



Houston Ballet Foundation Presents **GISELLE**

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PRGM\_Dec1967\_cover

HOUSTON BALLET FOUNDATION

*presents*

Erik Bruhn and Carla Fracci

*in*

— GISELLE —

*with*

Cynthia Gregory, Christine Sarry, and Terry Orr

Courtesy of the American Ballet Theatre

Featuring an ensemble of Houston's finest dancers

*Artistic Directors*

Igor Youskevitch and Nina Popova

*assisted by*

Holgar Linden

*Conductor*

Benjamin Steinberg

*Ballet Academy Musical Director*

Charles Magnan

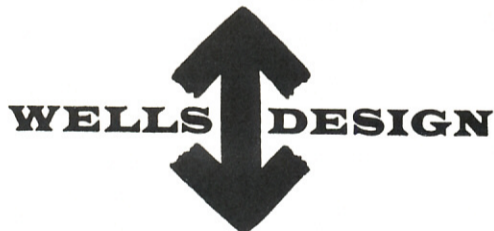
Jesse H. Jones Hall for the Performing Arts

Friday Evening  
DECEMBER 15, 1967  
Eight-fifteen P. M.

Saturday Afternoon  
DECEMBER 16, 1967  
Three P. M.

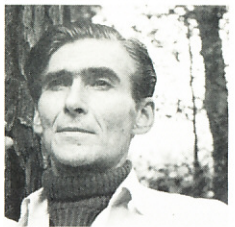
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**Igor Youskevitch**  
*Artistic Director*

Born into the aristocracy of pre-revolutionary Russia, Igor and the Youskevitch family fled the Bolsheviks when Igor was very young, relocating in Yugoslavia near Belgrade. Igor, throughout high school and college, developed as an outstanding athlete and gymnast, and never considered ballet as a possible vocation until he was 20. A noted ballerina, observing Youskevitch's style and aristocratic grace exhibited on the athletic field during Yugoslavia's olympic trials, enticed Igor to consider ballet.

Mr. Youskevitch began study with Olga Preobrajenska in Paris, and within four years, was soloist with the Ballet Russe. His appearance at the Metropolitan Opera in New York in 1938 was widely acclaimed. After three years in the

U. S. Navy during World War II, he became premier danseur of the American Ballet Theatre, and his name became a synonym for classicism and nobility all over the world. His "Giselle" and "Swan Lake" interpretations are recognized internationally as standards of excellence.

He joined Ballet Russe de Monte Carlo in 1955 as premier danseur and artistic director, danced frequently with Ballet Alicia Alonso (Ballet de Cuba), established his own ballet school in New York, and contributed his impeccable style and training techniques to the formation of Ballet Romantique.

Mr. Youskevitch has devoted the last several years to staging and choreography for developing ballet companies, and has assisted the Houston Ballet Foundation on several occasions. His staging of this presentation of "Giselle" epitomizes his success in preparing a young company to share the stage with the finest ballet dancers in the world in one of the most demanding productions in classical ballet repertoire.



**Nina Popova**  
*Houston Ballet Foundation Artistic Director*

Born in Russia and educated in Paris, Mme. Popova made her ballet debut at age 12 in Barcelona. She studied with Olga Preobrajenska and Lubov Egorova in France. She toured Europe with various companies for the next several years, and at sixteen, was selected by Dandre, husband of Anna Pavlova, for the Original Ballet Russe de Basil. She toured Australia, Cuba, Mexico, the U. S. and

Canada with that company, joined Ballet Theatre as soloist, and spent three years with Ballet Russe de Monte Carlo in New York and on tour.

Her career in theatre dance includes Broadway credits for "Call Me Madam," "Kiss Me Kate," and "The Merry Widow," among others, and her television appearances include Sid Ceasar, Jackie Gleason, and Robert Montgomery. Mme. Popova has worked with such choreographers as Fokine, Massine, Balanchine, Lifar, Nijinska, Dolin, Tudor and Lichine.

Before her appointment to the artistic directorship of the Houston Ballet Foundation in February, 1967, Mme. Popova was supervisor of ballet at the School for the Performing Arts in New York.



**Benjamin Steinberg**

Mr. Steinberg, music director of the Symphony of the New World, began his career as a violin prodigy, making his Town Hall debut in New York at the age of eleven. He performed in a number of orchestras including the Pittsburgh and NBC Symphonies

under such conductors as Reiner, Toscanini, Monteux, Klemperer and Stokowski.

After graduating from the master class of Pierre Monteux, he became Musical Director of Ballet Theatre and won accolades as a ballet conductor during his tour of 40 states and 16 foreign countries. During the 1963-64 season, Mr. Steinberg appeared as guest conductor with the Leningrad and Moscow Symphony Orchestras. He has enjoyed a twenty year association with Igor Youskevitch and Alicia Alonso beginning in 1946 with Ballet Theatre.



**Holgar Linden**  
*Houston Ballet Foundation Asst. Artistic Director*

A native of Philadelphia, Mr. Linden's early artistic education was in piano and music theory. After ballet study in New York at the Ballet Theatre, Robert Joffrey, and George Balanchine schools, his professional stage debut was in "The Firebird" with the British Royal Ballet at the personal request of Dame Margot Fonteyn. Dance roles in summer stock, operatic productions, and television and cabaret performances followed, after which he joined the Pennsylvania Ballet Company as soloist.

Mr. Linden came to Houston in October, 1965, as a Houston Ballet Foundation dancer and Academy faculty member. He became assistant artistic director of the Foundation this year.



**Charles Magnan,**  
*Doctor of Music*  
*Ballet Academy Musical Director*

In his two seasons with the Foundation, Dr. Magnan has contributed his wealth of experience and Parisian charm to the Academy's music program. Prior to his affiliation with the Houston Ballet Foundation, the pianist-composer was associated with the Metropolitan Opera, American Ballet Theatre, Ballet Arts School, Balanchine's School of American Ballet, the Robert Joffrey Theatre and the Buenos Aires Opera.

Dr. Magnan was official pianist for ballerina Anna Pavlova and other entertainment notables including Grace Moore, Jeanette McDonald, Enzo Pinza, Kirsten Flagstad, Bronislava Nijinska, and Leonide Massine. He recently performed for the King of Thailand and has composed a ballet, "Circus," staged last season in Paris.

**Alleine Goyen**

*Houston Ballet Foundation Instructor*

Reared in Dallas, Miss Goyen studied at the Edith James School of Dance under Alexandra Danilova and has also studied with Igor Schwezoff, Nathalie Krassovska, Fernando Schaffenburg and under scholarship with the Balanchine School of American Ballet; she has appeared with the Dallas Civic Ballet, Dallas Civic Opera and the Houston Grand Opera, and joined the Houston Ballet Foundation in February, 1967.



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# GISELLE

Ballet in Two Acts

Music by ADOLPHE ADAM

Choreography by JEAN CORALLI and JULES PERROT

Staging and additional choreography by IGOR YOUSKEVITCH

Scenario: THEOPHILE GAUTIER based on a theme of Heinrich Heine

Scenery and costumes by EUGENE BERMAN

(Courtesy of the American Ballet Theatre)

No photographs allowed during the performance.

The most popular of the French romantic ballets, GISELLE has been performed continually for one hundred and twenty-six years since its premier at the Theatre of the Royal Academy of Music in Paris on June 28, 1841. At the first performance, Giselle was danced by the twenty-year-old Carlotta Grisi and her Albrecht was Lucien Petipa, the elder brother of Marius Petipa who choreographed THE SLEEPING BEAUTY. This country first saw the ballet in Boston in 1846. In 1910 it was presented at the Metropolitan Opera House with Anna Pavlova and Mikhail Mordkin in the leading roles.

The Peasant Pas de Deux in the first act of this presentation was not included in the original production of GISELLE, and is customarily omitted by American companies. However, when U. S. audiences were first exposed to the Peasant Pas de Deux during the Bolshoi Ballet's 1958 tour, the enthusiastic reception merited its inclusion in the Royal Ballet's production and subsequent American productions and in the Houston Ballet Foundation's production of GISELLE.

The story takes place in the Rhineland at vintage time. Count Albrecht comes to the cottage of the peasant maid Giselle, where, after removing his sword and cloak, he emerges in disguise as the villager, Loys. His wooing of Giselle is interrupted by the gamekeeper Hilarion, a suitor whom Giselle rejects in favor of Albrecht. They dance at the vintage fete in spite of her mother's remonstrances that dancing is too great a strain on her heart, and in spite of her warning that if she dies before her wedding day, she will become a Willi. The cortege of the Duke of Courland arrives, and his daughter, the Duchess, Bathilde, is charmed by Giselle's innocence. Meanwhile, Hilarion has found Albrecht's sword and cloak, and exposes him. Albrecht is forced to admit he is indeed a count and is betrothed to Bathilde. Smarting under the shame of her deception, Giselle is distracted and her mind gives way. In her madness, she relives her courtship, attempts to kill herself with Albrecht's sword, hears the Willis summoning her, and, as her blood turns cold, she dies.


## ACT I

Giselle .....Carla Fracci  
 Albrecht .....Erik Bruhn  
 Hilarion .....Holgarr Linden  
 Mother .....Susan Coppola  
 The Duke of Courland .....Charles Crook  
 Bathilde (The Duchess) .....Orian McBride  
 Wilfred (Albrecht's friend) .....Jerry Madden  
 Peasant Pas de Deux .....Christine Sarry and Terry Orr  
 Giselle's Friends .....Julie Kapner, Judy Robinson, Shirley  
 McMillan, Kay Craig, Valentine  
 Goodrich, and Laura Gannon  
 Peasant Girls .....Becky Herzog, Pamela Stockman,  
 Pamela Wilson, Charlotte Willis,  
 Cynthia Clark, Patricia Barnes, Gay  
 Hooper, and Dawn Oertel  
 Peasant Boys .....Whit Haworth, Ray Schmid, Thomas  
 Nordyke, Dennis Marshall, Barry  
 Ball, Ralph Rowe, Cam Lorendo,  
 and Brian McAnally  
 Huntsmen  
 Court Ladies

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The second act takes place by the grave of Giselle. The Willis, affianced maidens who died before their wedding day, are convened by Myrtha, their queen, to admit Giselle into their sorority. The remorseful Hilarion visits the graveyard and is driven into the lake by the Willis. The grief-stricken Albrecht comes to beg forgiveness of the spirit of Giselle. She is touched by his repentance, but the Queen remains stern and orders Giselle to draw him into a dance which becomes faster and faster. Giselle attempts to save him by urging him to cling to the cross above her grave, but the seductiveness of the dance lures him on again and again. He is seized with the fatal dance madness from which he is saved only because the clock strikes five, at which hour the Willis must vanish. Giselle is drawn into her grave, and Albrecht, who vainly tries to retain her, falls prostrate.




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### ACT II

Giselle .....	Carla Fracci
Albrecht .....	Erik Bruhn
Hilarion .....	Holgar Linden
Wilfred .....	Jerry Madden
Peasant Boys .....	Barry Ball, Ray Schmid, Dennis Marshall, Whit Haworth, Brian McAnally
Myrtha, Queen of the Willis .....	Cynthia Gregory
Two Willis .....	Sheryl Rowland, Kay Craig
	Friday Performance
	Judy Robinson, Valentine Goodrich
	Saturday Performance
Willis .....	Laura Gannon, Pamela Stockman, Cynthia Clark, Patricia Barnes, Shirley McMillan, Julie Kapner, Dawn Oertel, Bonnie Bores, Alleine Goyen, Charlotte Willis, Angela Franks, Pamela Wilson, Sheryl Rowland, Kay Craig, Judy Robinson, Valentine Goodrich


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American Ballet Theatre Production Carpenter .....	Gene Geaslin
Wardrobe .....	Mrs. Henry Gates Safford Lilly Mann Reid Rhoda Freitag
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Rehearsal Pianist .....	Charles Magnan, Ph.D.
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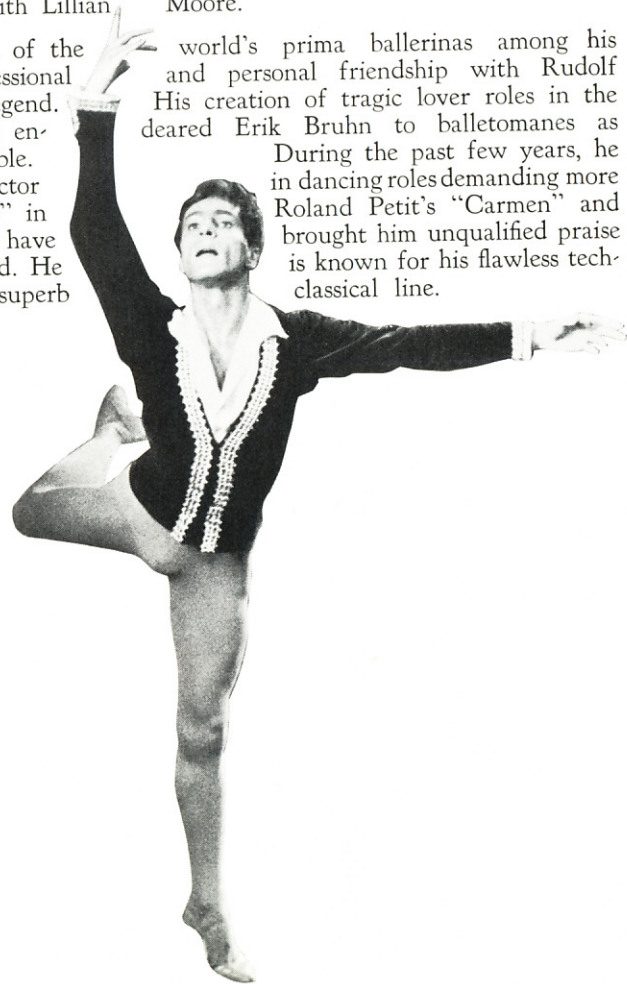
## Erik Bruhn

Mr. Bruhn created his Albrecht role for Giselle in 1955 for his New York debut as premier dancer of Ballet Theatre partnering Alicia Markova to unanimous acclaim as the best Albrecht of his generation. He began his career in his native Denmark as a pupil at the Danish Royal Theatre in Copenhagen where he became a solo dancer in 1949.

In the years 1947-54, Mr. Bruhn instructed at the Danish Royal Theatre and made solo appearances with the British Metropolitan Ballet and Ballet Theatre in the U. S. He toured the Soviet Union with American Ballet Theatre in 1960 and performed as a guest at the Royal Ballet in England during the 1962 season and Opera de Paris in 1964. He appeared with the National Australian Company in 1963, performed in the Hans Christian Anderson movie produced in Hollywood, and toured extensively in both Eastern and Western Europe as well as the Near East.

In addition to his fame and popularity as a performer, Mr. Bruhn has achieved considerable recognition as a choreographer and director. He composed and choreographed the ballets "Concertette" and "Fieste" for production in Copenhagen and New York, and has staged the Pas de Deux from the Nutcracker Suite as well as Black Swan, Don Quixote, and Giselle. He was awarded Copenhagen's Theatre Cup in 1961 and the Nijinsky Prize in Paris in 1963, was knighted by Denmark's king, and coauthored a book on ballet technique with Lillian Moore.

Mr. Bruhn lists a dozen of the world's prima ballerinas among his recent partners, and his professional and personal friendship with Rudolf Nureyev is a contemporary legend. His creation of tragic lover roles in the grand romantic tradition has endeared Erik Bruhn to balletomanes as the world's premier danseur noble. During the past few years, he has developed also as a strong actor in dancing roles demanding more than just dancing. "Don Jose" in Roland Petit's "Carmen" and "Miss Julie" have brought him unqualified praise from critics all over the world. He is known for his flawless technical line, noble bearing, and superb



## Carla Fracci

It was in 1958 at the International Dance Festival in Nervi that Anton Dolin first saw Miss Fracci and predicted a great Giselle. The following season she became prima ballerina at La Scala in Milan and was invited to join the London Festival Ballet for its summer season in 1959. She danced "Giselle" in London under Dolin, and became the first twentieth century Italian ballerina to win London's critical acclaim.

Born in Milan, Miss Fracci is the great-great niece of Giuseppe Verdi. Her great-great aunt was Giuseppina Strepponi, the first Abigaille in Verdi's opera, "Nabucco." Miss Fracci entered La Scala's ballet school at eight and studied under Vera Volkova. Her first appearance as a major ballerina was the title role in Prokofiev's "Cinderella" during Milan's 1955 season. Since then, she has danced starring roles in Europe's major ballet theatres, and prior to the 1967 U. S. tour, appeared in New York, Chicago, and Dallas.

Miss Fracci lists among her awards "Mademoiselle" magazine's Woman of the Year, and Paris' Universite de la Dance Anna Pavlova Prize. She and Erik Bruhn appeared in Romeo and Juliet earlier this fall during the Bell Telephone Hour television presentation of the ballet.





### Cynthia Gregory

In her mercurial ascent from corps de ballet to principal ballerina in the American Ballet Theatre, Miss Gregory became the toast of New York ballet critics during Ballet Theatre's season in Lincoln Center last year. Dancing Odette/Odile in the company's new full-length production of "Swan Lake" and starring in "Concerto" and George Balanchine's "Theme and Variations," Miss Gregory was acclaimed by the New York Times and the Saturday Review as the world of dance's newest star.

A native Californian, she is of French and Greek extraction. She began ballet as a child, was on point at six, and had considerable performing experience at 14 when she received a Ford Foundation scholarship to study with the San Francisco Ballet. Her husband is Terry Orr, who dances the Peasant Pas de Deux in this performance of Giselle.



### Christine Sarry

Christine Sarry was born in Long Beach, California, and studied with Carmelita Maracci in Hollywood. She danced with the Robert Joffrey Ballet before joining American Ballet Theatre in 1964. Houston ballet patrons will remember Miss Sarry as the petite cowgirl in Copeland's "Rodeo" performed here by American Ballet Theatre in October.

### Terry Orr

Terry Orr began study at the San Francisco Ballet school at 14, and at 17, danced with that company for five years. In 1962, he appeared as ballet lead with the San Francisco Opera, and danced the Snow Prince for the ABC-TV production of Nut Cracker Suite. He joined American Ballet Theatre in 1965 and dances solo roles in Theme and Variations, Les Patineurs, Concerto, The Combat, and Interplay.



### Corps de Ballet for GISELLE

#### Female Dancers

Patricia Barnes  
Bonnie Bores  
Cynthia Clark  
Kay Craig  
Angela Franks  
Laura Gannon  
Valentine Goodrich  
Alleine Goyen

Becky Herzog  
Gay Hooper  
Julie Kapner  
Shirley McMillan  
Dawn Oertel  
Judy Robinson  
Sheryl Rowland  
Pamela Stockman  
Charlotte Willis  
Pamela Wilson

#### Male Dancers

Barry Ball  
Whit Haworth  
Brian McAnally  
Dennis Marshall  
Cam Lorendo  
Thomas Nordyke  
Ralph Rowe  
Ray Schmid

### Corps Educated by the Following Schools of Dance:

Joy Alexander  
Pat Herring Alston  
Maxine Asbury  
Edna Herzog  
Emmamae Horn

Robert Lindgren  
North Carolina School of Art  
Houston Ballet Foundation  
Margo Marshall  
Patsy Swayze

### Photo Credits for Giselle Program:

Erik Bruhn and Cynthia Gregory  
*photo by* Judy Cameron  
Nina Popova  
*photo by* Gittings

Holgar Linden  
*photo by* Jack Mitchell  
Christine Sarry  
*photo by* Martha Swope

Igor Youskevitch  
*photo by* Che Moody Knight

