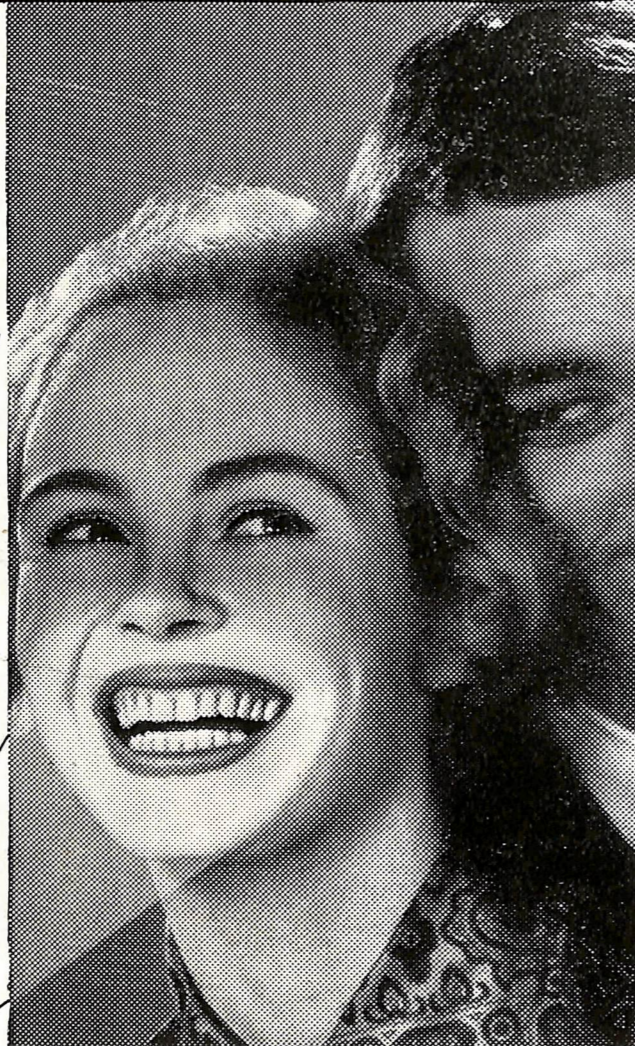
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M.D.L. — Ghal Hemda tal-Gholjiet — Saturday 18th and Sunday 19th January, 1964.

BRITISH COUNCIL — Symphony Concert — Saturday 25th January, 1964.

MALETH — "Il-Hames Targa" — February 1st and 2nd.

M.A.D.C. — "And so to Bed" — February 5th to 8th.

Late comers will not be admitted to the Auditorium.

Smoking is not permitted in the Auditorium, in Boxes, and in the Gallery.

The Management reserve to themselves the right to vary or omit any part of the programme without previous notice.

Patrons are reminded that taking of photographs during the performance is not allowed.

Children even when accompanied by their parents, will be required to occupy a seat.

The compilation, layout and editing of this programme was carried out by Dr. V.M. Pellegrini, LL.D.; the cover is by Prof. Em.Vin Cremona. The printing by Giov. Muscat & Co. Ltd. Valletta, Malta.

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The Stage Director is GINO RIVA.

The Manoel Theatre Management Committee regrets to announce that it was their desire to present "Le Theatre D'Art du Ballet" with a local Orchestra of not less than 20 musicians. Unfortunately this has been found to be impossible for various reasons, not attributable to the Management.

DANSEUSES D'OPERA

Ballet by Janine Charrat.

Music by Ivan Sémenoff.

Choreography by Janine Charrat.

The Star Dancer FRANCOISE NEF

The Dandy ROY TOBIAS

The Old Beau DRAGO PANIAN

and the corps de ballet.

A period tableau. A dancer is getting ready in the wings. We follow her on the stage, triumphant among the ballerinas and then congratulated by the dandies and the regular patrons. One of them follows her back into her dressing-room; he succeeds, in a mad polka, in carrying her away, probably . . . to supper at Maxim's.