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ST. FRANCIS

(American Premiere)

Choreographic Legend in One Act and Five Scenes

by Paul HINDEMITH and Leonide MASSINE

Music by Paul HINDEMITH Choreography by Leonide MASSINE

Scenery and Costumes designed by Paul TCHELITCHEFF

Costumes executed by Ira BELLINE

Scenery executed by Raymond DESHAYS

FOREWORD

I must admit that when Leonide Massine spoke to me for the first time of his project for St. Francis, the idea seemed to me worse than bold—it was even sacrilegious, this is because I had not realized that the dance, as this great artist has conceived of it, can express what is most beautiful and sacred in this world; the love of God taking possession of the soul of a young man.

Blaise Pascal has written: "I love poverty because He, i.e., Our Lord, loved it." We must think that it is in Poverty and through Poverty that St. Francis, that prince among young men, attained to Christ. Hindemith and Massine could not have presented the figure of the living God upon the stage—nor that of the Man-God, the Son of Man—but a young girl, no more than a child, inspired by these forces, incarnates for our eyes this adorable Poverty, with whom St. Francis becomes entirely infatuated.

No, I should never have believed that this passion (which I have been able to admire in many persons of youthful age); this mad craving for the Poverty which Christ loved, could have been realized for us in music and in dance—and yet this miracle has been accomplished. It is that thing which St. Francis of Assisi, and, likewise, Chesterton, have well understood, the reconciling of nature and of the spirit of mercy. The Hymn to his brother Sun drives out the nymphs and the fawns, sets free the demons of water, of air, and of fire—so that the dance itself, exercised from all base passions, puts young and beautiful bodies, and their leaping strength, at the service of true love.

FRANCOIS MAURIAC,
de l'Academie Francaise.

Malagar, 20th July, 1938.

Inspired by "The Little Flowers of St. Francis," this work translates the moving medieval simplicities and mentality of its strange world into the highly formalized language of ballet. The music was especially composed, in close collaboration with the choreographer, by the distinguished Paul Hindemith, and the work was first presented at the Drury Lane Theatre, London, on July 21, 1938.

In his father's house at Assisi, young Francis Bernardone gaily spends his days, devoting his time to the pleasant pastimes of the moment, surrounded by friends and idlers. Even the little activity he exercises in his father's business gives him pleasure, since it permits him to meet the buyers who come from the four corners of the earth; and his mind, turned towards

distant lands, together with his inclination for brave deeds and adventures, causes him to find new interests among these people. His youthful pride even causes him to show himself lacking in sympathy for the poor.

It is a brutal rebuff on the part of an aged beggar that awakens in him that love of poverty which is to fill and motivate his later life; repenting, he runs after the beggar and gives him a share of his riches. But his conversion is not complete, and the urge for chivalry triumphs over simplicity. Greatly impressed by the imposing aspect and a sense of power conveyed by a passing knight who visits his father's house in order to replenish his wardrobe, Francis decides to become a soldier. Already seeing himself, in his fertile imagination, as a famous hero, he girds on weapons and goes off to war. But the severity of a soldier's life and the cruelty of a warrior's existence horrify him, and finding himself incapable of participation he becomes desperate.

At this moment there appear to him three allegorical women—the figures of Poverty, Chastity, and Obedience, who reveal to him that, instead of a warrior's laurels, destiny has reserved for him a life of quiet piety and self-sacrifice; and that, apart from chastity and obedience, his life will be devoted, in particular, to poverty. This revelation is made to him in the midst of a splendid feast, to which he is brought by his youthful friends. His companions press him to sing again the gay tunes, as he had done before; and despite the fact that he does not show himself to be the boon companion he had been before he went off to the wars, they proclaim him king of their revels. They press on him the claims of love. To fall in love would do him good, they think. But what has earthly love to offer to one who carries in his heart the heavenly vision of Poverty? He gratefully remembers the loveliness of her apparition, so full of grace and gentleness; and to the beggars who are waiting to receive the remnants of the feast, the crumbs from the table, Francis distributes dishes heaped high with food, the goblets, even the tablecloths. All of this greatly angers his father, who regards it as a wanton squandering of valuable possessions, and threatens to beat him. But by now the young Francis has made his irrevocable decision; he removes his rich apparel and returns it to his father. By this significant gesture he breaks forever the paternal bond and also breaks with the life he had hitherto lived. Barely covered with the tattered rags of a beggar, he starts his journey towards solitude.



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L'EPREUVE D'AMOUR

or, Chung-Yang and the Mandarin
Ballet in One Act

Book by Andre DERAINE and Michel FOKINE

Music by MOZART

Choreography by Michel FOKINE

Scenery and Costumes by Andre DERAINE

Scenery painted by Emile BERTIN

Costumes executed by Mme. KARINSKY

When Leopold II came to the throne in 1790, a great change took place in the music favored by the Vienna Court and, therefore, in Mozart's professional duties. In the early months of 1791 he had to provide more than forty dances of various types for the Court balls. For the Carnival he provided an entertainment of the pseudo-Chinese type then in vogue, for which he composed an original score. This was subsequently lost and has but recently been discovered, at Graz, where an "Unfinished Symphony" by Schubert was also rediscovered. Keeping to the original score, the Messrs. Andre Derain and Michel Fokine have devised a ballet in the same spirit of "chinoiserie."

The ballet was first produced at the Theatre de Monte Carlo, April 4, 1936.

Mandarin would marry her to a wealthy Ambassador from the Western World.

The young lover, disguised as a dragon, then drives the Ambassador away and, with the help of his friends, who have donned ferocious masks, steals the treasure of the Ambassador, to whom the Mandarin then refuses his daughter's hand, since he would not marry her to a poor man.

The treasure is afterwards returned to the Ambassador, whereupon the Mandarin again offers him the hand of Chung-Yang. But the Ambassador, seeing clearly that it is only his wealth and not his handsome person that is coveted, angrily declines the honor.

So the lovers are once again united. They are placed in a palanquin, lifted on high, and borne to the place of marriage in a gay wedding procession.

The Mandarin, left alone, bewails the downfall of his plans. The monkeys return to jeer; and even the butterfly flutters about him in derision for seeking so useless a commodity as wealth, until, roused to anger, he flings his stick at the insect, which promptly flies away—proving that only one vice distinguishes man from animal, and that is cupidity.

Chung-Yang	Alicia MARKOVA
The Lover	Frederic FRANKLIN
Mandarin (Father of Chung-Yang).....	Jean YAZVINSKY
The Butterfly	Lubov ROUDENKO
The Ambassador	Roland GUERARD
His Two Friends.....	Robert IRWIN and Yura SKIBINE
Friends of Chung-Yang.....	Miles. CRABOVSKA, KORJINSKA, FLOTAT, GRANTZEVA, POURMEL, LITVINOVA, SCARPOVA, MLADOVA
Monkeys.....	Miles. HIGHTOWER, ETHERIDGE, MM. DICKSON, KLIMOFF, IVANGIN, ORLOFF
Soldiers.....	Miles. LAURET, KELEPOVSKA, MELNITCHENKO, RKLITZKA, ROSSON, WATT
Friends of the Lover.....	MM. KOSTENKO, PIOTROVSKY, OZOLIN, TOUMINE, KOKITCH, FENCHEL
Servants.....	Mills. MICHAILOVA, GELEZNOVA, SERGOVA, RADOVA

Conductor: Efrem KURTZ

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