Royal Opera House
COVENT GARDEN

HOUSE MANAGER . JOHN COLLINS

THE ROYAL OPERA HOUSE, COVENT GARDEN LIMITED
GENERAL ADMINISTRATOR . SIR DAVID WEBSTER
ASSISTANT GENERAL ADMINISTRATOR . JOHN TOOLEY
in association with the Arts Council of Great Britain
presents

THE ROYAL BALLET

Director: NINETTE DE VALOIS
Associate Director and Principal Choreographer: FREDERICK ASHTON
Musical Director: HUGO RIGNOLD
Conductors: JOHN LANCHBERRY  EMANUEL YOUNG
Guest Conductor: COLIN DAVIS
Choreographers for the current season include:
JOHN CRANKO  ANDREE HOWARD  KENNETH MACMILLAN

in the first performance of this production of

Le Baiser de la Fée

Ballet in Four Scenes
Music by EGOR STRAVINSKY
Choreography by KENNETH MACMILLAN
Scenery and Costumes by KENNETH ROWELL
Lighting by WILLIAM BUNDY
with
COVENT GARDEN ORCHESTRA
Leader: Charles Taylor

on
TUESDAY, 12th APRIL, 1960
The 18th performance at the Royal Opera House by the Royal Ballet of

La Fête Etrange

First performed by the London Ballet at the Alhambra Theatre on 23rd May, 1940
First performance by the Royal Ballet at Sadler's Wells Theatre on 25th March, 1947
First performed at the Royal Opera House on 11th December, 1958

Music by Gabriel Fauré
orchestrated by Guy Warrauck
Choreography by André Howard

Scenery and costumes by Sophie Fedorovitch

Wandering in the forest at the break of a winter's day, a country boy meets some children, who lead him to the grounds of a chateau where the approaching marriage of the young chételaine is being celebrated with songs and dances. The boy becomes infatuated with his hostess and thus innocently causes an estrangement between her and the nobleman to whom she is betrothed. Joy and happiness are changed to sorrow as evening falls, and the bewildered guests prepare to leave. After trying in vain to console the young girl, the boy returns to the forest, his heart heavy, and his mind full of wonder at the events of the day.

(Scenario by Ronald Crichton, suggested by an episode in Alain-Fournier's novel, "Le Grand Meaulnes")

A Country Boy
The Bride
The Bridegroom
Guests
   SHIRLEY GRAHAME, GEORGINA PARKINSON, PETRUS BOSMAN
   JACQUELINE DARYL, VYVYAN LORRAINE, DOREEN EASTLAKE
   DEANNE BERGMA, BRENDA BOLTON, PATRICIA THOROGOOD
   HYLDA ZINKIN, MONICA MASON, MARGARET LYONS, ROBIN HAIG
   MAVIS OSBORN, ANN HOWARD, CHRISTOPHER NEWTON
   KEITH ROSSON, MAURICE METLIS, RONALD PLAISTED
   ROBERT DE WARREN, BRYAN LAWRENCE

The Singer

Conductor - HUGO RIGNOLD

Costumes made by the Production Wardrobe
Scenery built by Ted Waldron
Head-dresses by Jean Percival
Fabric dyed by Valerie Coissell and Andre Gie
Wigs made by Albert Sargood

The first performance of this production of

Le Baiser de la Fée

Ballet in four scenes

Music by Igor Stravinsky
Choreography by Kenneth MacMillan
Scenery and costumes by Kenneth Rowell
Lighting by William Bundy

Je dédie ce ballet à la mémoire de Pierre Tchaikovsky en appartenant sa musique à cette fête et c'est en cela qu'il devient une allegorie. Cette musique a également marqué de son baiser fatal dont la mystérieuse emprise ne fait résonner sur toute l'œuvre du grand artiste.

IGOR STRAVINSKY (1928)

The Fairy
The Child's Mother
Four Winds

Creatures attendant on the Fairy
   SHIRLEY GRAHAME, DEANNE BERGMA
   GEORGINA PARKINSON, VYVYAN LORRAINE, MONICA MASON
   AUDREY HENDERSON, HYLDA ZINKIN, DOREEN EASTLAKE

A Young Man
His Fiancée
The Gypsy
Friends of the Fiancée

Villagers

Musicians at the Fête
The Lullaby in the Storm

A mother with her child struggles through the storm. The Fairy with her attendants appears and pursues her. The Fairy separates the mother from her child. Passing villagers find the body of the mother, now dead, and guided by the Fairy, they find the child. The Fairy kisses him on the forehead. The villagers become frightened and taking the child with them they run away.

A Village Fête

The villagers gather for the fête. The child, now a young man, appears with his fiancée. A gypsy endeavours to tell the fortune of the young man and during the fortune telling the fiancée leaves with the villagers; left alone the young man discovers that the gypsy is the Fairy in disguise. She subjects him to her will, and promises him great happiness. Captivated, the young man is led to his fiancée.

At the Mill

Guided by the Fairy, the young man arrives at the mill, where he finds his fiancée playing games among her friends. The Fairy disappears. They all dance. The Fairy appears again, and the young man is confirmed. The fiancée leaves with her friends and the young man is once more left alone. The Fairy reappears and the young man mistakes her for his fiancée. Suddenly the Fairy throws off her cloak and, disavowed, the young man realizes his mistake. He is delirious before the supernatural power of the Fairy. His resistance overcome, she holds him in her power. She kisses him.

The Lullaby of the Land Beyond Time and Place

The fiancée, lonely and sad, looks in vain for her lost love. The young man now completely submissive to the power of the Fairy is taken to the Land Beyond Time and Place; there to live eternally, marked by the kiss of the Fairy.

Guest Conductor - COLIN DAVIS

Colin Davis appears by permission of the Sadler's Wells Opera Company

Scenery and Properties made and painted by Stage Décor
Costumes made by Scott Gray
Head-dresses made by Joan Davis
Wigs made by Albert Surtees (Covent Garden Production Department)

INTERVAL — Warning bells will be sounded five minutes and two minutes before the rise of the curtain

The 18th performance at the Royal Opera House by the Royal Ballet of

Pineapple Poll

First performance by the Royal Ballet at Sadler's Wells Theatre on 13th March, 1951
First performed at the Royal Opera House on 25th December, 1957

A ballet freely adapted from the Bab Ballad “The Bumboat Woman’s Story”, by W. S. Gilbert

Music by Arthur Sullivan
arranged by Charles Mackerras

Choreography by John Cranko

Scenery and costumes by Oebert Lancaster

Pineapple Poll, a Bumboat Woman ... ... ... MERLE PARK
Jasper, Pot Boy at “The Steam Packet” ... ... ... STANLEY HOLDEN
Captain Bolade, of H.M.S. Hot Cross Bun ... ... ... DAVID BLAIR
Blancio, his Fiancée ... ... ... ... ... SHIRLEY GRAHAME
Mrs. Dimple, her Aunt ... ... ... ... ... Gerd Larsen
The Crew of H.M.S. Hot Cross Bun ... ... ... ... ... RALTON PLAISTED, DEREK RENCHER KATH ROSS, CHRISTOPHER NEWTON BRYAN LAWRENCE, LAMBERT COX

SWEETHEARTS, WIVES, ETC.

CHRISTINE BECKLEY, JACQUELINE DARYL MONICA MASON, GLYNIS ELLAMS PATRICIA THOROGOOD, HYLDA ZINKIN

Scene I — Portsmouth Morning

Scene II — The Quayside, That Evening

Scene III — On Board H.M.S. Hot Cross Bun. Next Morning

The Royal Opera House, Covent Garden Ltd., wishes to thank Miss Nancy McIntosh for her permission to use “The Bumboat Woman’s Story”, and Miss Bridget O’Byre-Carty for her assistance and co-operation with the music.

Conductor - HUGO RIGNOLD

Scenery made by Ted Wolfram
Costumes made by the Production Wardrobe
Wigs made by Albert Surtees
Scenery painted by Kenstudios Ltd.

Shoes by Amato & Davide, Frederick Freed, Gamba, di Salvo, and Pescelli

Concert Garden
Production Department
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Personal Assistant to the Director .......................... AILNE PHILLIPS

Principal of Ballet Staff .................................. JOHN HART
Ballet Mistress .............................................. JILL GREGORY
Ballet Staff and Repétiteurs ................................ ALINE PHILLIPS

Pianists ..........................................................  
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The taking of photographs in the Auditorium is strictly prohibited.

Photographs and Publications. Patrons are notified that photographs of the Royal Ballet and productions relating to the Royal Ballet and the Covent Garden Opera Company are on sale at the bookstalls in the Entrance Foyer, Amphitheatre and Gallery.

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

Refreshments are served before the performance and during the intervals in the main Crush Bar on the Grand Tier level, Pit Lobby, Amphitheatre, and in the Gallery Bar.

Lose Property. The Management cannot undertake the custody of any property left on these premises and unclaimed for a period of three months.

Ladies are requested to remove their hats.

Smoking is not permitted.

In accordance with the requirements of the Lord Chamberlain:
1. The public may leave at the end of the performance by all exit doors and such doors must at that time be open.
2. All gangways, passages and staircases must be kept entirely free from claims or any other obstruction.
3. Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
4. The safety curtain must be lowered and raised in the presence of each audience.

The Management reserve the right to refuse admission, and to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

St. John Ambulance Brigade members give their services voluntarily.

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