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**GEORGE BALANCHINE
A LIFE'S JOURNEY IN BALLET**

**EXHIBITION CHECK LIST
PART I - CHECK LIST**

**THURSDAY, APRIL 14
THROUGH
FRIDAY, AUGUST 27, 2004**

**THE EDWARD SHELDON EXHIBITION ROOMS
THE LAMMOT DU PONT COPELAND GALLERY**

The Harvard Theatre Collection
Nathan Marsh Pusey Library
Harvard University
Cambridge, Massachusetts

GEORGE BALANCHINE
A LIFE'S JOURNEY IN BALLET

THE HARVARD THEATRE COLLECTION

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INTRODUCTION

Presenting the story of George Balanchine—the twentieth century ballet master, educator, and co-founder of the New York City Ballet—through a display of artifacts may seem as unsatisfactory as to attempt to describe the multi-dimensional space and time of dance using only words and images. But artifacts, images, and documents speak their own language of metaphor, poetry, and insight; and just as Balanchine went beyond the mere arranging of steps to music to make his ballets, we hope to present, through these concrete materials, a rich portrait of the man. With the decisiveness of an artist and the work ethic of a skilled craftsman, Balanchine created dances that expanded the structure of the scores which set his mind and imagination to work, enhanced by the transformation of ballet technique to support his choreography. “I don’t like describing things in words. I prefer to show them if possible,” Balanchine once said, and show us he did.

It has been our intention, while maintaining an emphasis on Balanchine’s life and repertory, to reach beyond the obvious and familiar by mining the vast and varied holdings within the Harvard Theatre Collection, in addition to the archive of George Balanchine’s own papers, which came to this library a decade after his death in 1983. In fact, the exhibition is drawn from more than fifty of the myriad collections, archives, and other acquisitions by which the Theatre Collection has been enriched over more than a century. There are photographs, programs, and posters on display, to be sure; but also, for example, a pointe shoe signed by Alexandra Danilova, Balanchine’s ballet school classmate and a leading dancer of his early ballets; a portrait of Balanchine in the title role of *Don Quixote*, which he performed when the work was premiered by the New York City Ballet in 1965; and notes made by E. Virginia Williams, founder of the Boston Ballet, who attended his teacher workshops during the 1960’s. These are only three of the two hundred items on view, but they refer to formative themes of Balanchine’s life: his early training and experience on stage as a performer, the ballerinas who inspired him, and his role as disseminator of the high teaching standards he had developed at the School of American Ballet, which he founded in 1934 with Lincoln Kirstein. We have culled from these resources, and some others that have been borrowed, to form a mosaic about “Mr. B.,” as he was universally called.

Central to the story, of course, are the ballets that remain Balanchine’s principal legacy. We have included photographs of the ballets, often in performance by a succession of casts, together with programs and original scene and costume designs. We are fortunate to have many piano arrangements that Balanchine made from ballet scores for purposes of study, and letters from his files that relate to the management of the New York City Ballet from the time of its establishment in 1948. Correspondence and contracts describe arrangements for setting the ballets on other companies, by Balanchine and his appointed assistants. In addition to the ballets, we focus on the dancers he trained and cultivated, the

stars of the eras in which they performed—even though Balanchine was insistent on an “all-star, no-star” company. Many of these artists were later charged with caring for the works and continuing his teachings to succeeding generations, but we show them as dancers when they were connected every day with Balanchine.

Other important memorabilia serve as a reminder of the artists and artistic visionaries who recognized Balanchine as a kindred creative spirit and enlisted him to further their endeavors. These men were among the most significant change-agents of their eras: the impresario Serge Diaghilev, the composer Igor Stravinsky, and Kirstein, Balanchine’s American sponsor, who forged the idea of founding a national ballet company in a time when ballet was considered here—when it was thought of at all—to be a distinctly European form. Equally significant are relics from Balanchine’s early years, his own beginnings in Russia, and the history of ballet and music to which he referred in his works, along with ideas from the avant-garde experiments by his contemporaries. Lastly, there is Balanchine’s activity in the wider world of contemporary dance: the popular culture of the musical comedy and variety stage, film, and even the circus, where he worked when ballet assignments were lean. He created dances to every style of music and for various entertainment media, without ranking one above the other, although the ballet stage was his natural home.

Of Georgian heritage, Gyorgi Melitonovich Balanchivadze was born in St. Petersburg, Russia, on January 22, 1904. At the age of nine, he entered the ballet section of the Imperial Theatre School; by the time he graduated and was accepted into the State Academic Theatre for Opera and Ballet in 1921, he had endured the hardships of the school’s closing for more than a year during the Russian Revolution. The Maryinsky Theatre, where he had performed as a child in the ballets of Marius Petipa and others, was renamed the State Theater of Opera and Ballet. By 1919, Balanchine had made his first ballets for the school and entered the Petrograd Conservatory of Music for three years of study. While fulfilling his commitments as a member of the State Theatre troupe and a music student at the Conservatory, he saw works by the experimental Soviet choreographer Kasyan Goleizovsky and performed in Feodor Lupokhov’s *Dance Symphony*, also finding time to start a company, “Young Ballet,” and create ballets for its performances. In 1924, he and several members of his group left Russia for a summer tour as the Soviet State Dancers, but they did not return. Engaged by Diaghilev’s Ballets Russes in 1924, the twenty-year-old Balanchine became a performing member of the company as well as its chief choreographer.

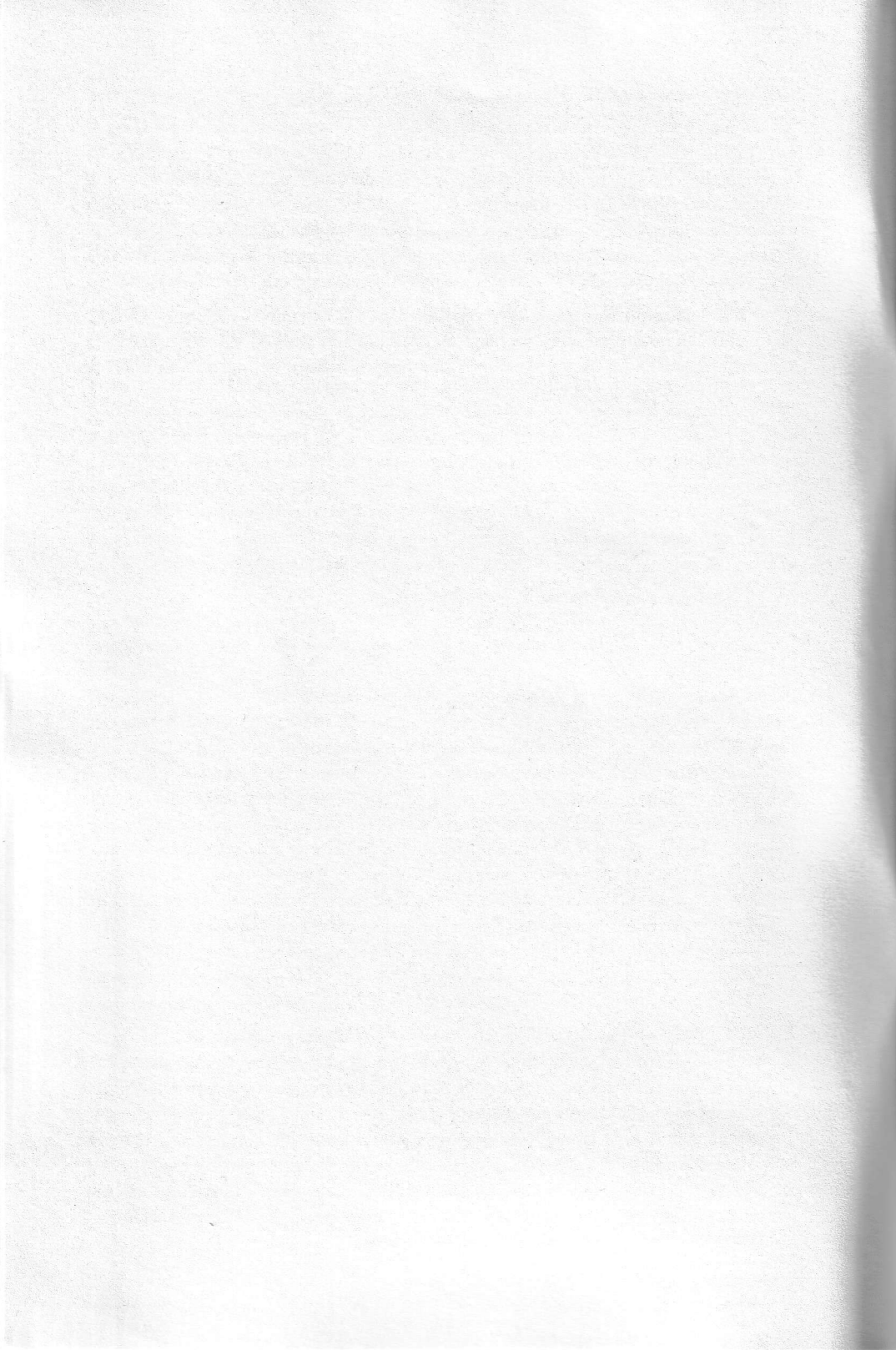
After the death of Diaghilev and the dissolution of his company in 1929, Balanchine found work where he could—in Denmark, for musical revues in London, and his own short-lived “Les Ballets 1933”—until the summer of 1933, when he met Kirstein, who invited him to settle in the United States. It would take fifteen years for his American mentor to fulfill his promise to Balanchine for a company of his own; however, they started immediately by founding the School of American Ballet. Meanwhile, Balanchine learned about America through its popular culture, by choreographing for Broadway musicals and Hollywood films,

until 1948, when the New York City Ballet was born.

The maturation of the artist and the man over the time and travels from Russia, to Europe, and then America, from 1924 until his death in 1983, can be read through the changes in his signatures over the decades: signing in Russian on a contract with Vladimir Dimitriev that brought him to Europe in 1924. Two years later, his flourish of a large signature appears on the Diaghilev contract as "Georges Balanchine," in the French style, turned into the Anglicized "George Balanchine."

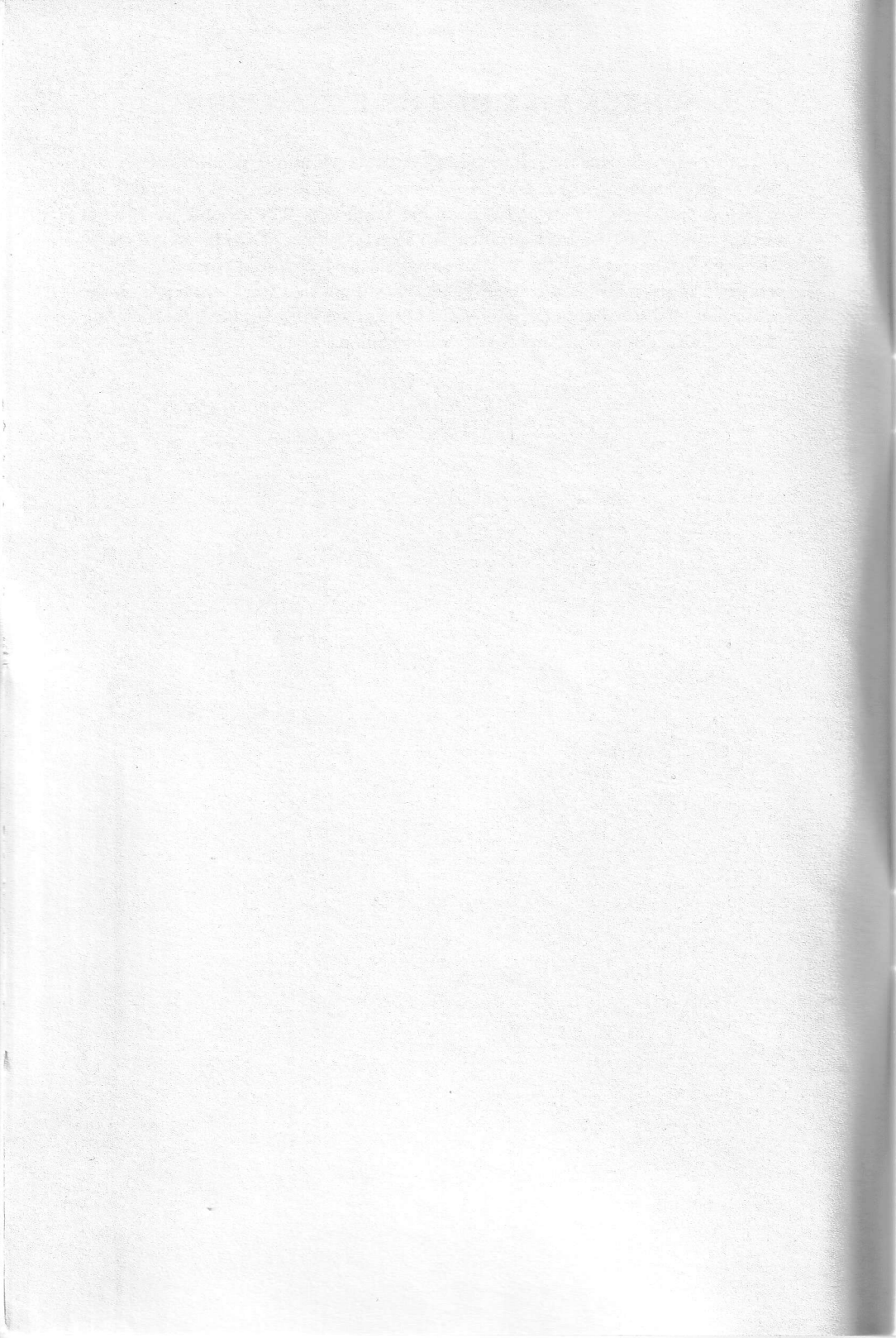
This exhibition testifies to the odyssey and the accomplishments of George Balanchine, who forged a bridge from the traditions of the Old World to the pace and attitudes of the New, by creating a body of work that remains a foundation of ballet repertory the world over.

Iris M. Fanger



CHECK LIST OF THE EXHIBITION

This check list contains the full texts of all of the labels and signs in the exhibition *George Balanchine, A Life's Journey in Ballet*. The sequence of items in this list differs slightly from the arrangement in the exhibition. The exhibition arrangement was influenced by factors such as the sizes and styles of display cases; otherwise, the arrangement in the exhibition would have followed more closely the sequence as given in this list. In addition, a few items that were omitted from the exhibition solely on account of limitations of space are included here; the omission of those items is noted in their respective descriptions.



EDWARD SHELDON EXHIBITION ROOMS

OUTER ROOM, LEFT SIDE

(CLOCKWISE FROM THE LEFT)

Balanchine and his Parents

Meliton Balanchivadze

Autograph musical quotation and photograph
Carl Taggersell Collection, promised gift

Balanchine's father, Meliton Balanchivadze, was a Georgian composer, and it was through his influence that Balanchine received early training in music. After leaving St. Petersburg in 1924 at the age of twenty, Balanchine was never again to see his parents.

Meliton Balanchivadze

Lullaby

Printed sheet music, published in Tbilisi, Georgia, with lyrics in Russian and Georgian

George Balanchine Papers

This tattered copy of Balanchine's father's most popular song traveled with Balanchine through his life, and was apparently the only copy of his father's music that he possessed.

Letter to Balanchine from his mother

Autograph letter, dated November 1, 1935

George Balanchine Papers

Dear Gyorgi,

The money you sent us in October has been received, many thanks. A letter from you would have been incomparably more precious. We are well and send our warmest regards. Send us news about your health.

Your loving Mama.

Letter to Balanchine from his father

Autograph letter, dated August 20, 1936

George Balanchine Papers

My dearest Gyorgi,

I am still working in the school of music named after me. It is considered No. 1

in the Republic of Georgia. I managed to create a good orchestra. We need better brasses. I hope to get them soon.

The State Opera Company in Tbilisi is working on my opera. It opens in Moscow at the end of the year. It is funded by the government. They gave us quite a lot of money for sets and costumes. We have to see how Moscow likes it. I would like very much to see you. Perhaps after the opera premiere I can come see you. I'm still not well after my last illness, but if I can see you I'll be well. Be healthy. Many hugs and kisses, Your Papa.

Balanchine's father died in the following year. Balanchine was not to return to Russia until the New York City Ballet tour in 1962.

Feodor Lopukhov

Paths of the Balletmaster

Berlin, Petropolis, 1925

Harvard Theatre Collection

Lopukhov was a great influence on Balanchine during his years in St. Petersburg. Lopukhov was a dancer, choreographer, and ballet director. Balanchine danced in several of his ballets, including *The Creatures of Prometheus* and the Maryinsky Theatre production of *The Firebird*.

Feodor Lopukhov

Telegram copy from George Balanchine, sent on the occasion of a Jubilee in Leningrad in honor of Lopukhov

George Balanchine Papers

It is with great pleasure that I send you this greeting from myself and from my company. I wish to tell you how much I appreciated your help during my first feeble attempt to choreograph. Your friendly advice assisted me greatly and I want to send you my sincerest congratulations with my wishes that you go on forever as we need people like you. My young dancers know you were the first one to show that symphonies could be used for dance and they join me now in sending you our best wishes and respect.

Balanchine as a Student and Dancer

Russian Cabaret Program

Performance to raise funds for the benefit of actress Elisabeth Timme

Petrograd, not dated

Carl Taggersell Collection, promised gift

This performance was an evening of variety entertainment by actors and actresses of the State and Academic Theatres. Among the performers were Balanchine (Gyorgi Balanchivadze) and Tamara Geva.

The Firebird

Music by Igor Stravinsky

Choreography by Feodor Lopukhov

Costumes by Alexandre Golovin

Maryinsky Theatre, St. Petersburg, 1921

Estate of Bayard Kilgour, given in 2001

HTC 23,334

In the first Russian production of *The Firebird*, Balanchine performed at the age of 17 as one of Kostchei's servants in the "Monster Dance." The inscription on this design calls for ten copies of the costume, and names many of the performers, including Balanchivadze.

This is one of the entire series of costumes for this production, purchased from the artist in Russia by Bayard Kilgour in the 1920's.

Balanchine in Europe

The Russian State Dancers

Agreements between Vladimir Dimitriev and Balanchine and the members of the company they formed

Manuscript contracts, written in Russian, dating from April 4 through November 3, 1924

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

April 4: Written while still in Russia, setting down the plans for a tour outside Russia, including equal division of profits and other conditions. None to leave the tour early. Signed by Balanchine, Tamara Geva, Alexandra Danilova, Vladimir Dimitriev, and six others.

July 7: Not holding Dimitriev accountable for the lack of financial success; all profits to be divided equally.

November 3: Restrictions on separate engagements, strengthening Dimitriev's control over repertory and management.

Balanchine's first contract with Serge Diaghilev was signed only weeks afterward, on December 4, 1924.

Balanchine and Diaghilev

Agreements between Balanchine and Diaghilev

Autograph contract, written in Russian, dated December 4, 1924, signed both by Balanchine (as Balanchivadze) and Vladimir Dimitriev

Autograph contract, written in Russian, dated July 1926, signed by Balanchine (no longer Balanchivadze)

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

The 1924 contract for the season stipulates that Balanchine is to be paid 2,500 francs monthly, during which time dancers were paid 830 francs. A separate agreement with Alexandra Danilova was for a salary the same as Balanchine's. In the 1926 contract, in which Balanchine is referred to as ballet master, it is stipulated that he will choreograph dances in operas, for which he will receive additional payment. His compensation for new ballets will be 4,000 francs for works less than 15 minutes long, and 7,500 francs for longer ballets.

Cimariosiana

Ballet by Leonide Massine, produced by Diaghilev's Ballets Russes, 1924

Serge Lifar, Alicia Markova, and George Balanchine

Photograph by the Daily Mail, London, ca. 1925

Howard D. Rothschild Collection, bequest, received in 1992

HTC 27,119

This photograph shows George Balanchine performing in the Ballets Russes together with Lifar and Markova in a ballet by Massine, before Balanchine's engagement with Diaghilev included original choreography.

Jack in the Box

Music by Erik Satie, arranged by Darius Milhaud

Décor and Costumes by André Derain

Diaghilev's Ballets Russes, June 8, 1926, Théâtre Sarah-Bernhardt, Paris

Stanislas Idzikowsky (Puppet), Alexandra Danilova (Black Dancer), Felia

Dubrovskaya and Lubov Tchernicheva (Dancers)

Jack in the Box

Diaghilev's Ballets Russes, 1926

Three photographs by Man Ray

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 27,156-27,158

The Triumph of Neptune

(English Pantomime in Ten Tableaux)

Music by Lord Berners (Gerald Hugh Tyrwhitt-Wilson), 1926, commissioned by

Serge Diaghilev

Scenario by Sacheverell Sitwell

Décor by Sacheverell Sitwell, after the toy theatre prints of Cruikshank, Tofts,

Honigold, and Webb

Costumes by Pedro Pruna

Diaghilev's Ballets Russes, December 3, 1926, Lyceum Theatre, London

Alexandra Danilova (Fairy Queen), Serge Lifar (Tom Tug), Lubov Tchernicheva, Vera Petrova (Sylphs), George Balanchine (Snowball)

The Triumph of Neptune

Souvenir Programs

Diaghilev's Ballets Russes, London, 1926-1927 Season

Two copies: Howard D. Rothschild Collection, bequest, received in 1992

The cover design reproduces some of the toy theatre prints that inspired the scene designs for *The Triumph of Neptune*.

Diaghilev's Ballets Russes

Salary receipt book, 1926-1927

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

This volume, which records the salary payments for Serge Diaghilev's company, is opened to show a page on which Balanchine signs his name repeatedly, first using the French and later the English form of his name.

Serge Diaghilev

Engraving by Ernst Oppler (1867-1929)

Howard D. Rothschild Collection, bequest, received in 1992

HTC 27,139

Diaghilev's Ballets Russes was a touring company of artists brought from Russia by the impresario Serge Diaghilev (1872-1929). With its dramatically colorful sets and costumes, and exotic themes as characterized by charismatic ballerinas and robust, high-flying male stars, the Ballets Russes first set Paris aflame in 1909, followed by similar reception in London, the capitals of Europe, and then South America and the United States on its tours during World War I. The ballets of the repertory were models of collaboration between choreographers, dancers, composers and scenic artists, at first from Russia, but ultimately drawn from the most experimental artists of Europe, including Pablo Picasso, Henri Matisse, André Derain, Joan Miró, and others. Igor Stravinsky and Serge Prokofiev were among the composers associated with the company. Its great stars included Tamara Karsavina, Vaslav Nijinsky, and Anna Pavlova before World War I, and afterward Alexandra Danilova, Anton Dolin, Felia Dubrovskaya, and Serge Lifar. George Balanchine joined the Ballets Russes as a dancer in 1925, and in the following year as the company's last choreographer, following Michel Fokine, Nijinsky, Leonide Massine, and Bronislava Nijinska. The company disbanded upon Diaghilev's death in 1929. In the following decade several "Ballet Russe" successors appeared.

(I.M.F.)

Romeo and Juliet (*Roméo et Juliette*)

Music by Constant Lambert (*Adam and Eve*), 1925, commissioned and re-titled by Diaghilev

Décor and Costumes by Joan Miró

Choreography by Bronislava Nijinska; Entr'acte choreographed by George Balanchine

Diaghilev's Ballets Russes, May 4, 1926, Opéra de Monte-Carlo

Tamara Karsavina, Serge Lifar, Lydia Sokolova, Thadée Slavinsky, Constantin Tcherkas, Alice Nikitina

Joan Miró

Original costume design for Alice Nikitina in *Roméo et Juliette*

Gouache

Howard D. Rothschild Collection, bequest, received in 1992

During the Entr'acte, which was choreographed by Balanchine, the curtain (also designed by Miró) was lowered so that only the lower part of the dancers could be seen. It has been reported that the Entr'acte was performed without music, but Constance Lambert's score includes a movement with that title.

The Theatre Collection holds several other scene and costume designs from this ballet.

Balanchine in Paris

Photograph, Paris, 1928

Howard D. Rothschild Collection, bequest, received in 1992

This photograph, taken in a Paris nightclub, shows Balanchine together with other members of Diaghilev's Ballets Russes.

From left to right, the group includes Serge Grigoriev, George Balanchine, Michel Pavlov, Lialia Chantese, Alexandra Danilova, and Lubov Tchernicheva.

Apollon Musagète (*Apollo, Leader of the Muses*)

Music and Scenario by Igor Stravinsky

Décor and Costumes by André Bauchant

Diaghilev's Ballets Russes, June 12, 1928, Théâtre Sarah-Bernhardt, Paris

Serge Lifar (Apollon-Musagète), Alice Nikitina alternating with Alexandra Danilova (Terpsichore), Felia Dubrovskaya (Polyhymnia), Lubov Tchernicheva (Calliope), Sophie Orlova (Leto, Mother of Apollon)

Igor Stravinsky

Apollon Musagète

Printed piano score

Copy inscribed by Stravinsky to Serge Lifar, who created the role of Apollon

With Lifar's stamp

Howard D. Rothschild Fund, purchased in 1997

Barabau

Music and Scenario by Vittorio Rieti, 1925, commissioned by Serge Diaghilev

Choreography by George Balanchine

Décor and Costumes by Maurice Utrillo

Diaghilev's Ballets Russes, December 11, 1925, Coliseum, London

Léon Woizikowsky, Serge Lifar, Alice Nikitina, Alexandra Danilova, Tamara Geva

Vittorio Rieti

Barabau

Printed piano score

Published by Universal-Edition, Paris

Copy inscribed to George Balanchine, June 1929

George Balanchine Papers

Barabau was Balanchine's first ballet for Diaghilev. Based on an Italian nursery story, when a village party in Barabau's garden is disrupted by soldiers, Barabau feigns death. His mourning friends carry him to church, but as soon as the soldiers depart, he revives, and he is joyfully carried back home.

La Pastorale

Music by Georges Auric, commissioned by Serge Diaghilev

Scenario by Boris Kochno

Décor and Costumes by Pedro Pruna

Diaghilev's Ballets Russes, May 29, 1926, Théâtre Sarah-Bernhardt, Paris

Felia Doubrovska (The Star), Tamara Geva (Young Lady)

La Pastorale

Tamara Geva, Lubov Tchernicheva, Alice Nikitina, Alexandra Danilova, and
Serge Lifar

Photograph

Parmenia Migel Ekstrom Collection

HTC 27,131

Le Bal (*The Ball*)

Music by Vittorio Rieti, 1928, commissioned by Serge Diaghilev

Scenario by Boris Kochno, after Vladimir Sologub

Décor and Costumes by Giorgio de Chirico

Diaghilev's Ballets Russes, May 7, 1929, Opéra de Monte-Carlo

Alexandra Danilova (Dame), Anton Dolin (Jeune Homme)

Le Bal

Anton Dolin, Felia Doubrovska, and Serge Lifar

Photograph, 1929

Howard D. Rothschild Collection, bequest, received in 1992

Anton Dolin

Ballet shoe

Leo and Kathleen Perper Collection

Alexandra Danilova

Ballet shoe

Leo and Kathleen Perper Collection

The Prodigal Son (*Le Fils Prodigue*)

Music by Serge Prokofiev (*Le Fils Prodigue*, Op. 46), 1929, commissioned by
Serge Diaghilev

Scenario by Boris Kochno

Diaghilev's Ballets Russes, May 21, 1929, Théâtre Sarah-Bernhardt, Paris

Décor and Costumes by Georges Rouault

Serge Lifar (Prodigal Son), Felia Doubrovska (Siren), Michael Federov (Father),
Leon Woizikowsky and Anton Dolin (Servants to the Prodigal Son), Nathalie
Branitzka, Eleanora Marra

The Prodigal Son

Serge Lifar and Felia Doubrovska

Diaghilev's Ballets Russes

Photograph, 1929

Howard D. Rothschild Collection, bequest, received in 1992

HTC 27,172

Diaghilev's Ballets Russes

Illustrated Souvenir Program

Season 1925

Season 1926: inscribed by Vera Nemchinova to Howard Rothschild.

Season 1928

Season 1929 (with cover design by Giorgio de Chirico): opened to show
inscriptions by George Balanchine and Serge Lifar to Howard Rothschild
Howard D. Rothschild Collection, bequest, received in 1992

The attractive and highly collectible souvenir programs for the Ballets Russes were usually published with a standard cover for the season, with contents

adapted for the principal venues—Monte-Carlo, Paris, London, and, on occasion, New York. Loose or stapled-in inserts gave the daily programs.

The programs displayed represent several seasons during which Balanchine was connected with the Ballets Russes.

La Chatte (*The Cat*)

Music by Henri Sauguet, commissioned by Serge Diaghilev

Scenario by Sobeka (pseudonym of Boris Kochno)

Décor and Costumes by Naum Gabo and Anton Pevsner

Diaghilev's Ballets Russes, April 30, 1927, Opéra de Monte-Carlo

Serge Lifar (Jeune Homme), Olga Spessivtseva (Chatte); later Alice Nikitina, Alicia Markova

Eileen Mayo

Portrait of Serge Lifar in *La Chatte*

Diaghilev's Ballets Russes

Oil on canvas

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 4,776

La Chatte

Serge Lifar and Alice Nikitina

Diaghilev's Ballets Russes

Photograph by S. Georges, London

Howard D. Rothschild Collection, bequest, given in 1992

HTC 27,143

La Chatte

Alicia Markova

Diaghilev's Ballets Russes

Photograph

Stravinsky-Diaghilev Foundation Collection, given in 1993

Serge Lifar

Album of prints of Serge Lifar in his Ballets Russes characters, by Eileen Mayo

Frank E. Chase Fund, purchased in 1940

A portfolio of portraits of Lifar by Eileen Mayo, the same artist who painted him in *La Chatte*, shown nearby. On the cover, Lifar is depicted in *Apollon Musagètes*.

Ballet Russe de Monte-Carlo

Cotillon (*Cotillion*)

Music by Emmanuel Chabrier (*Dix Pièces Pittoresques, Trois Valses Romantiques*), 1880 and 1883

Scenario by Boris Kochno

Décor and Costumes by Christian Bérard

Ballet Russe de Monte Carlo, April 12, 1932, Monte Carlo

David Lichine, Tamara Toumanova, Leon Woizikowsky

Cotillon

Tamara Toumanova and George Balanchine

Ballet Russe de Monte Carlo

Photograph

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

Set at a ball, the ballet consists of eight scenes that depict various events and interactions among the guests. The set is a marble room with a single line of boxes draped with red valences, decorated in red and gold, with gilt chairs. Tamara Toumanova was cast as the Daughter of the House, David Lichine as First Guest, Valentina Blinov as Mistress of Ceremonies, Leon Woizikowski as Master of Ceremonies. The ballet was a mysterious rendition of a ball, of a young woman growing up, of the shifting illusions of an evening. Toumanova performed a series of grandes pirouettes on pointe that were much praised. Balanchine danced the role of First Guest at a gala performance before the official opening night because Lichine had a prior commitment. The work remained in the de Basil repertory until the company disbanded in 1948.

I.M.F.

Tamara Toumanova

Ballet shoe, signed

Leo and Kathleen Perper Collection

Les Ballets 1933

Mozartiana

Music by Peter Ilyich Tchaikovsky (Suite No. 4, Op. 61), 1887

Décor and Costumes by Christian Bérard

Les Ballets 1933, June 7, 1933, Théâtre des Champs-Élysées, Paris

School of American Ballet, June 9, 1934, Woodland, White Plains, New York (student performance at Warburg estate); December 6, 1934, Avery Memorial Theatre, Hartford; March 1, 1935, American Ballet, Adelphi Theatre, New York

Rabana Hasburgh, Holly Howard, Helen Leitch, Daphne Vane, Heidi Vosseler,

Charles Laskey

Christian Bérard

Original costume design for *Mozartiana*

Les Ballets 1933

Ink and gouache

Edmond de Rothschild Acquisition Fund, purchased in 2004

Mozartiana

Heidi Vosseler and Hortense Korklyn

American Ballet

Photograph

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 17,142

F. W. Wilson

EDWARD SHELDON EXHIBITION ROOMS

OUTER ROOM, RIGHT SIDE

(CLOCKWISE FROM THE LEFT)

Balanchine in the United States (before 1948)

L'Errante (also called *Alma Errante* and *The Wanderer*)

Music by Franz Schubert (*The Wanderer* Fantasy for Piano, Op. 15), 1822,
orchestrated by Charles Köchlin

Scenario and Costumes by Pavel Tchelichev

Les Ballets 1933, June 10, 1933, Théâtre des Champs-Élysées, Paris

Tilly Losch, Roman Jasinsky

Revived by American Ballet, first season, March 1, 1935, Adelphi Theatre, New York;
American Ballet Caravan, June 27, 1941, Latin American tour

Pavel Tchelichev

Tilly Losch in *L'Errante*

Original design, gouache

Lent by Dr. Robert Bunting

Pavel Tchelichev

Sketches for *L'Errante*

Pen and ink, 1933

Edmond de Rothschild Acquisition Fund, purchased in 2004

Errante

American Ballet, March 1, 1935, Adelphi Theatre, New York

Photograph by George Platt Lynes

Tamara Geva, William Dollar

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

Fastes

Music by Henri Sauguet, commissioned by Boris Kochno, 1933

Décor and Costumes by André Derain

Les Ballets 1933, June 10, 1933, Théâtre des Champs-Élysées, Paris

Serge Ismaïloff, Ludovic Matlinsky, Lucienne Kylberg, Tamara Sidiorenko,

Tamara Tchinarova, Tamara Toumanova, Roman Jasinsky

André Derain

Original costume sketch for *Fastes*
Les Ballets 1933
Lent by Dr. Robert Bunting

Balanchine also danced in this ballet.

American Ballet

Illustrated Souvenir Program, 1934
Showing *Mozartiana* and *Alma Mater*
Gift of Arks Smith, 1989

Alma Mater

Music by Kay Swift, arranged by Morton Gould
Scenario by Edward M. M. Warburg
Décor and Costumes by Eugene Dunkel (1934), John Held, Jr. (1935)
School of American Ballet, December 6, 1934, Hartford, Connecticut; March 1,
1935, American Ballet, first season, Adelphi Theatre, New York
Leda Anchutina, Ruthanna Boris, Gisella Caccialanza, Kathryn Mallowney, Heidi
Vosseler, William Dollar, Charles Laskey, Eugene Loring

Alma Mater

Gisella Caccialanza and Charles Laskey (above)
Gisella Caccialanza and William Dollar (below)
American Ballet, 1935
Photographs by Florence Vandamm, Vandamm Studios, New York

Orpheus and Eurydice (*Orfeo ed Euridice*)

Opera by Christoph Willibald von Gluck (*Orfeo ed Euridice*), 1762-1774
Directed and Choreographed by George Balanchine
Décor and Costumes by Pavel Tchelichev
American Ballet, May 22, 1936, Metropolitan Opera, New York
William Dollar, Lew Christensen, Holly Howard, Joseph Lane, Ruthanna Boris

Orpheus and Eurydice

New York City Ballet: Photographs from 1935 through 1955 taken by George Platt
Lynes
New York City Center for Music and Drama, 1957
Gift of Arks Smith, 1989

Balanchine's innovative production, described as a "danced opera," with the dancers on stage and the singers in the orchestra pit, was a failure with the press and audience, and was performed only twice.

The Gods Go a-Begging (*Les Dieux Mendiants*)

Music by George Frideric Handel, arranged by Thomas Beecham

Scenario by Sobeka (pseudonym of Boris Kochno)

Decor by Léon Bakst, from *Daphnis et Chloë* (1912)

Costumes by Jean Gris

Diaghilev's Ballets Russes, July 16, 1928, His Majesty's Theatre, London

Lydia Sokolova, Stanislas Idzikowski

The Gods Go a-Begging

Stanislas Idzikowski and Lydia Sokolova

B.B.C. photograph, 1934, for a television production

Howard D. Rothschild Collection, bequest

HTC 27,136

Jeu de Cartes (also called *Card Game*, *Card Party*, *Poker Game*)

("Ballet in Three Deals")

Music by Igor Stravinsky (*Jeu de Cartes*), 1936

Scenario by Igor Stravinsky and Niki Malaieff

Décor and Costumes by Irene Sharaff

American Ballet, Stravinsky Festival, April 27, 1937, Metropolitan Opera House,
conducted by Stravinsky

William Dollar (Joker), Annabelle Lyon (Queen of Hearts), Leda Anchutina
(Queen of Spades), Ariel Lang (Queen of Diamonds), Hortense Kahrklin
(Queen of Clubs)

The Card Party

Printed herald for the World Premiere performances

American Ballet, April 27 and 28, 1937, Metropolitan Opera House, conducted by
Igor Stravinsky

This remarkable evening's program also included the first American performance of *Le Baiser de la Fée* and the first New York performance of *Apollon Musagète*.

Poker Game

Alicia Markova

Ballet Russe de Monte Carlo

Photograph, issued as HB-11

Gift of Will Rapport

HTC 27,106

Alicia Markova

Ballet shoe

Leo and Kathleen Perper Collection

Ballet Russe de Monte Carlo

Illustrated Souvenir Programs

Season 1945-1946

Two copies shown: William Como-Dance Magazine Collection; Gift of Arks Smith

As ballet master for Sergei Denham's Ballet Russe de Monte Carlo, Balanchine brought to that company's repertory at least nine works that he had created for other companies. He had by this time lived in the United States for more than a decade and had become a U.S. citizen.

School of American Ballet

Printed programs for inaugural performances

Woodlands, White Plains, New York, June 9, 1934

The School of American Ballet presents the Ballets of George Balanchine

Avery Memorial Theatre, Hartford Connecticut, December 6-8, 1942

The Producing Company of the School of American Ballet

The American Ballet's first performances included *Serenade* (*Serenata*, performed in rehearsal costume), *Mozartiana*, and *Alma Mater*.

Serenade (*Serenata*)

Music by Peter Ilyich Tchaikovsky (Serenade in C Major for String Orchestra, Op. 48), 1880

Décor and Costumes by Jean Lurçat

School of American Ballet, June 9, 1934, Woodland, White Plains, New York;

December 7, 1934, Avery Memorial Theatre, Hartford Atheneum, Hartford, Connecticut; American Ballet, first season, March 1, 1935, Adelphi Theater, New York

Jean Lurçat

Original costume design for *Serenade*

School of American Ballet

Pencil and gouache, 1934

Sylvia Westerman Collection, lent by The Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University

Serenade

School of American Ballet

Photograph taken at the performance at the Avery Memorial Theatre, Hartford
Atheneum, December 7, 1942

George Balanchine Papers

The Bat

Music by Johann Strauss, II (Overture to *Die Fledermaus*)

Scenario by Lincoln Kirstein

Costumes and Lighting by Keith Martin

American Ballet, May 20, 1936, Metropolitan Opera House, New York

Holly Howard and Lew Christensen (The Bat), Charles Laskey (Poet), Leda
Anchutina, Annabelle Lyon (Masked Ladies)

Keith Martin

Original costume design for Holly Howard and Lew Christensen as the Bat
Pencil and watercolor

Inscribed by the artist to Howard Rothschild

Howard D. Rothschild Collection, bequest

HTC 4,182

Le Baiser de la Fée (*The Fairy's Kiss*)

Music by Igor Stravinsky, 1928

Scenario by Igor Stravinsky, after Hans Christian Andersen's *The Ice Maiden*

Décor and Costumes by Alice Halicka

American Ballet, April 27, 1937, Metropolitan Opera House, conducted by
Stravinsky

Gisella Caccialanza (Bride), William Dollar (Bridegroom), Kathryn Muldowney
(Fairy), Leda Anchutina (Bride's Friend), Annabelle Lyon (Bridegroom's
Mother)

Alice Halicka

Original costume designs for *Le Baiser de la Fée*

Le Fiancé (Bridegroom) and La Fiancée (Bride)

American Ballet, 1937

Ink and gouache on vellum paper

Stravinsky-Diaghilev Foundation Collection, given in 1993

Mozart Violin Concerto (*Concierto de Mozart*)

Music by Wolfgang Amadeus Mozart (Violin Concerto in A Major, K. 219), 1775

Décor and Costumes by Pavel Tchelichev

Ballet del Teatro de Colón, August 7, 1942, Buenos Aires, Argentina

Pavel Tchelichev

Original costume design for *Mozart Violin Concerto*

Le Prince, III Partie

Lent by Dr. Robert Bunting

This work was created for the Ballet del Teatro de Colón, and it was not revived in its entirety in the United States.

Balustrade

Music by Igor Stravinsky (Violin Concerto in D Major), 1931

Décor by Pavel Tchelichev

Original Ballet Russe, January 22, 1941, Fifty-first Street Theatre, New York City, conducted by Igor Stravinsky

Toccata (first movement): Tatiana Leskova, Roman Jasinsky; *Aria (second*

movement): Marina Svetlova, Paul Petroff, Sonia Orlova, Irina Zarova; *Aria*

(third movement): Tamara Toumanova, Roman Jasinsky, Paul Petroff;

Capriccio (fourth movement): Tamara Toumanova, Tatiana Leskova, Marina Svetlova, Roman Jasinsky, Paul Petroff

Balustrade

Tamara Toumanova, Roman Jasinsky, and Paul Petroff

Col. W. de Basil's Original Ballet Russe

Photograph

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 27,134

Balustrade

Printed herald for the World Premiere performance

Original Ballet Russe, January 22, 1941, Fifty-first Street Theatre, New York, conducted by Igor Stravinsky

This was a plotless ballet, but Tchelitchev's sets and costumes suggested a fantastic garden inhabited by strange creatures and birds. Balanchine told the New York Times that the ballet "has no story but is a contrast of moods in movement and color. It is not an illustration but a reflection of Mr. Stravinsky's music." Third movement was a *pas de trois* for Tamara Toumanova, Roman Jasinski and Paul Petroff.

This ballet evoked the famous dismissive critique from John Martin of the New York Times: "while gifted Americans are starving in the effort to bring their work before the public, there is money available for the production of European importations of this caliber."

(I.M.F.)

Balanchine re-choreographed this same Stravinsky score in 1972 as *Violin*

Concerto.

The Four Temperaments

Music by Paul Hindemith (*The Four Temperaments*, Theme with Four Variations for String Orchestra and Piano), 1940

Décor and Costumes by Kurt Seligmann

Ballet Society, November 20, 1946, Central High School of Needle Trades, New York

Gisella Caccialanza, Tanaquil LeClercq, Mary Ellen Moylan, Elise Reiman, Beatrice Tompkins, Todd Bolender, Lew Christensen, Fred Danieli, William Dollar, José Martinez, Francisco Moncion

The Four Temperaments

Ballet Society

Prospectus, 1946-1947

George Balanchine Papers

Kurt Seligmann

Original costume design for *The Four Temperaments*

Pencil, ink, and watercolor

Lent by Dr. Robert Bunting

Kurt Seligmann

Original costume design for *The Four Temperaments*

Pencil, ink, and watercolor

"Sanguinic"

Sylvia Westerman Collection, lent by The Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University

Kurt Seligmann

Original costume design for *The Four Temperaments*

Pencil and colored pencil

Lent by Paul Stiga, promised gift [OMITTED]

Letter to Balanchine from Paul Hindemith

Autograph letter, signed, dated August 29, 1937

George Balanchine Papers

The composer Paul Hindemith writes to Balanchine concerning the possibility of a collaboration; Balanchine was to create *The Four Temperaments* based on Hindemith's music.

George Balanchine with Nicholas Magallanes and Marie-Jeanne

Studio photograph by George Platt Lynes

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

HTC 20,971

George Balanchine and his cat, Mourka

Photograph by Melton-Pippin

George Balanchine Papers

HTC 27,132

George Balanchine

Portrait photograph by George Platt Lynes

George Balanchine Papers

HTC 22,657

The famous photographer George Platt Lynes, a close friend of Lincoln Kirstein, was to become the official photographer for the Ballet Society and the New York City Ballet until the time of his death.

Lincoln Kirstein

Portrait photograph by George Platt Lynes, about 1935

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

HTC 20,968

Although George Balanchine had dreamed of coming to the United States before he met Lincoln Kirstein in the summer of 1933, it was Kirstein's initiative that made it possible for Balanchine to move here. The two men formed a professional partnership that lasted until Balanchine's death.

Kirstein was principally responsible not only for bringing George Balanchine to the United States, but for the founding of the School of American Ballet (and the American Ballet), Ballet Caravan (and American Ballet Caravan), the journal *Dance Index*, the Ballet Society, and the New York City Ballet.

Ballet Caravan

Illustrated Souvenir Program

Gift of Irene M. Dash, 1984.

American Ballet Caravan

Herald, 1939

First Hartford Festival

Illustrated Souvenir Program, 1936

Including early performances of American Ballet

EDWARD SHELDON EXHIBITION ROOMS

INNER ROOM

(CLOCKWISE FROM THE LEFT)

Balanchine on Broadway and in Hollywood

On Your Toes (revival)

Music by Richard Rodgers

Lyrics by Lorenz Hart

Staged by George Abbott

Choreography by George Balanchine, staged by Donald Saddler

Décor and Costumes by Zack Brown

Second Broadway revival, Virginia Theatre, New York, March 6, 1983, 505 performances through May 20, 1984

George de la Pena (Phil Dolan, Jr.), Lara Teeter (Vera Baranova)

Al Hirschfeld (1903-2003)

Galina Panova as Vera Baranova

On Your Toes, Broadway revival, 1983

Original drawing, published in the New York Times, 1983

The Melvin R. Seiden Collection of Al Hirschfeld Drawings, given in 1995

Galina Panova was a replacement in this long-running 1983 revival of the 1936 musical, in a role first performed by Lara Teeter. Hirschfeld loved to depict dancers, and this is one of his most graceful drawings.

I Was an Adventuress

Twentieth Century-Fox film, 1940

Directed by Gregory Ratoff

Screenplay by Karl Tunberg, Don Ettlinger, John O'Hara

Choreography by George Balanchine

Vera Zorina (Countess Tanya Vronsky), Richard Greene, Erich von Stroheim, Peter Lorre, Sig Rumann, Fritz Feld; dancers included Lew Christensen, Charles Laskey

I Was an Adventuress

Vera Zorina, William Dollar, Charles Laskey

Studio photograph, no. 456-181

Boston Globe Entertainment Desk Photograph Archive

HTC 27,135

Vera Zorina starred in this film as an international spy. The dance scene, set to music from *Swan Lake*, was filmed using elaborate camera and scenic techniques developed with Balanchine's collaboration.

The Goldwyn Follies

United Artists film, 1938

Screenplay by Ben Hecht, Sam Perrin, Arthur Phillips

Directed by George Marshall

Choreography by George Balanchine and Sammy Lee (tap consultant)

Adolphe Menjou, Vera Zorina, Kenny Baker, the Ritz Brothers, Andrea Leeds,
Helen Jepson, William Dollar (dancer)

The Goldwyn Follies

Romeo and Juliet parody, the ballerinas versus the tap-dancers, with music by
Vernon Duke

The Goldwyn Follies

Studio photograph

Boston Globe Entertainment Desk Photograph Archive

HTC 27,149

Ziegfeld Follies of 1936

Music by Vernon Duke (Vladimir Dukelsky)

Lyrics by Ira Gershwin

Libretto by David Freedman

Décor and Costumes by Vincent Minelli

Winter Garden, New York, January 30, 1936

Previews from December 30, 1935, Opera House, Boston

Raoul Pène du Bois

Original costume design for *Ziegfeld Follies of 1936*

Josephine Baker in *West Indies*

Gouache, 1936

Sylvia Westerman Collection, lent by The Jerome Lawrence and Robert E. Lee
Theatre Research Institute, The Ohio State University

On Your Toes

Music by Richard Rodgers

Lyrics by Lorenz Hart

Libretto by George Abbott, Lorenz Hart, and Richard Rodgers

Staged by C. Worthington Miner

Décor by Jo Mielziner

Costumes by Irene Sharaff

Imperial Theatre, New York, April 11, 1936, 315 performances through January 23, 1937

Original cast included Ray Bolger (Junior), Tamara Geva (Vera Baranova), George Church (Big Boss), Demetrios Vilan (Premier Danseur)

Revived on Broadway in 1954 and 1983

Jo Mielziner

Original scene design for *On Your Toes*

Ballet Dressing Room

Pencil and gouache, 1936

Lent by Dr. Robert Bunting

On Your Toes was the first musical by Rodgers and Hart as well as Balanchine's first full-length Broadway show. Balanchine was also to choreograph the next three Rodgers and Hart shows. This backstage musical starred Balanchine's wife, Tamara Geva.

On Your Toes

Warner Brothers film, 1939

Vera Zorina, Eddie Albert

Vera Zorina

Studio photograph

John E. Thayer Film Collection

HTC 27,130

This film was a close adaptation of the 1936 Rodgers and Hart stage musical. Balanchine re-created his stage choreography and directed the filming of the dance sequences.

Louisiana Purchase

Music and Lyrics by Irving Berlin

Libretto by Morrie Ryskind, after a story by B. G. De Sylva

Décor and Costumes by Tom Lee

Staged by Edgar MacGregor

Choreography by George Balanchine (ballets) and Carl Randall

Imperial Theatre, New York, May 28, 1940, 444 performances through June 14, 1941

Vera Zorina (Marina van Linden); leading cast included William Gaxton and Victor Moore

Tom Lee

Original costume design for *Louisiana Purchase*

Vera Zorina in the Mardi Gras scene

Paul Stiga Collection, promised gift

HTC 27,146

Louisiana Purchase was inspired by the swindles and corruption of the Huey Long régime in Louisiana. This popular Irving Berlin musical was made into a film in 1941, with Bob Hope opposite Vera Zorina, with Victor Moore in his original stage role. Balanchine's choreography was uncredited in the film, but confirmed in press reports.

Vera Zorina

Ballet shoe

Leo and Kathleen Perper Collection

Great Lady

Music by Frederick Loewe

Lyrics by Earle Crooker

Libretto by Earle Crooker and Lowell Brentano

Choreography by George Balanchine (credited to William Dollar for contractual reasons)

Décor by Albert R. Johnson

Costumes by Lucinda Ballard and Scott Wilson

Majestic Theatre, New York, December 1, 1938

Alicia Alonso, Jerome Robbins, André Eglevsky

Great Lady

Publicity photograph by Kucas and Pritchard, New York, 1938

Lucinda Ballard Papers, given in 1994

Great Lady was the first full Broadway musical by Frederick Loewe, and it was in this show that Alicia Alonso and Jerome Robbins made their Broadway debuts.

Tamara Geva

Portrait photograph, signed

Edmond de Rothschild Foundation Acquisition Fund, purchased in 2004

HTC 27,179

The Boys from Syracuse

Music by Richard Rodgers

Lyrics by Lorenz Hart

Libretto by George Abbott, based on Shakespeare's *The Comedy of Errors*

Staged by George Abbott

Décor and Lighting by Jo Mielziner

Costumes by Irene Sharaff

Alvin Theatre, New York, November 23, 1938, 235 performances through June 10, 1939

The Boys from Syracuse

Publicity photograph, dance scene

John E. Thayer Film Collection

HTC 17,129

Balanchine's fourth show with Rodgers and Hart featured dancers Heidi Vosseler and George Church.

Luna Park

("Fantastic Ballet in One Act")

Music by Lord Berners (Gerald Hugh Tyrwhitt-Wilson), commissioned by Charles B. Cochran

Scenario by Boris Kochno

Décor and Costumes by Christopher Wood

Nicolas Efimov (Showman), Constantin Tcherkas (Man with Three Heads), Richard Domansky (Three-Legged Juggler), Alice Nikitina (One-Legged Ballerina), Serge Lifar (Man with Six Arms)

Charles B. Cochran's Revue, March 27, 1930, London Pavilion

Lord Berners

Luna Park

Piano score published by J. and W. Chester, London

Cover design for the Man with Three Heads by Christopher Wood

Private collection

In the years immediately following Diaghilev's death in 1929, Balanchine worked in a variety of styles and circumstances. He choreographed numbers in three of the annual editions of Cochran's popular variety revues, from 1929 to 1931.

The scenario of *Luna Park*, excerpted from the published piano score:

Allegro. A freak pavilion in Luna Park. The showman enters and bows to the public. He raises the curtain of the first niche which contains a man with three heads. In the second niche there is a three-legged man who juggles with billiard-balls. The third niche contains a one-legged ballerina (Alice Nikitina). In the fourth niche there is a man with six arms (Serge Lifar). General dance of all the freaks in their niches. The showman bows to the public, turns down the

lights and retires.

Adagio. The four performers appear from behind the curtain of their niches. They are perfectly normal human beings. The freaks were a fake. They dance an Adagio. They decide to leave the circus and go out into the world. Silently they slip away.

Allegro. The showman returns and prepares for the second performance. He opens the niches in the same order, mechanically, without looking. In the first niche are merely the two heads. In the second the billiard balls move round in a slot without the juggler. In the third a leg only. In the fourth four arms, waving wildly. The showman realising from the laughter of the audience that something is wrong, turns round and sees what has happened. Horrified, he leaps into the niche behind him and pulls down the curtain.

House of Flowers

Music and Lyrics by Harold Arlen

Lyrics by Truman Capote and Harold Arlen

Libretto by Truman Capote

Directed by Peter Brook

Choreography by Herbert Ross and Geoffrey Holder, after the withdrawal of
George Balanchine

Décor and Costumes by Oliver Messel

Alvin Theatre, New York, December 30, 1954, 165 performances through May 21,
1955

House of Flowers

Typescript, carbon copy, accompanied by typescript "Breakdown of Dances"

George Balanchine Papers

The remarkable cast of this Truman Capote production included Pearl Bailey (Madame Fleur) and featured dancers Alvin Ailey (Alvin), Carmen de Lavallade (Carmen), Juanita Hall (Madame Tango), and Arthur Mitchell.

This show became notorious during rehearsals and out-of-town tryouts for disagreements between its creators and producer. Balanchine withdrew before the New York opening, and Herbert Ross revised his choreography.

Hans Christian Andersen

Goldwyn Studio film, 1952

Typewritten contract, signed by George Balanchine

Edmond de Rothschild Foundation Acquisition Fund, purchased in 2004

This popular Frank Loesser film biography of Hans Christian Andersen was a vehicle for the talents of Danny Kaye. In spite of the signed contract, Balanchine did not choreograph the film. In his place was Harry Stradling, in

his only Hollywood credit.

Dream with Music

Music by Clay Warnick, adapted from themes by classical composers

Lyrics by Edward Eager

Libretto by Sidney Sheldon, Dorothy Kilgallen, and Ben Roberts

Staged by Richard Kollmar

Choreography by George Balanchine and Henry Le Tang (tap routines)

Décor by Stewart Chaney

Costumes by Miles White

Majestic Theatre, New York, May 18, 1944, 28 performances through June 10, 1944

Previews at the Shubert Theatre, Boston, starting April 17, 1944

Dream with Music

George Balanchine and Vera Zorina in rehearsal for the Boston previews

Publicity photograph by Bob Golby

Boston Globe Entertainment Desk Photograph Archive

HTC 27,141

Vera Zorina, as Dinah, headed a huge cast of actors, singers, and dancers. Balanchine created the choreography for all of the numbers except for the tap routines, which were staged by Henry Le Tang.

I Married an Angel

Music by Richard Rodgers

Lyrics by Lorenz Hart

Libretto by Richard Rodgers and Lorenz Hart, adapted from the play by John Vaszary

Staged by Joshua Logan

Décor by Jo Mielziner

Costumes by John Hambleton; ballet costumes by Alice Halicka

Shubert Theatre, New York, May 11, 1938, 338 performances through February 25, 1939

Vera Zorina and Charles Laskey, featured dancers

Jo Mielziner

Original scene design for *I Married an Angel*

Projection backdrop, watercolor, 1938

Donald M. and Mary P. Oenslager Fund, purchased in 1997

This was Vera Zorina's Broadway debut. The show's biggest number was "At the Roxy Music Hall," a Rockettes-style number danced by the entire cast.

I Married an Angel

Publicity photograph by Jerome Robinson

John E. Thayer Film Collection

HTC 17,133

Balanchine on Broadway

Illustrated Souvenir Programs for the original Broadway productions of musicals and operettas choreographed or directed by George Balanchine

Artcraft, Inc. Archive, Gift of Irene M. Dash; Gift of Burns M. Kattenberg; Gift of Thomas Lee.

On Your Toes, Rodgers and Hart, 1936

I Married an Angel, Rodgers and Hart, 1938

Keep Off the Grass, McHugh, 1940

Louisiana Purchase, Berlin, 1940

Cabin in the Sky, Duke, 1940

Rosalinda, 1942 (based on Strauss's *Die Fledermaus*)

The Merry Widow, Lehár, 1943

Song of Norway, Grieg-Wright, 1944

Mr. Strauss Goes to Boston, Stoltz, 1945

Among Balanchine's other Broadway shows were the Rodgers and Hart musicals *Babes in Arms* (1936) and *The Boys from Syracuse* (1938) and Frank Loesser's *Where's Charley?* (1948).

Giselle

Music by Adolphe Adam (*Giselle*), 1841

Décor and Costumes by Eugene Berman

Ballet Theatre (later American Ballet Theatre), October 15, 1946, Broadway Theatre, New York

Alicia Alonso (*Giselle*), Igor Youskevitch (*Albrecht*), Stanley Herbertt (*Hilarion*), Nora Kaye (*Myrtha*)

Eugene Berman

Original scene design for *Giselle*

Grave scene

Howard D. Rothschild Collection, bequest, received in 1992

Balanchine was engaged as a guest choreographer for this revival of the classic ballet. According to the standard catalogue of Balanchine's works, only the final grave scene for this production was choreographed by Balanchine, to revive the choreography of Marius Petipa as performed at the Maryinsky Theatre; the remaining choreography is credited to Dimitri Romanoff. However, Balanchine wrote in 1954, "I staged a new version of *Giselle* for the

Ballet Theatre," without suggesting that his role was limited to only a portion of the ballet.

The Theatre Collection holds several other designs by Berman for this production.

The Rake's Progress

(Opera in Three Acts and Nine Scenes)

Music by Igor Stravinsky, 1951

Libretto by Chester Kallman, after the paintings by William Hogarth

Decor and Costumes by Horace Armistead

Directed by George Balanchine

Metropolitan Opera, New York, February 14, 1953, conducted by Fritz Reiner

Horace Armistead

Original scene design for *The Rake's Progress*

Final Scene, The Cemetery

Gouache, 1936

Gift of Paul Stiga, Stravinsky-Diaghilev Foundation Collection, 1993

Balanchine directed the first American performance of Stravinsky's opera at the Metropolitan Opera. There were no actual dance sequences in the opera.

Slaughter on Tenth Avenue

(originally from the musical *On Your Toes*)

Music by Richard Rogers

Décor and Lighting by Jo Mielziner

Costumes by Irene Sharaff

Imperial Theatre, New York, April 11, 1936, in the musical *On Your Toes* (by Richard Rogers, George Abbott, and Lorenz Hart)

Tamara Geva (Strip Tease Girl), Ray Bolger (Hoofer), George Church (Big Boss)

Re-choreographed for the New York City Ballet, May 2, 1968, New York State Theater, Lincoln Center

Suzanne Farrell, Arthur Mitchell, Michael Steele

Slaughter on Tenth Avenue

George Balanchine in rehearsal with Arthur Mitchell and Suzanne Farrell

New York City Ballet

Photograph by Martha Swope, 1968

Gift of Martha Swope, 1975

HTC 27,124

Slaughter on Tenth Avenue

Suzanne Farrell and Arthur Mitchell
New York City Ballet
Color lithograph drawing by Al Hirschfeld
Artist's proof, no. 2 of only 2 copies printed
Walter Terry Memorial Fund, purchased in 2003

F. W. Wilson

EDWARD SHELDON EXHIBITION ROOMS

INNER ROOM

FREE-STANDING DISPLAY CASE

Correspondence with and about Balanchine

Telegrams Exchanged between Lincoln Kirstein and George Balanchine

Original telegrams received by Kirstein and copies of telegrams sent to Balanchine, Summer 1933

George Balanchine Papers

Kirstein, in New York, and Balanchine, in Monte Carlo and Paris, exchanged a necessarily terse but remarkably important series of cables, consisting of negotiations, terms, plans, and arrangements for Balanchine's emigration to the United States. These are a few telegrams from an extensive series.

Letter to Edward Warburg Concerning Payment to Balanchine

Typewritten letter copy, dated September 6, 1933, from the bankers Kuhn, Loeb, and Co., to Edward M. M. Warburg, confirming the transfer of \$3,000 to George Balanchine

George Balanchine Papers

It was Lincoln Kirstein who brought George Balanchine to America, but it was his old Harvard classmate Edward Warburg who contributed the necessary funds.

Letter from Lincoln Kirstein to E. E. Cummings

Typewritten letter, signed, dated July 30, 1933, on the letterhead of Batt's Hotel, London, concerning George Balanchine ("one swell gent")

Houghton Library Department of Manuscripts, MS Am 1823 (693),
E. E. Cummings Papers, Purchase, Amy Lowell Fund, 1966

Letter from Balanchine to Serge Grigoriev

Autograph letter, signed, dated 1929, written from a hotel in Chamounix, in the Alps

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

Dear Sergei Leonidovich,

My health seems to be getting a lot better. I have put on almost four kilograms

in twelve days. I still have a slight fever. I eat a lot, although I don't want to. For instance, every morning I eat a quarter-pound of butter, which then tries to leave my body through my nose. To tell the truth, life is sad here, and I am dreaming of coming home. [...] I have a reputation as a brilliant pianist and give concerts in the evening. I am going to buy a record of the Rites of Spring conducted by the "god" himself.

Balanchine had been sent to Chamounix to recover from tuberculosis, which permanently compromised his health and put an end to his career as a dancer.

Letter from Balanchine to Serge Grigoriev

Autograph letter, about 1930, written from London

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

I have received your sweet letter and came to a definite conclusion. First of all, I have told you before that I did not have in mind any continuation of Diaghilev's enterprise. For my part, it's over. The only one who could prolong its life a little bit (and should have done so) is the famous Russian composer [i.e., Stravinsky], by composing a requiem to commemorate the genius. As for us, more than anyone we should leave Diaghilev's name in peace, and create other ballets with other names.

Letter from Vladimir Dimitriev to Serge Grigoriev

Autograph letter, written in Russian, signed, dated December 18, 1931

Serge Grigoriev Papers, Howard D. Rothschild Fund, purchased in 1995

George asked me to write back to you. He's so busy. He's finishing his production at Mogador [Paris]. There's been published a large poster, "Ballets Russes de George Balanchine." As for de Basil—he's a strange man. Either he doesn't understand a thing about theatre, or he's used to doing things in his own way. [...] Of the new ballet [*Cotillon*], I'll tell you it will be very good. George and Boris [Kochno] admire Chabrier. I would say the music is good but nothing special. [...]

Dimitriev and Balanchine

Letter to Balanchine from Serge Lifar

Typewritten letter, written in French

George Balanchine Papers

In this letter, Lifar breaks with Balanchine because on Lifar's visit to New York in 1979, Lifar felt that Balanchine had snubbed him.

In 1926, at my request, Diaghilev invited you to join us on our vacation. In 1929, after the death of Diaghilev, it was I who invited you to make for me the choreography for *The Creatures of Prometheus* at the Opéra (but then you fell ill). [...] In 1932, the American, Kirstein, came to Paris on the recommendation

of Romula Nijinsky to invite me to America to create a school and choreography. He had been won over by my interpretations of *Spectre de la Rose* and *Giselle* at the Opéra. But my life and work were dedicated to the Opéra (of Paris). I advised him to address himself to you and Dimitriev. [...]

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

FIRST CASE

(NEAREST THE FRONT ENTRANCE)

(LEFT TO RIGHT)

New York City Ballet at the New York State Theatre

Opening of the New York State Theatre

Program

Opening of the New York State Theater

Thursday, April 23, 1964

George Balanchine Papers

The opening performance at the New York State Theater included Balanchine's *Allegro Brillante*.

Keepsake

Fanfare for two trumpets

Facsimile music manuscript

"Fanfar [*sic*] for a new theater, to Lincoln and George," dated March 24, 1964

George Balanchine Papers

It had been Balanchine's dream to have a large stage on which to perform, and to be able to increase the size of the company to fill it. The New York State Theater, one of the constituents of Lincoln Center for the Performing Arts, was tailor-made for the New York City Ballet. It opened in 1964.

The keepsake is a limited edition facsimile of the manuscript of a Fanfare for two trumpets, composed by Igor Stravinsky on the occasion of the opening of the new theater, in honor of Lincoln Kirstein and George Balanchine.

Jewels

(Ballet in three parts, consisting of *Emeralds*, *Rubies*, and *Diamonds*)

Décor by Peter Harvey

Costumes by Karinska

New York City Ballet, April 13, 1967, New York State Theater, Lincoln Center

Peter Harvey

Original scene design for *Jewels*

"Sketch for Revision of Act III," signed and dated 1967

Lent by Dr. Robert Bunting

Barbara Karinska

Original costume designs for *Jewels*

Composites of cutout ink and watercolor figures

Lent by Dr. Robert Bunting

Two of three designs are displayed, including designs for the fourth, unrealized section, which was to have been titled *Sapphires*.

Rubies

(Part 2 of *Jewels*, originally called *Capriccio*)

Music by Igor Stravinsky (*Capriccio for Piano and Orchestra*), 1929

Décor by Peter Harvey

Costumes by Karinska

New York City Ballet, April 13, 1967, New York State Theater, Lincoln Center

Patricia McBride, Edward Villella, Patricia Neary

Rubies

New York City Ballet

From left to right: Alexandra Ansanelli, Elizabeth Walker, Kyle Froman, Jessy Hendrickson, Michelle Gifford, Isabel Kimmel, Stuart Kapps, Amanda Edge, Carrie Lee Riggins

Photograph by Costas

Who Cares?

Music by George Gershwin, arranged by Hershey Kay

Décor by Jo Mielziner

Costumes by Karinska

New York City Ballet, February 5, 1970, New York State Theater, Lincoln Center

Jacques d'Amboise, Patricia McBride, Marnee Morris, Karin von Aroldingen

Jo Mielziner

Original scene design for *Who Cares?*

Projection backdrop, watercolor

Sylvia Westerman Collection, lent by The Jerome Lawrence and Robert E. Lee Theatre Research Institute, The Ohio State University

Vienna Waltzes

Music by Johann Strauss, Jr. (*Tales from the Vienna Woods*, *Voices of Spring*, *Explosions Polka*), Franz Lehár (*Gold and Silver Waltz*), and Richard Strauss (waltzes from *Der Rosenkavalier*)

Decor by Rouben Ter-Arutunian

Costumes by Karinska.

New York City Ballet, June 23, 1977, New York State Theater, Lincoln Center

Vienna Waltzes

New York City Ballet

Photograph by Costas

Tzigane

Music by Maurice Ravel, 1924

Costumes by Joe Eula and Stanley Simmons

New York City Ballet, Ravel Festival, May 29, 1975, New York State Theater,
Lincoln Center

Suzanne Farrell, Peter Martins

Tzigane

Suzanne Farrell

New York City Ballet

Photograph by Costas

Letter to Balanchine from Suzanne Farrell

Autograph letter, signed "Suzi," dated November 7, 1973

George Balanchine Papers

Suzanne Farrell writes that she hopes Balanchine will attend her performance of *Meditation*, which she will dedicate to him.

Suzanne Farrell

Ballet shoes

Gift of Laurie Fanger

Le Palais de Cristal

(The Crystal Palace, later called Symphony in C)

Music by Georges Bizet (*Symphony in C Major*), 1855

Décor and Costumes by Leonor Fini

Paris Opéra Ballet, July 28, 1947, Théâtre National de l'Opéra, Paris

Lycette Darsonval, Tamara Toumanova, Micheline Bardin, Madeleine Lafon,
Alexandre Kaliujny, Roger Ritz, Michel Renault, Max Bozzoni.

Revived by the Ballet Society, March 22, 1948, City Center of Music and Drama

First Movement: Maria Tallchief, Nicholas Magallanes; *Second Movement:*

Tanaquil LeClercq, Francisco Moncion; *Third Movement:* Beatrice Tompkins,

Herbert Bliss; *Fourth Movement:* Elise Reiman, Lew Christensen

The Crystal Palace

Scenario by George Balanchine

Typescript copy

“Libretto, choreography and production by George Balanchine”

George Balanchine Papers

This scenario includes a bar-by-bar correspondence of the music to the narrative program.

Balanchine and Popular Music

Accordion

Owned by George Balanchine

Made in the Ukraine, with original instructions

George Balanchine Papers

Last Night I Dreamt

Song composed by George Balanchine

Autograph manuscript, written in pencil, not dated

George Balanchine Papers

Balanchine’s archive contains a number of manuscripts of songs that he wrote and composed in a popular style. The music bears a family resemblance to the popular songs of Balanchine’s old friend Vernon Duke. The lyrics show him struggling with the English idiom.

The World Is Turning Fast

Song composed by George Balanchine

Lyrics by Arthur Schwartz

Printed sheet music, published by G. Schirmer, New York, 1982

Frank E. Chase Fund, purchased in 2004

Balanchine’s only known published song was a collaboration with the composer Arthur Schwartz, first performed at a benefit for the National Dance Institute, founded by Jacques d’Amboise. An article about the song in the New York Times reports that the music publisher G. Schirmer paid Balanchine \$1,000 for the song, and that he joined ASCAP after the song was published. It was dedicated to the dancer Karin von Aroldingen.

Unrealized Projects

Birds of America

“Audubon and Appleseed: An American Dream”

Typewritten scenario, not dated

George Balanchine Papers

Kirstein and Balanchine conceived of a ballet based on Audubon's famous publication of illustrations of the Birds of America. The music was to have been composed by Morton Gould, and the costumes made, of course, by Karinska. The project was never realized.

Uncle Tom

Letter from Lincoln Kirstein to E. E. Cummings

Typewritten letter, signed "Lincoln," dated August 30, 1934, written on the letterhead of The Hound & Horn, which Kirstein edited, concerning a proposed ballet (never realized) to be called *Uncle Tom*

Houghton Library Department of Manuscripts, MS Am 1823 (693),
E. E. Cummings Papers, Purchase, Amy Lowell Fund, 1966

Entr'acte (1820)

Typewritten copy scenario of a ballet never realized, intended as a collaboration with the composer Vernon Duke (Vladimir Dukelsky), signed by George Balanchine, not dated

George Balanchine Papers

Tricolore

Décor and Costumes by Rouben Ter-Artutunian

Choreography by Peter Martins, Jean-Pierre Bonnefous, and Jerome Robbins,
under the supervision of George Balanchine

New York City Ballet, May 18, 1987, New York State Theater, Lincoln Center

Georges Auric

Typewritten draft letter, with corrections, to the composer Georges Auric, from George Balanchine, dated April 22, 1976, proposing a ballet to be called "Tricolore," together with Auric's reply, dated June 14

George Balanchine Papers

Georges Auric, one of the members of the group of French composers known as "Les Six," had first collaborated with Balanchine in *La Pastorale*, for Diaghilev's Ballets Russes in 1926. *Tricolore* was intended as the third ballet in a trilogy, *Entente Cordiale*, following in the national patterns established in *Stars and Stripes* and *Union Jack*. In the event, Balanchine found the score disappointing and assigned the ballet to other choreographers. In the end, it made no strong impression.

The draft of Balanchine's letter was likely typed by Lincoln Kirstein.

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

SECOND CASE

(LEFT TO RIGHT)

Narrative Ballets

The Prodigal Son (revival)

Music by Serge Prokofiev

Scenario by Boris Kochno

Diaghilev's Ballets Russes, May 21, 1929, Théâtre Sarah-Bernhardt, Paris

Décor and Costumes by Georges Rouault

Serge Lifar (Prodigal Son), Felia Dubrovskaya (Siren), Michael Federov (Father),
Leon Woizikowsky and Anton Dolin (Servants to the Prodigal Son), Nathalie
Branitzka, Eleanora Marraather)

Revived by New York City Ballet, February 23, 1950, City Center of Music and
Drama

Lighting by Jean Rosenthal

Jerome Robbins (Prodigal Son), Maria Tallchief (Siren), Michael Arshansky
(Father), Herbert Bliss and Frank Hobi (Servants to the Prodigal Son), Jillana
and Francesca Mosarra (Sisters)

The Prodigal Son

Karin von Aroldingen and Mikhail Baryshnikov

New York City Ballet

Photograph by Costas

The Prodigal Son

Mikhail Baryshnikov

New York City Ballet

Photograph by Costas

The Seven Deadly Sins (*Die Sieben Todsünden*)

Music by Kurt Weill, commissioned for *Les Ballets 1933*

Libretto by Bertolt Brecht

Décor and Costumes by Caspar Rudolph Neher

Les Ballets 1933, June 7, 1933, Théâtre des Champs-Élysées, Paris

Lotte Lenya (Anna I, singer), Tilly Losch (Anna II, dancer)

Revived by New York City Ballet, December 4, 1958, City Center of Music and
Drama

Lotte Lenya (Anna I), Allegra Kent (Anna II)

The Seven Deadly Sins

Allegra Kent as Anna II

New York City Ballet

Photograph

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 27,116.

Letter to Balanchine from Barbra Streisand

Typewritten letter, signed, written on her printed stationery, dated September 26,
1975

George Balanchine Papers

Barbra Streisand replies to an invitation from Balanchine to perform the singing role of Anna I in a revival of *The Seven Deadly Sins*. She graciously declines on account of her other commitments; the revival never took place.

Bette Midler and George Balanchine

New York City Ballet

Photograph taken at the time of the production of *The Seven Deadly Sins*

Gift of Barbara Horgan, 2004

It was Bette Midler who finally took on the role of Anna I in the New York City Ballet revival of *The Seven Deadly Sins*; however, a musicians' strike prevented the performances from taking place.

New York City Ballet

Souvenir program, season 1959-1960

Showing photographs of the 1958 production of *The Seven Deadly Sins*

Gift of Arks Smith

Don Quixote

Music by Nicolas Nabokov, commissioned by the New York City Ballet

Scenario by Nicolas Nabokov and George Balanchine

New York City Ballet, May 28, 1965, New York State Theater, Lincoln Center

Richard Rapp (Don Quixote), Suzanne Farrell (Dulcinea), Deni Lamont, Mimi Paul, Marnee Morris

George Balanchine performed the title role at a gala benefit preview on May 27, 1965

Vincent H. Olmstead

Portrait of George Balanchine as Don Quixote

Crayon and chalk

Walter Terry Memorial Fund, purchased in 2002

Don Quixote

Suzanne Farrell and Jacques d'Amboise

New York City Ballet

Photograph by Costas

Nicolas Nabokov

Don Quixote

Autograph music manuscript of a portion of the piano score, written in pencil,
with heading in Russian

Presented by the composer to George Balanchine as a Christmas present
("Merry Xmas!")

George Balanchine Papers

Don Quixote

Illustrated article in *Dance and Dancers*, August 1965

George Balanchine Papers

Harlequinade

Music by Riccardo Drigo (From *Les Millions d'Arlequin*), 1900

Décor, Costumes, and Lighting by Rouben Ter-Arutunian

New York City Ballet, February 4, 1965, New York State Theater, Lincoln Center

Edward Villella (Harlequin), Michael Arshansky, Gloria Govrin, Deni Lamont,

Patricia McBride, Shaun O'Brien, Suki Schorer, Carol Sumner

Rouben Ter-Arutunian

Original costume design for Edward Villella as Harlequin, 1965

New York City Ballet

Gouache

Lent by Dr. Robert Bunting

Harlequinade

Program, February 1965

New York City Ballet

New York State Theater, Lincoln Center

Harlequinade

Typewritten copy contract with Henry Jaffe Enterprises, signed by George
Balanchine, dated February 15, 1966

George Balanchine Papers

This contract set forth an agreement to broadcast the pas de deux from
Harlequinade on the Bell Telephone Hour program over the N.B.C. television

network.

Balanchine's ballets remained his property, not that of the New York City Ballet, and he received a fee when they were produced by other companies or recorded for broadcast. In this case his fee was \$1,500.

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

THIRD CASE

(LEFT TO RIGHT)

Bourrée Fantasque

Music by Emmanuel Chabrier (*Bourrée Fantasque*, *Prélude* from the opera *Gwendoline*, *Fête Polonaise* from the comic opera *Le Roi Malgré Lui*), 1885-1891

Costumes by Karinska

New York City Ballet, December 1, 1949, City Center of Music and Drama

Bourrée Fantasque: Tanaquil Le Clercq, Jerome Robbins; *Prélude*: Maria Tallchief, Nicholas Magallanes, Edwina Fontaine, Yvonne Mounsey; *Fête Polonaise*: Janet Reed, Herbert Bliss

Bourrée Fantasque

Tanaquil Le Clercq and Jerome Robbins

New York City Ballet

Photograph

George Balanchine Papers

Electronics

Music by Remi Gussmann, electronic tape prepared by Oskar Sala and the composer, commissioned by Philip Johnson

Décor and Lighting by David Hays

New York City Ballet, March 22, 1961, City Center for Music and Drama

Diana Adams, Violette Verdy, Jacques d'Amboise, Edward Villella

Electronics

New York City Ballet

Photograph by Fred Fehl

Violette Verdy Papers

HTC 27,110

Western Symphony

Music by Hershy Kay, based on traditional American melodies

Décor by John Boyt (1955)

Costumes by Karinska

New York City Ballet, September 7, 1954, City Center of Music and Drama

First Movement: Diana Adams, Herbert Bliss; *Second Movement*: Janet Reed,

Nicholas Magallanes; *Third Movement*: Patricia Wilde, André Eglevsky;
Fourth Movement: Tanaquil Le Clercq, Jacques d'Amboise

Western Symphony

Tanaquil Le Clercq

Photograph by George Platt Lynes

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

Jones Beach

Music by Jurriaan Andriessen (*Berkshire Symphonies*), 1949

Choreography by George Balanchine and Jerome Robbins

Bathing suits by Jantzen

New York City Ballet, March 9, 1950, City Center of Music and Drama

Maria Tallchief, Tanaquil LeClercq, Melissa Hayden, Beatrice Tompkins, Yvonne
Mounsey, Nicholas Magallanes, Herbert Bliss, Jerome Robbins, William
Dollar, Todd Bolender, Roy Tobias

Jones Beach

Tanaquil Le Clercq

New York City Ballet

Mildred Kaufman Collection

HTC 17,108

A Midsummer Night's Dream

Music by Felix Mendelssohn (*A Midsummer Night's Dream*, Op. 21 and 61;
Overtures to *The Fair Melusine*, Op. 32, *Athalie*, Op. 74, and *Son and
Stranger*, Op. 89; *The First Walpurgis Night*, Op. 60; Symphony No. 9 for
Strings, first three movements), 1823 to 1843

Décor by David Hays

Costumes by Karinska

New York City Ballet, January 17, 1962, City Center of Music and Drama.

Bill Carter (Demetrius), Gloria Govrin (Hippolyta), Melissa Hayden (Titania),
Jillana (Helena), Conrad Ludlow (Cavalier to Titania), Patricia McBride
(Hermia), Nicholas Magallanes (Lysander), Arthur Mitchell (Puck), Francisco
Moncion (Theseus), Roland Vasquez (Bottom), Edward Villella (Oberon)

A Midsummer Night's Dream

George Balanchine and Suzanne Farrell during the filming of the ballet

Color photograph

William Como-Dance Magazine Collection

HTC 27,144

A Midsummer Night's Dream

Karin von Aroldingen
New York City Ballet
Photograph by Costas

A Midsummer Night's Dream

Program for the World Premiere performance, January 17, 1962
New York City Ballet, City Center of Music and Drama
George Balanchine Papers

The Firebird (revival)

Music by Igor Stravinsky (*The Firebird* Ballet Suite for Orchestra), 1945
Choreography by George Balanchine and Jerome Robbins
Décor and Costumes by Marc Chagall
New York City Ballet, November 27, 1949, City Center of Music and Drama
Maria Tallchief (*Firebird*), Francisco Moncion (*Prince Ivan*), with Edward
Bigelow (*Kostcheï*), Patricia McBride (*Prince's Bride*)

The Firebird

Maria Tallchief and Francisco Moncion
Photograph
George Balanchine Papers

Letter to Balanchine from Marc Chagall

Autograph letter, signed, written in Russian, dated April 9, 1951
George Balanchine Papers

Chagall designed the 1945 Ballet Theatre production of *The Firebird*, and the New York City Ballet revival used Chagall's designs.

"I congratulate you on the success of *Firebird*. I regret I did not work with you in the very beginning. There was not enough light on the set in London which not only damaged the set but the ballet itself. I hope as a truly great artist you will not allow your ballet to be darkened because everything is interconnected."

Chagall's reference to London suggests that he attended a performance when the company appeared in London on its first European tour in 1950.

Roma

Music by Georges Bizet (from *Roma* Suite), 1868
Décor and Costumes by Eugene Berman
New York City Ballet, February 23, 1955, City Center of Music and Drama
Tanaquil Le Clercq, André Eglevsky

Eugene Berman

Original costume design for the Tarantella in *Roma*

New York City Ballet

Lent by Dr. Robert Bunting

Bugaku

Music by Toshiro Mayuzumi, 1962

Décor by David Hays

Costumes by Karinska

New York City Ballet, March 20, 1963, City Center of Music and Drama

Suzanne Farrell, Melissa Hayden, Allegra Kent, Edward Villella, Barbara Walczak

Bugaku

Edward Villella and Allegra Kent

New York City Ballet

Photograph by Bert Stern

Stravinsky-Diaghilev Foundation Collection, given in 1993

HTC 27,115

Tchaikovsky Pas de Deux

Music by Peter Ilyich Tchaikovsky (from *Swan Lake*, Op. 20), 1877, Act III

Costumes by Karinska

New York City Ballet, March 29, 1960, City Center of Music and Drama

Violette Verdy, Charles Ludlow

Barbara Karinska

Costume for *Tchaikovsky Pas de Deux*, worn by Violette Verdy

New York City Ballet

Lent by Violette Verdy

Monumentum Pro Gesualdo

Music by Igor Stravinsky (*Monumentum Pro Gesualdo*), 1960, based on madrigals
by Don Carlo Gesualdo

Décor by David Hays

New York City Ballet, November 16, 1960, City Center of Music and Drama

Diana Adams, Conrad Ludlow

This work was usually performed before *Movements for Piano and Orchestra*

Igor Stravinsky

Monumentum Pro Gesualdo

Music manuscript, headed "Gesualdo/Stravinsky," piano arrangement from the
score, written in pencil by George Balanchine

George Balanchine Papers

It was Balanchine's frequent practice to make his own piano arrangements of ballet music, as an aid to learning an unfamiliar work as well as for rehearsal.

First New York City Ballet Tours

First European tour

New York City Ballet

Program, August 5, 1950, Royal Opera House, Covent Garden, London

First tour to the Soviet Union

New York City Ballet

Program, 1962, printed in Russian

On this tour the company was presented in Moscow, Leningrad, Kiev, Tbilisi, and Baku. This was Balanchine's first return to Russia and Georgia since he left in 1924.

George Balanchine as Retailer

Exchange of letters between Balanchine and the Vespa Corporation

September 1952

George Balanchine Papers

Balanchine's income from choreography and ballet administration was modest, and from time to time he conceived of ways by which he could improve his financial outlook. In 1952, he approached the Vespa Corporation in Italy, inquiring about obtaining the New York franchise for the popular motor scooters, which were at that time marketed by Sears, Roebuck, and Co. under their Allstate brand.

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

FOURTH CASE

(LEFT TO RIGHT)

Balanchine and Tchaikovsky

The Nutcracker

Music by Peter Ilyich Tchaikovsky (*The Nutcracker*, Op. 71), 1892

Scenario by Leabo, after the story by E. T. A. Hoffmann, adapted by Alexandre
Dumas père

Décor by Horace Armistead

Costumes by Karinska, Masks by Vlady

New York City Ballet, February 2, 1954, City Center of Music and Drama

Maria Tallchief, Tanaquil LeClercq, Yvonne Mounsey, Janet Reed, Jillana, Irene
Larsson, Alberta Grant, Nicholas Magallanes, Herbert Bliss, Francisco
Moncion, Robert Barnett, Edward Bigelow, George Li, Michael Arshansky,
Paul Nickel, and students of the School of American Ballet

The Nutcracker

George Balanchine as Drosselmeyer

New York City Ballet

Photograph by Martha Swope

Layout for Dance Magazine

William Como-Dance Magazine Collection

HTC 27,117

The Nutcracker

New York City Ballet

Souvenir Program

City Center of Music and Drama, 1954

Arcraft Co. Archive, Gift of Irene M. Dash

Tchaikovsky Piano Concerto No. 2

Music by Peter Ilyich Tchaikovsky

New York City Ballet, January 12, 1973, New York State Theater, Lincoln Center

Patricia McBride, Peter Martins, Colleen Neary, Tracy Bennett, Victor Castelli,

Suzanne Erlon, Marjorie Spohn

Tchaikovsky Piano Concerto No. 2 was a re-working of the 1964 *Ballet*

Imperial.

Tchaikovsky Piano Concerto No. 2

Merrill Ashley

New York City Ballet

Unattributed photograph

Tchakovsky Festival

New York City Ballet

New York State Theatre, June 4-14, 1981

Prospectus

Balanchine and Stravinsky

Theme and Variations

Music by Peter Ilyich Tchaikovsky (Suite No. 3 for Orchestra in G Major, Op. 55),
1884, final movement

Décor and Costumes by Woodman Thompson

Ballet Theatre, November 26, 1947, City Center of Music and Drama

Alicia Alonso, Igor Youskevitch, with Fernando Alonso, Eric Braun, Anna

Cheselka, Melissa Hayden, Paula Lloyd, Fernand Nault, Cynthia Riseley,

Zachary Solov

New York City Ballet, February 5, 1960, City Center of Music and Drama

Costumes by Karinska

Violette Verdy, Edward Villella

Theme and Variations

New York City Ballet

Uncredited photograph

George Balanchine Papers

Suite No. 3 (*Tchaikovsky Suite No. 3*)

Music by Peter Ilyich Tchaikovsky (Suite No. 3 in G Major), 1884

Décor and Costumes by Nicolas Benois

New York City Ballet, December 3, 1970, New York State Theatre, Lincoln Center

Karin von Aroldingen and Anthony Blunt; Kay Mazzo and Conrad Ludlow; Gelsey

Kirkland and Edward Villella

Nicolas Benois

Original scene design for *Suite No. 3*

New York City Ballet

Watercolor

Lent by Dr. Robert Bunting

Tchaikovsky Festival

New York City Ballet, June 4-14, 1981

New York State Theater, Lincoln Center

Festival program

George Balanchine Papers

Balanchine and Stravinsky

Agon

Music by Igor Stravinsky, 1956, commissioned for New York City Ballet

Lighting by Nannanne Porcher

New York City Ballet, November 27, 1957, City Center of Music and Drama

First pas de trois: Todd Bolender, Barbara Milberg, Barbara Walczak; *Second pas de trois*: Roy Tobias, Jonathan Watts, Melissa Hayden; *Pas de deux*: Diana Adams, Arthur Mitchell

Agon

Diana Adams and Arthur Mitchell

Pas de deux

Photograph

George Balanchine Papers, HTC 27,108

Agon and Square Dance

Program

New York City Ballet, January 18, 1958, City Center for Music and Drama

Playbill, Inc. Archive

Orpheus

Music by Igor Stravinsky, 1947, commissioned for the Ballet Society

Décor and Costumes by Isamu Noguchi

Ballet Society, April 28, 1948, City Center of Music and Drama, conducted by Stravinsky

Nicholas Magallanes (Orpheus), Maria Tallchief (Eurydice), Francisco Moncion, Beatrice Tompkins (Leader of the Furies), Tanaquil LeClerq (Leader of the Bacchantes), Herbert Bliss (Apollo)

Orpheus

Francisco Moncion and Nicholas Magallanes

Photograph by George Platt Lynes

Studio photograph, photographer's proof

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

Orpheus

Program, March 5, 1951

New York City Ballet

Playbill, Inc. Archive

Pulcinella

Music by Igor Stravinsky, 1920, revised 1965, after Giambattista Pergolesi

Choreography by George Balanchine and Jerome Robbins

Décor and Costumes by Eugene Berman

New York City Ballet, Stravinsky Festival, June 23, 1972, New York State Theater,
Lincoln Center

Edward Villella (Pulcinella), Violette Verdy (Girl), Michael Arshansky (Father),
Francisco Moncion (Devil), Shaun O'Brien (Devil), George Balanchine and
Jerome Robbins (Clowns)

Pulcinella

George Balanchine and Jerome Robbins as clowns in the spaghetti scene

Photograph by Herbert Migdoll, composite layout for Dance Magazine

William Como-Dance Magazine Collection

HTC 27,118

Stravinsky Violin Concerto

Music by Igor Stravinsky (Concerto for Violin and Orchestra in D Major), 1931

New York City Ballet, Stravinsky Festival, June 18, 1972, New York State Theater,
Lincoln Center

Karin von Aroldingen, Kay Mazzo, Jean-Pierre Bonnefous, Peter Martins

Igor Stravinsky

Music manuscript, titled "Strawinsky, Concerto in re pour Violon et Orchestre,"
piano arrangement from the score, written in pencil by George Balanchine

George Balanchine Papers

Noah and the Flood

(Musical Play for Soloists, Chorus and Orchestra)

Music by Igor Stravinsky (*The Flood*), 1962, commissioned for the New York City
Ballet by the C.B.S. Television Network

Scenario by Robert Craft, based on the Book of Genesis and York and Chester
mystery plays and other sources

Prologue by Jack Richardson

Décor by Rouben Ter-Arutunian

New York City Ballet, June 14, 1962, C.B.S. Television Network, conducted by
Robert Craft

Jacques d'Amboise (Adam, Lucifer), Jillana (Eve), Edward Villella (Satan), Ramon
Segarra (Noah), Joysanne Sidimus (Mrs. Noah)

Spoken narration by Martin Harvey

Revival, New York City Ballet, 1982

Adam Luders (Adam), Nina Fedorova (Eve), Bruce Padgett (Satan), Francisco
Moncion (Noah), Delia Peters (Mrs. Noah)

Spoken narration by John Houseman

Stravinsky and Balanchine

The Flood, transcript of notes from preliminary production talks

"A Synopsis of Preliminary Production Talks for *The Flood*," Hollywood, March
15-16 and April 11-12, 1962

Original typescript, 1962

The made-for-television collaboration between Balanchine and Stravinsky was
not considered a success when it was first broadcast; however, the New York
City Ballet and the School of American Ballet revived the work for the Stravin-
sky Centennial Festival in 1982.

Noah and the Flood

Program, June 13, 1982

New York City Ballet, Stravinsky Centennial Celebration, New York State
Theater, Lincoln Center

Variations for Orchestra

Music by Igor Stravinsky (*Variations Aldous Huxley in Memoriam*) for Orchestra,
1964

New York City Ballet, March 31, 1966, New York State Theater, Lincoln Center
Suzanne Farrell

Revived by New York City Ballet, July 2, 1982, New York State Theater, Lincoln
Center

Igor Stravinsky

Variations Aldous Huxley in Memoriam

Music manuscript of the piano score, written in pencil, prepared for George
Balanchine

George Balanchine Papers

Stravinsky Centennial

Souvenir Program

New York City Ballet

New York State Theater, Lincoln Center, 1982

Gift of Iris M. Fanger

Works performed at the festival included *Perséphone*, *Variations for Orchestra*, and most of Balanchine's earlier works based on Stravinsky's music.

Igor Stravinsky

Photograph by George Platt Lynes

Hollywood, California

Frederick R. Koch Collection of George Platt Lynes Photographs, given in 1982

HTC 20,849

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

FIFTH CASE

(NEAREST THE WINDOWS)

(LEFT TO RIGHT)

Balanchine as Teacher

The School of American Ballet

George Balanchine conducting ballet class

Photograph

George Balanchine Papers

Pierre Vladimiroff conducting ballet class

School of American Ballet

Photograph by Arthur Todd

Inscribed on the reverse side to Felia Doubrovska by Arthur Todd

Stravinsky-Diaghilev Foundation Collection, given in 1993

School of American Ballet

Flyers and brochures, 1934-1944

George Balanchine Papers

Among the students listed in the school's roster (printed in red ink) is George Chaffée, who danced in the earliest American Ballet performances and who became a sophisticated collector of historical dance material. His collection, given to the Harvard Theatre Collection in 1950, was Harvard's first ballet collection of significance, later joined by the gifts of other distinguished collectors such as Edwin Binney, Marian Hannah Winter, Howard Rothschild, and Parmenia Migel Ekstrom.

Letter to Balanchine from Lincoln Kirstein

Typewritten letter, signed "Lincoln," dated March 6, 1944, concerning plans for the School of American Ballet

George Balanchine Papers

Letter from Lincoln Kirstein to John Mason Brown

Typewritten letter, signed, dated August 27, 1940, on the letterhead of The School of American Ballet, concerning the progress of the school

Houghton Library Department of Manuscripts, MS Am 1948 (2957), John Mason

Brown Papers, Bequest of John Mason Brown, 1969

John Mason Brown (whose archive of papers is divided between the Harvard Theatre Collection and the Houghton Library Department of Manuscripts) was theater critic of the New York Post.

The Ford Foundation Grant

Ford Foundation press release announcing the ballet grant

News from the Ford Foundation, for release Monday, A.M., December 16, 1963.

George Balanchine Papers

School of American Ballet press release announcing the Ford Foundation grant

"Statement by George Balanchine," on letterhead of the School of American Ballet

George Balanchine Papers

In 1963, the Ford Foundation announced a grant of \$7,756,000 to strengthen professional ballet in the United States. The largest portion of the award was given to the School of American Ballet, "under the direction of George Balanchine," in recognition of Balanchine's role in raising the standards of teaching in the United States. Emerging ballet companies across the nation, including Boston Ballet, also received awards. However, there were protests from many in the dance world, including the modern dancers and other ballet teachers.

Notes taken by Barbara Horgan

"Seminar for Ballet Teachers," June 1961

Two notebooks

George Balanchine Papers

Barbara Horgan, now the Executive Director of the Balanchine Trust, was Balanchine's long-time secretary and assistant.

Letter to Balanchine from Jerome Robbins

Handwritten letter, signed "Jerry," dated December 27, 1963, congratulating Balanchine on the Ford Foundation grant

George Balanchine Papers

Letter to Balanchine from Lisa Parnova

Typewritten letter, signed, dated March 9, 1964, written on letterhead of the Dance Education Center, congratulating Balanchine on the Ford Foundation grant

George Balanchine Papers

Notes taken by E. Virginia Williams

Handwritten notes, dated Thursday, June 1965, during a teachers' workshop given

by George Balanchine under the Ford Foundation grant
E. Virginia Williams Papers

E. Virginia Williams was the founding artistic director of the Boston Ballet.

Boston Ballet

Program, Second season, 1965-1966

E. Virginia Williams, Founder and Artistic Director

Performance of January 17, 1966

Boston Ballet Archive

Balanchine was listed in early Boston Ballet programs as Artistic Advisor. The program included his ballet *Allegro Brillante*.

Dissemination and International Influence

Letter to Balanchine from Erick Hawkins

Typewritten letter, signed, dated May 26, 1976

George Balanchine Papers

This letter of gratitude to Balanchine was written by the dancer Erick Hawkins, long associated with Martha Graham and the founder of his own dance company. Hawkins had been a student in the School of American Ballet.

Suzanne Farrell

“Suzanne Farrell Stages Balanchine”

Opera House, John F. Kennedy Center for the Performing Arts, Washington, D.C.

Program, October 17-22, 1955

Harvard Theatre Collection

Letter to Balanchine from Sergei Denham

Typewritten letter, signed, dated September 2, 1959, on letterhead of the Ballet

Russe de Monte Carlo, regarding the rights to perform Balanchine's ballets
Serenade and *Concerto Barocco*

Together with Balanchine's reply, typewritten copy, dated September 9, 1959

George Balanchine Papers

The Four Temperaments

Mikko Nissinen and Amanda Bennet

Basel Ballet, 1985

Photograph

Gift of Nikko Nissinen, Artistic Director of Boston Ballet, 2004

Apollo

(Revised version of *Apollon Musagète*)

Music and Scenario by Igor Stravinsky

Costumes by Karinska

New York City Ballet, November 15, 1951, New York State Theater, Lincoln Center

André Eglevsky (Apollo), Maria Tallchief (Terpsichore), Diana Adams (Calliope), Tanaquil Le Clercq (Polyhymnia), Barbara Milberg (Leto, Mother of Apollo)

Sofia Gumerova, Igor Selensky, Daria Pavlenko, and Veronica Part

Kirov Ballet

Photograph by Costas

Légion des Arts et Lettres de la République de France

Order awarded to Balanchine

“Litteris et Artibus”

Enameled medal with neck ribbon and leather case

George Balanchine Papers

Balanchine's American passport

Passport issued by the United States Department of State, 1962

George Balanchine Papers

Balanchine received a permanent visa in 1933, and became a United States citizen in 1940.

F. W. Wilson

HARVARD THEATRE COLLECTION

INTERIOR LOBBY

(CLOCKWISE FROM LEFT OF THE ENTRANCE)

Stravinsky Festival

New York City Ballet, 1972

New York State Theater, Lincoln Center

Works performed at the festival included *Pulcinella*, *Stravinsky Violin Concerto*, *Symphony in Three Movements*, *Duo Concertant*, *Lost Sonata*, *Divertimento* from *Le Baiser de la Fée*, *Choral Variations on Bach's Vom Himmel Hoch*, and *Danses Concertantes*.

Poster

New York City Ballet

Artcraft, Inc. Archive, Gift of Irene Dash

HTC 27,148

Russian Poster Listing Balanchine as a Performer

Poster for a theatrical performance in which George Balanchine (Gyorgi Balanchivadze) performed as a dancer

Dancers of the State Academic Ballet, State Academic Drama Theatre (formerly the Alexandrinsky Theatre), June 11, 1923

Carl Taggersell Collection, promised gift

Under the auspices of the Russian Theatre Society

A Special Performance in Support of the Assisted Living House for Elderly Actors and Actresses

I. Ballet in Drama: *The Forest*, comedy in 5 acts by A. Ostrovsky, including Balanchine among the dancers;

II. Choreographic Divertissement, including Balanchine and Danilova among the dancers.

Ballet of the Elephants

Music by Igor Stravinsky (*Circus Polka*), 1942, commissioned by the Ringling Brothers and Barnum and Bailey Circus

Choreography by George Balanchine, staged by John Murray Anderson; elephants trained by Walter McClain

Madison Square Garden, New York City, April 9, 1942, conducted by Merle Evans

Costumes by Norman Bel Geddes and Miles White

Ringling Brothers and Barnum and Bailey Circus

Color lithograph poster, 1942

Stravinsky-Diaghilev Foundation Collection, given in 1993

At the first performance, Vera Zorina rode Modoc, the pachyderm “premiere ballerina.” The piece was performed by eighteen circus elephants together with human circus performers, all of whom wore fluffy tutus.

Balanchine approached Stravinsky to provide the music for this novelty ballet; the composer recounted that he agreed following Balanchine’s assurance that they were “all very young elephants.”

George Balanchine

Curtain call

New York State Theater, Lincoln Center

Photograph by Martha Swope, signed

Carl Taggersell Collection, promised gift

F. W. Wilson

LAMMOT DU PONT COPELAND GALLERY

CENTRAL LOBBY

(CLOCKWISE FROM THE LEFT)

Photographs by Costas

Chaconne

Music by Christoph Willibald von Gluck (Ballet music from the opera *Orfeo ed Euridice*), 1762 and 1774

Costumes by Karinska

New York City Ballet, January 22, 1976, New York State Theater, Lincoln Center
Suzanne Farrell, Jean-Pierre Frohlich, Susan Hendl, Peter Martins

Suzanne Farrell and Peter Martins

New York City Ballet

Photograph by Costas

Serenade

Music by Peter Ilyich Tchaikovsky (Serenade in C Major for String Orchestra, Op. 48), 1880

Décor and Costumes by Jean Lurçat

School of American Ballet, June 9, 1934, Woodland, White Plains, New York;
December 7, 1934, Avery Memorial Theatre, Hartford, Connecticut; American
Ballet, first season, March 1, 1935, Adelphi Theater, New York

New York City Ballet

Photograph by Costas

Allegro Brillante

Music by Peter Ilyich Tchaikovsky (Piano Concerto No. 3 in E Flat Major, Op. 75), 1892

Costumes by Karinska

New York City Ballet, March 1, 1956, City Center of Music and Drama
Maria Tallchief, Nicholas Magallanes

Suzanne Farrell and Peter Martins

New York City Ballet

Photograph by Costas

The Four Temperaments

Music by Paul Hindemith (*The Four Temperaments*, Theme with Four Variations for String Orchestra and Piano), 1940

Ballet Society, November 20, 1946, Central High School of Needle Trades, New York

New York City Ballet, October 25, 1948, City Center of Music and Drama

Maria Tallchief, Tanaquil Le Clercq, Herbert Bliss, Todd Bolender

Peter Boal

New York City Ballet

Photograph by Costas

Emeralds

(Part 1 of *Jewels*)

Music by Gabriel Fauré (from *Pelléas et Mélisande* and *Shylock*), 1898 and 1889

New York City Ballet, April 13, 1967, New York State Theater, Lincoln Center

Violette Verdy, Mimi Paul, Conrad Ludlow, Francisco Moncion, Sara Leland, Suki Schorer, John Prinz

New York City Ballet

Photograph by Costas

Square Dance

Music by Antonio Vivaldi (Concerto Grosso in B Minor, Op. 3, no. 10 and Concerto Grosso in E Major, Op. 3, no. 12, first movement) and Arcangelo Corelli (*Sarabanda, Badinerie e Giga*)

New York City Ballet, November 21, 1957, City Center of Music and Drama

Patricia Wilde, Nicholas Magallanes

Originally with a square-dance caller; re-staged in 1976, omitting the caller

New York City Ballet

Photograph by Costas

This ballet was originally performed to a square-dance caller, but it was re-staged in 1976, omitting the caller.

Theme and Variations

Music by Peter Ilyich Tchaikovsky (Suite No. 3 for Orchestra in G Major, Op. 55), 1884, final movement

Ballet Theatre, November 26, 1947, City Center of Music and Drama

Alicia Alonso, Igor Youskevitch, with Fernando Alonso, Eric Braun, Anna Cheselka, Melissa Hayden, Paula Lloyd, Fernand Nault, Cynthia Riseley, Zachary Solov

Merrill Ashley

New York City Ballet

Photograph by Costas

Harlequinade

Music by Riccardo Drigo (from *Les Millions d'Arlequin*), 1900

Décor, Costumes, and Lighting by Rouben Ter-Arutunian

New York City Ballet, February 4, 1965, New York State Theater, Lincoln Center

Edward Villella (Harlequin), Michael Arshansky, Gloria Govrin, Deni Lamont,
Patricia McBride, Shaun O'Brien, Suki Schorer, Carol Sumner

Ethan Stiefel as Harlequin

New York City Ballet

Photograph by Costas

Episodes

Music by Anton von Webern (Symphony, Op. 21; Five Pieces, Op. 10; Concerto,
Op. 24; Ricercata in Six Voices from Bach's *Musical Offering*)

Choreography by Martha Graham (Part I) and George Balanchine (Part II)

New York City Ballet, May 19, 1959, City Center of Music and Drama, with the
Martha Graham Company

Diana Adams, Jacques d'Amboise, Melissa Hayden, Allegra Kent, Nicholas

Magallanes, Francisco Moncion, Paul Taylor, Violette Verdy, Jonathan Watts

George Balanchine in rehearsal with Karin von Aroldingen and Peter Nauman

Ricercata (final movement)

New York City Ballet

Photograph by Costas

Dido and Æneas

Opera by Henry Purcell

Choreography by Peter Martins; pantomime scenes directed by George
Balanchine and Frank Corsaro

Décor and Costumes by Rouben Ter-Arutunian

New York City Opera, May 8, 1980, New York State Theater, Lincoln Center

Students of the School of American Ballet

George Balanchine in rehearsal

New York City Opera

Photograph by Costas

Tarantella

Music by Louis Moreau Gottschalk (*Grande Tarantelle for Piano and Orchestra*, Op. 67), 1866, arranged by Hershy Kay

Costumes by Karinska

New York City Ballet, January 7, 1964, New York City Center of Music and Drama

Patricia McBride, Edward Villella

Nicole Hlinka

New York City Ballet

Photograph by Costas

Agon

Music by Igor Stravinsky, commissioned for New York City Ballet

Lighting by Nananne Porcher

New York City Ballet, November 27, 1957, City Center of Music and Drama

First pas de trois: Todd Biolender, Barbara Milberg, Barbara Walczak; *Second pas de trois*: Roy Tobias, Jonathan Watts, Melissa Hayden; *Pas de deux*: Diana Adams, Arthur Mitchell

Zipora Karz, Peter Boal, and Catherine Tracey

First pas de trois

New York City Ballet

Photograph by Costas

Stravinsky Violin Concerto

Music by Igor Stravinsky (Concerto for Violin and Orchestra in D Major), 1931

New York City Ballet, Stravinsky Festival, June 18, 1972, New York State Theater, Lincoln Center

Karin von Aroldingen, Kay Mazzo, Jean-Pierre Bonnefous, Peter Martins

Jock Soto and Wendy Whelan

New York City Ballet

Photograph by Costas

La Sonnambula

(originally called *Night Shadow*)

Music by Vittorio Rieti, based on themes from operas by Vincenzo Bellini (*La Sonnambula*, *I Puritani*, *Norma*, and *I Capuletti ed i Montecchi*), 1830-1835

Scenario by Vittorio Rieti

Ballet Russe de Monte Carlo, February 27, 1946, City Center of Music and Drama

Alexandra Danilova (Sleepwalker), Nicholas Magallanes (Poet), Maria Tallchief (Coquette), Michel Katcharoff (Host)

Revived by New York City Ballet, January 6, 1960, City Center of Music and
Drama

Costumes by Esteban Francés

Allegra Kent (Sleepwalker), Erik Bruhn (Poet), Jillana (Coquette), John Taras
(Host), Suki Schorer, Edward Villella, William Weslow

Wendy Whelan

New York City Ballet

Photograph by Costas

Symphony in C

(originally called *Le Palais de Cristal*)

Music by Georges Bizet (Symphony in C Major), 1855

Décor and Costumes by Leonor Fini

Paris Opéra Ballet, July 28, 1947, Théâtre National de l'Opéra

Ballet Society, March 22, 1948, City Center of Music and Drama; New York City
Ballet, 1950

Costumes by Karinska

Darcey Bussell and Robert Lyons

New York City Ballet

Photograph by Costas

Stravinsky Violin Concerto

Music by Igor Stravinsky (Concerto for Violin and Orchestra in D Major), 1931

New York City Ballet, Stravinsky Festival, June 18, 1972, New York State Theater,
Lincoln Center

Karin von Aroldingen, Kay Mazzo, Jean-Pierre Bonnefous, Peter Martins

Karin von Aroldingen and Bart Cook

New York City Ballet

Photograph by Costas

Who Cares?

Music by George Gershwin, arranged by Hershy Kay

Décor by Jo Mielziner

Costumes by Karinska

New York City Ballet, February 5, 1970, New York State Theater, Lincoln Center.

Jacques d'Amboise, Patricia McBride, Marnee Morris, Karin von Aroldingen

Patricia McBride

New York City Ballet

Photograph by Costas

Set in Monotype Bulmer Semibold
Compiled by Fredric Woodbridge Wilson
Revised August 5, 2004

THE HARVARD THEATRE COLLECTION

**HOUGHTON LIBRARY
HARVARD COLLEGE LIBRARY**

**GEORGE BALANCHINE
A LIFE'S JOURNEY IN BALLET**

**EXHIBITION CHECK LIST
PART II — SUPPLEMENT**

**THURSDAY, APRIL 14
THROUGH
FRIDAY, AUGUST 27, 2004**

**THE EDWARD SHELDON EXHIBITION ROOMS
THE LAMMOT DU PONT COPELAND GALLERY**

**The Harvard Theatre Collection
Nathan Marsh Pusey Library
Harvard University
Cambridge, Massachusetts**

GEORGE BALANCHINE
A LIFE'S JOURNEY IN BALLET

THE HARVARD THEATRE COLLECTION

Fredric Woodbridge Wilson, *Curator*

EXHIBITION CONCEPTION, ORGANIZATION, AND DESIGN

Fredric Woodbridge Wilson

RESEARCH, SELECTION, AND WRITING

Iris M. Fanger

Fredric Woodbridge Wilson

Exhibition Co-curators

MATTING, FRAMING, AND INSTALLATION

Thomas M. Garrett

Fredric Woodbridge Wilson

**WITH THE ASSISTANCE OF THE STAFF OF
THE HARVARD THEATRE COLLECTION**

Elizabeth Carroll-Horrocks

Kathleen Coleman

Irina Klyagin

Lucas Dennis

Helen Grigoriev

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ALPHABETICAL LIST OF TITLES REPRESENTED IN THE EXHIBITION

BALLETTS

- À La Française (Français) — 1951
 Agon (Stravinsky) — 1957
 Allegro Brillante (Tchaikovsky) — 1956
 Alma Errante (Schubert) — *see* Errante
 Alma Mater (Swift) — 1935
 Apollo (Stravinsky) — 1979
 Apollon Musagète (Stravinsky) — 1928
 Le Baiser de la Fée (Stravinsky) — 1937
 Le Bal (Rieti) — 1929
 Ballet Imperial (Tchaikovsky) — 1941
 Balustrade (Stravinsky) — 1941
 Barabau (Rieti) — 1926
 Bayou (Thomson) — 1952
 The Bat (Strauss) — 1936
 Le Bourgeois Gentilhomme (Richard Strauss) — 1932
 Bourrée Fantasque (Chabrier) — 1949
 Brahms-Schoenberg Quartet — 1966
 Bugaku (Mayuzumi) — 1963
 Capriccio (Stravinsky) — *see* Rubies
 Caracole (Mozart) — 1952
 Card Game, Card Party (Stravinsky) — *see* Jeu de Cartes
 Chaconne (Gluck) — 1976
 Le Chant du Rossignol (Stravinsky) — 1925
 La Chatte (Sauguet) — 1927
 Choral Variations on Bach's Vom Himmel Hoch (Stravinsky) — 1972
 Circus Polka (Stravinsky) — 1942
 Concerto Barocco (Bach) — 1940, 1941
 La Concurrence (Auric) — 1932
 Coppélia (Delibes) — 1974
 Cotillon (Chabrier) — 1932
 The Crystal Palace — *see* Le Palais de Cristal
- Danses Concertantes (Stravinsky) — 1944
 Davidsbundlertänze (Schumann) — 1980
 Diamonds (Part 3 of Jewels, Tchaikovsky) — 1949/1967
 Divertimento No. 15 — 1956
 Don Quixote (Nabokov) — 1965
 Duo Concertante — 1972
 Elegie — 1945
 Episodes — 1959
 Emeralds (Part 1 of Jewels) — 1967
 Errante — 1933
 Fastes — 1933
 The Firebird (Stravinsky) — 1949
 The Flood (Stravinsky) — *see* Noah and the Flood
 The Four Temperaments (Hindemith) — 1946
 Giselle (Adam) — 1946
 The Gods Go a-Begging (Handel) — 1928
 Gounod Symphony — 1958
 Haiëff Divertimento — *see* Divertimento
 Harlequinade (Drigo) — 1965
 Harlequinade Pas De Deux (Drigo) — 1952
 Ivesiana — 1954
 Jack in the Box (Satie) — 1926
 Jeu de Cartes (Stravinsky) — 1937
 Jones Beach (Andriessen) — 1950
 Kammermusik No. 2 (Hindemith) — 1978
 Liebeslieder Waltzer (Brahms) — 1960
 Metamorphoses (Hindemith) — 1952
 A Midsummer Night's Dream (Mendelssohn) — 1962
 Monumentum per Gesualdo

- (Stravinsky) — 1960
Mozartiana (Tchaikovsky) — 1933
Night Shadow (Rieti) — 1946
Noah and the Flood (Stravinsky) —
1962
The Nutcracker (Tchaikovsky) — 1954
Opus 34 (Schoenberg) — 1954
Orpheus (Stravinsky) — 1948
Le Palais de Cristal (Bizet) — 1947
La Pastorale (Auric) — 1926
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The Prodigal Son (Prokofiev) — 1929
Renard (Stravinsky) — 1947
Robert Schumann's
 Davidsbündlertänze — *see*
 Davidsbündlertänze
Roma (Bizet) — 1953
Rossignol (Stravinsky) — *see* Le Chant
du Rossignol
Rubies (Part 2 of Jewels, Stravinsky) —
1967
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Serenade (Tchaikovsky) — 1934
The Seven Deadly Sins (Weill) — 1933
Slaughter on Tenth Avenue
 (Rodgers) — *see* On Your Toes,
 Shows, 1936/1968
The Sleeping Beauty — *see* Garland
Dance from The Sleeping Beauty
La Sonnambula (Bellini-Rieti) — 1946
Square Dance (Vivaldi, Corelli) — 1957
Stars and Stripes (Sousa-Kay) — 1958
The Steadfast Tin Soldier (Bizet) —
1975
- Symphony in Three Movements
 (Stravinsky) — 1972
Swan Lake (Tchaikovsky) — 1951
Sylvia Pas De Deux (Delibes) — 1950
Symphonie Concertante (Mozart) —
1947
Symphony in C (Bizet) — *see* Le Palais
de Cristal
Tango (Stravinsky) — 1982
Tarantella (Gottschalk-Kay) — 1964
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Theme and Variations
 (Tchaikovsky) — 1947
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Ulenspiegel
Le Tombeau de Couperin (Ravel) —
1975
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Tricolore (Auric) — 1987
The Triumph of Neptune (Berners) —
1926
Tyl Ulenspiegel (Strauss) — 1951
Tzigane (Ravel) — 1975
Union Jack (Kay) — 1976
La Valse (Ravel) — 1951 (?)
Valse Fantaisie (Glinka) — 1953
Variations for Orchestra (Stravinsky) —
1982
Vienna Waltzes (Strauss, Lehár) — 1977
Violin Concerto (Mozart) — 1942
Violin Concerto (Stravinsky) — 1972
Western Symphony (Kay) — 1954
Who Cares? (Gershwin-Kay) — 1970

**OPERAS, BROADWAY
SHOWS,
FILMS, VARIETY, CIRCUS**

Babes in Arms (Rodgers) —
Shows, 1937
Ballet of the Elephants (Stravinsky) —
Circus, 1942
The Boys from Syracuse (Rodgers) —
Shows, 1938
Cabin in the Sky (Duke) — Shows, 1940
Le Théâtre de la Chauve-Souris,
Paris — Variety, 1927/1928
The Chocolate Soldier (Straus) —
Operas, 1947
Charles B. Cochran's Revue, London —
Variety, 1929/1930/1931
Courtin' Time (Walker) — Shows, 1951
Dark Red Roses — Films, 1929
Dido and Æneas (Purcell) —
Operas, ???
Dream with Music (Warnick) —
Shows, 1944
L'Enfant et les Sortilèges (Ravel) —
Operas, 1925
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the Flood
Follow the Boys — Films, 1944
The Goldwyn Follies (Duke) —
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Great Lady (Loewe) — Shows, 1938
Hans Christian Anderson — Films, 1952
House of Flowers (Arlen) —
Shows, 1951
I Married an Angel (Rodgers) —
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I Was an Adventuress — Films, 1940
Keep Off the Grass (McHugh) —
Shows, 1940
The Lady Comes Across (Duke) —

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Louisiana Purchase (Berlin) —
Shows, 1940, Films, 1941
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Revue, 1930
The Medium and The Telephone
(Menotti) — Operas, 1947
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1936/1954/1983, Films, 1939
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Your Toes, Shows, 1936
Song of Norway (Grieg-Wright) —
Shows, 1944
Star Spangled Rhythm — Films, 1942
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1939
Sir Oswald Stoll's Variety Show,
London — Variety, 1931
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Cochran's Revue, 1929
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Where's Charley? (Loesser) —
Shows, 1948
Ziegfeld Follies, New York City —
Variety, 1936

CHRONOLOGY

In Russia

- 1904 George Balanchine (Gyorgi Melitonovich Balanchivadze) is born in St. Petersburg (January 22).
- 1913 Balanchine enters the Imperial Theatre School, St. Petersburg.
- 1921 Isadora Duncan opens a school in Moscow.
- 1921 Balanchine graduates from the Imperial Academy, renamed the State Dancing School, Petrograd.
- 1922 Balanchine marries his classmate Tamara Geva (separated in 1926).
- 1923 Balanchine forms **Young Ballet**, Petrograd.

In Europe

- 1924 Balanchine and Vladimir Dimitriev form the **Russian State Dancers**, and leave Russia to tour in Germany, then to London and Paris.
- 1924 Balanchine joins **Diaghilev's Ballets Russes** and becomes ballet master and choreographer.
- 1927 Isadora Duncan dies (September 14).
- 1928 Balanchine's *Apollo, Leader of the Muses*, presented by Diaghilev.
- 1929 Final performance of **Diaghilev's Ballets Russes**, (Covent Garden, London, July 26), including Balanchine's *Le Bal* and *The Prodigal Son*.
- 1929 Serge Diaghilev dies (August 19).
- 1931 Anna Pavlova dies (January 23).
- 1932 Founding of **Ballet Russe de Monte Carlo**, with Balanchine and Massine as choreographers.
- 1933 Balanchine and Boris Kochno produce **Les Ballets 1933**, Paris and London (summer).

In the United States

- 1933 Balanchine arrives in the United States at invitation of Kirstein and others (October 17).
- 1933 First appearance of **Ballet Russe de Monte Carlo** in United States (St. James Theatre, N.Y., December 22), including Balanchine's *La Concurrence*.
- 1933 Founding of **School of American Ballet**, directed by Balanchine, Lincoln Kirstein, Edward M. M. Warburg, Vladimir Dimitriev.
- 1934 First performance of **School of American Ballet**, New York (January 2).
- 1934 Balanchine's American Ballet becomes the resident ballet company at the **Metropolitan Opera**.
- 1934 School of American Ballet presents Balanchine's *Mozartiana*,

- Serenade, Alma Mater, Transcendence* (Avery Memorial Theatre, Hartford, December 6).
- 1935 American Ballet presents inaugural two-week season (Adelphi Theatre, N.Y., March) including works by Balanchine.
- 1935 American Ballet becomes resident company at Metropolitan Opera.
- 1935 Lincoln Kirstein's *Dance: A Short History of Classic Theatrical Dancing* is published.
- 1936 Balanchine's *Orpheus and Euridyce* presented by Metropolitan Opera House with American Ballet (Metropolitan Opera House, May 22), for two performances.
- 1936 Rodgers and Hart's *On Your Toes*, first Broadway show choreographed by Balanchine.
- 1936 Founding of **Ballet Caravan** by Lincoln Kirstein, composed of students or graduates of the School of American Ballet, which tours the U.S. for three years.
- 1937 Stravinsky Festival presented by American Ballet (April 27), including Balanchine's *Apollo, Card Game, and The Fairy's Kiss*.
- 1938 Kirstein's *Blast at Ballet: A Corrective for the American Audience* is published.
- 1938 Balanchine marries the dancer Vera Zorina (December; divorced in 1946).
- 1939 Balanchine becomes United States citizen.
- 1940 First performance of **Ballet Theatre** (Center Theatre, N.Y., January 11), later American Ballet Theatre.
- 1941 Balanchine choreographed *Balustrade* for the Original Ballet Russe, and continued this collaboration through 1946.
- 1941 Latin American tour of American Ballet, including Balanchine's *Ballet Imperial, Concerto Barocco, Serenade, Apollo*.
- 1942 Mikhail Fokine dies (August 22).
- 1944 Founding of **Ballet International** by the Marquis George de Cuevas, company including Marie-Jeanne, Andre Eglevsky, William Dollar.
- 1947 Founding of **Grand Ballet de Monte Carlo** by the Marquis George de Cuevas, company including Andre Eglevsky and Marjorie Tallchief.
- 1945 Founding of **Les Ballets des Champs-Élysées**, Paris, by Roger Eudes, Boris Kochno, and Roland Petit.
- 1946 Balanchine marries the dancer Maria Tallchief (August 16; annulled in 1951).
- 1946 Founding of the **Ballet Society**, for presentation of new ballets, by George Balanchine, Lincoln Kirstein, Jean Rosenthal, Fleon Barzin, and Frances Hawkins (first performance November 20).
- 1948 Balanchine's *Orpheus* presented by Ballet Society (City Center, April

New York City Ballet

- 1948 Founding of **New York City Ballet** by George Balanchine, Lincoln Kirstein, Leon Barzin, Jean Rosenthal, as the Ballet Society becomes the resident company at the City Center of Music and Drama.
- 1948 Opening performance of New York City Ballet (October 11) includes Balanchine's *Concerto Barocco*, *Orpheus*, Symphony in C. Company includes Maria Tallchief, Marie-Jeanne, Tanaquil Le Clercq, Beatrice Tompkins, Nicholas Magallanes, Francisco Moncion, Herbert Bliss.
- 1949 Jerome Robbins becomes associate artistic director of New York City Ballet.
- 1949 Balanchine's *Firebird* presented by New York City Ballet (November 27).
- 1950 Vaslav Nijinsky dies (April 8).
- 1950 New York City Ballet, first international appearance (Royal Opera House, Covent Garden, July 10), including Balanchine's *Serenade*, *Symphony in C*.
- 1952 New York City Ballet, first European tour.
- 1952 Balanchine marries the dancer Tanaquil Le Clercq (December 31; divorced 1969).
- 1954 Balanchine's *The Nutcracker*, first full-length ballet by New York City Ballet (February).
- 1962 Balanchine first returns to Russia, with New York City Ballet.
- 1963 New York City Ballet receives Ford Foundation grant.
- 1964 New York City Ballet moves to the new New York State Theatre at Lincoln Center, designed for the company by Philip Johnson (April).
- 1966 New York City Ballet, Stravinsky Festival, Philharmonic Hall, Lincoln Center.
- 1972 New York City Ballet, Stravinsky Festival (June).
- 1975 New York City Ballet, Ravel Festival (May).
- 1981 New York City Ballet, Tchaikovsky Festival (April).
- 1982 New York City Ballet, Stravinsky Festival (June).
- 1983 Balanchine dies in New York (April 30).

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ORIGINAL ART WORK IN THE EXHIBITION

Horace Armistead

The Rake's Progress, scene design, Graveyard scene, Metropolitan Opera, 1953
(Gift of Paul Stiga).

Nicolas Benois

Tchaikovsky Suite No. 3, scene design, New York City Ballet, 1970
(Robert Bunting Collection).

Christian Bérard

Mozartiana, costume design, Les Ballets 1933.

Eugene Berman

Giselle, Grave scene, Ballet Theatre, 1946.
Roma, costume design, Tarantella, New York City Ballet, 1955
(Robert Bunting Collection).

André Derain

Fastes, costume design, Les Ballets 1933 (Robert Bunting Collection).

Raoul Pène du Bois

Ziegfeld Follies, costume design for Josephine Baker in *West Indies*, 1936
(Sylvia Westernman Collection).

Naum Gabo

La Chatte, design for headpiece for Serge Lifar, Diaghilev's Ballets Russes,
1927 [OMITTED].

Alexandre Golovin

The Firebird, costume design, Maryinsky Theatre, St. Petersburg, 1921.

Alice Halicka

Le Baiser de la Fée, costume designs, American Ballet, 1937.

Peter Harvey

Jewels, scene design, New York City Ballet, 1967 (Robert Bunting Collection).

Al Hirschfeld

On Your Toes, portrait of Galina Panova, 1983.
Slaughter on Tenth Avenue, lithograph portrait of Suzanne Farrell and Arthur
Mitchell, New York City Ballet, 1968.

Barbara Karinska

Jewels, costume designs, New York City Ballet, 1967
(Robert Bunting Collection).

Tom Lee

Louisiana Purchase, costume design for Vera Zorina, Mardi Gras scene, 1940
(Paul Stiga Collection).

Jean Lurçat

Serenade, costume design, American Ballet, 1934
(Sylvia Westerman Collection).

Keith Martin

The Bat, costume design for Holly Howard and Lew Christensen as the Bat,
American Ballet, 1936.

Eileen Mayo

La Chatte, portrait of Serge Lifar, Diaghilev's Ballets Russes, 1927.

Jo Mielziner

I Married an Angel, scene design, 1938.

On Your Toes, scene design for Ballet Dressing Room, 1936
(Robert Bunting Collection).

Who Cares?, scene design, New York City Ballet, 1970
(Sylvia Westerman Collection).

Joan Miró

Roméo et Juliet, costume design, Diaghilev's Ballets Russes, 1925.

Vincent H. Olmstead

Don Quixote, portrait of George Balanchine, New York City Ballet, 1965.

Kurt Seligmann

The Four Temperaments, costume designs, Ballet Society, 1946
(Robert Bunting Collection; Sylvia Westerman Collection; Paul Stiga
Collection [OMITTED]).

Pavel Tchelichev

L'Errante, portrait of Tilly Losch, Les Ballets 1933
(Robert Bunting Collection).

L'Errante, character sketches, Les Ballets 1933.

Mozart Violin Concerto, costume design, Ballet del Teatro de Colón, Buenos
Aires, 1942 (Robert Bunting Collection).

Rouben Ter-Arutunian

Harlequinade, costume design for Edward Villella as Harlequin, New York
City Ballet, 1965 (Robert Bunting Collection).

Lenders to the exhibition are identified;
all other art works are in the Harvard Theatre Collection.

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BALANCHINE'S COLLABORATIONS WITH COMPOSERS

George Antheil (1900-1959)

1932 *Les Songes*, Les Ballets 1933, Paris.

Howard Arlen (1905-1986)

1954 *House of Flowers*, Alvin Theatre, N.Y.

Georges Auric (1899-1983)

1926 *La Pastorale*, Diaghilev's Ballets Russes.

1932 *La Concurrence*, Ballet Russe de Monte Carlo.

1978 *Tricolore*, New York City Ballet.

Thomas Beecham (1879-1961)

1927 *The Gods Go a-Begging* (after Handel), Diaghilev's Ballets Russes.

Irving Berlin (1888-1989)

1940 *Louisiana Purchase*, Shubert Theatre, N.Y.

Lord Berners (Gerald Hugh Tyrwhitt-Wilson, 1883-1950)

1926 *The Triumph of Neptune*, Diaghilev's Ballets Russes.

1930 *Luna Park*, Charles B. Cochran's Revue, London.

Vernon Duke (Vladimir Dukelsky, 1903-1969)

1940 *Cabin in the Sky*, Martin Beck Theatre, N.Y.

1942 *The Lady Comes Across*, Forty-fourth Street Theatre, N.Y.

George Forrest (1915-1999)

1944 *Song of Norway* (after Grieg), Imperial Theatre, N.Y.

Remi Gussmann

1961 *Electronics*, New York City Ballet.

Hershy Kay (1919-1981)

1954 *Western Symphony* (after traditional American songs), New York City Ballet.

1958 *Stars and Stripes* (after Sousa), New York City Ballet.

1964 *Tarantella* (after Gottschalk), New York City Ballet.

1970 *Who Cares?* (after Gershwin), New York City Ballet.

1976 *Union Jack* (after traditional British songs), New York City Ballet.

Frederick Loewe (1901-1988)

1938 *Great Lady*, Majestic Theatre, N.Y.

1943 *What's Up?*, National Theatre, N.Y.

- 1948 *Where's Charley?*, St. James Theatre, N.Y.
- James McHugh
- 1940 *Keep Off the Grass*, Broadhurst Theatre, N.Y.
- Toshiro Mayuzumi
- 1962 *Bugaku*, New York City Ballet.
- Nicolas Nabokov (1903-1978)
- 1965 *Don Quixote*, New York City Ballet.
- Francis Poulenc (1899-1963)
- 1930 *Aubade*, Diaghilev's Ballets Russes.
- Serge Prokofiev (1891-1953)
- 1928 *The Prodigal Son*, Diaghilev's Ballets Russes.
- Vittorio Rieti (1898-1994)
- 1925 *Barabau*, Diaghilev's Ballets Russes.
- 1928 *Le Bal*, Diaghilev's Ballets Russes.
- 1937 *Night Shadow* (after Bellini), American Ballet.
- 1947 *The Triumph of Bacchus and Ariadne*, Ballet Society.
- Richard Rodgers (1902-1979)
- 1936 *On Your Toes* (including *Slaughter on Tenth Avenue*), Imperial Theatre, N.Y.
- 1937 *Babes in Arms*, Shubert Theatre, N.Y.
- 1938 *I Married an Angel*, Shubert Theatre, N.Y.
- 1938 *The Boys from Syracuse*, Alvin Theatre, N.Y.
- Erik Satie (1866-1925)
- 1926 *Jack in the Box* (orch. Milhaud), Diaghilev's Ballets Russes.
- Henri Sauguet
- 1927 *La Chatte*, Diaghilev's Ballets Russes.
- 1933 *Fastes*, Les Ballets 1933, Paris.
- Robert Stoltz (1880-1975)
- 1945 *Mr. Strauss Goes to Boston* (after Johann Strauss, II), New Century Theatre, N.Y.
- Igor Stravinsky (1882-1971)
- 1928 *Apollon Musagète*, Diaghilev's Ballets Russes.
- 1937 *Jeux de Cartes*, American Ballet.
- 1942 *Ballet of the Elephants*, Ringling Bros. and Barnum and Bailey's Circus.
- 1948 *Orpheus*, Ballet Society.

- 1957 *Agon*, New York City Ballet.
1958 *Monumentum per Gesualdo*, New York City Ballet.
1962 *Noah and the Flood*, New York City Ballet, C.B.S. Television.

Kay Swift (1897-1993)

- 1934 *Alma Mater*, American Ballet.

Don Walker

- 1951 *Courtin' Time*, National Theatre, N.Y.

Clay Warnick

- 1944 *Dream with Music*, Majestic Theatre, N.Y.

Kurt Weill (1900-1950)

- 1944 *The Seven Deadly Sins (Des Sieben Todsünden)*, Les Ballets 1933,
Paris.

This is a selective list. It includes works first produced with Balanchine's choreography but which do not necessarily reflect a creative interaction between the choreographer and the composer.

F. W. Wilson

GALLERY AUDIO PROGRAM

FIRST PROGRAM

- 1 *Fanfare for a New Theatre*, Igor Stravinsky, 1964
(for the opening of the New York State Theater).
Robert Heinrich, Robert E. Nagel, trumpets. Conducted by Igor Stravinsky.
Columbia MS 7054.
- 2 *Balustrade*, Original Ballet Russe, 1941.
Violin Concerto, New York City Ballet, 1972.
Igor Stravinsky, Concerto in D Major for Violin and Orchestra.
Hilary Hann, Violin. Academy of St. Martin in the Fields, conducted by
Neville Marriner. Sony Classical, SK 89649, Fourth movement.
- 3 *Jeux d'Enfants*, New York City Ballet, 1955.
The Steadfast Tin Soldier, New York City Ballet, 1975.
Georges Bizet, *Jeux d'Enfants*.
Concertgebouw Orchestra, conducted by Bernard Haitinck. Philips 416 437-2.
Petit mari, Petite femme; Le Bal.
- 4 *Monumentum per Gesualdo*, New York City Ballet, 1960.
Igor Stravinsky, *Monumentum per Gesualdo di Venosa*.
Orchestra of St. Luke's, conducted by Robert Craft. Music Masters 01612-
67152-2. Movement 1.
- 5 *Tarantella*, New York City Ballet, 1964.
Louis Moreau Gottschalk, *Grande Tarantelle*.
William Tritt, piano. Cincinnati Pops Orchestra, conducted by Erich Kunzel.
Telarc CD-80112.
- 6 *Ragtime*, New York City Ballet, 1960 and 1966.
Igor Stravinsky, *Ragtime for Eleven Instruments*.
Columbia Chamber Ensemble, conducted by Igor Stravinsky.
Columbia M 30579.
- 7 *Le Palais de Crystal*, Paris Opéra Ballet, 1947.
Symphony in C, Ballet Society, 1948.
Georges Bizet, *Symphony in C Major*.
Scottish Chamber Orchestra, conducted by Jukka-Pekka Saraste. Virgin
Classics VC 7 90744-2. Allegro Vivace (Finale).
- 8 *A Midsummer Night's Dream*, New York City Ballet, 1962.
Felix Mendelssohn, *A Midsummer Night's Dream*.
Royal Concertgebouw Orchestra, conducted by George Szell.
Philips 426 071-2. Scherzo.
- 9 *Liebeslieder Waltzer*, New York City Ballet, 1960.

Johannes Brahms, *Liebeslieder-Waltzer* and *Neue Liebeslieder-Waltzer*.
Monteverdi Choir, conducted by John Eliot Gardiner. Philips 432 152-2.
*Ein kleiner, huedscher Vogel nahm den Flug; Wenn so lind dein Auge mir; O
die Frauen, o die Frauen; Nein, es ist nicht auszukommen; Schlosser auf! und
mache Schloesser.*

- 10 *The Ballet of the Elephants*, Ringling Brothers and Barnum and Bailey Circus,
1942.
Igor Stravinsky, *Circus Polka*.
New York Philharmonic Orchestra, conducted by Igor Stravinsky.
Columbia ML 4398.
- 11 *Noah and the Flood*, New York City Ballet, 1962 and 1982.
Igor Stravinsky, *The Flood*.
London Sinfonietta, conducted by Oliver Knussen. Deutsche Gramophon.
The Catalogue of the Animals; The Flood.

SECOND PROGRAM

- 1 *The Creatures of Prometheus*, Paris Opera Ballet, 1929.
Ludwig van Beethoven, *The Creatures of Prometheus*.
Philharmonia Orchestra, conducted by Otto Klemperer.
EMI Classics 7243 5 73901. Overture.
- 2 *Concerto Barocco*, American Ballet Caravan, 1948, New York City Ballet, 1948.
Johann Sebastian Bach, Concerto in D Minor for Two Violins.
The English Concert, conducted by Trevor Pinnock.
Archiv Produktion 410 646-2. Largo (second movement).
- 3 *Serenade*, School of American Ballet, 1934.
Peter Ilyich Tchaikovsky, Serenade for String Orchestra.
London Promenade Orchestra, conducted by Eric Hammerstein.
RC7-071-4. Waltz.
- 4 *Movements for Piano and Orchestra*, New York City Ballet, 1963.
Igor Stravinsky, *Movements for Piano and Orchestra*.
Charles Rosen, piano. Columbia Symphony Orchestra, conducted by Igor
Stravinsky. Columbia MS 7054. Movements 1 and 2.
- 5 *Orpheus and Eurydice*, Metropolitan Opera, 1936.
Christoph Willibald Gluck, *Orpheus and Eurydice*.
Philharmonia Pops Orchestra, conducted by Charles Gerhardt. RC7-071-3.
Dance of the Blessed Spirits.
- 6 *The Nutcracker*, New York City Ballet, 1954.
Peter Ilyich Tchaikovsky, *The Nutcracker*.
New York Philharmonic Orchestra, conducted by Leonard Bernstein.
Columbia MLK 44725. *Trepak.*

- 7 *Variations for Orchestra*, New York City Ballet, 1966 and 1982.
Igor Stravinsky, *Variations in Memoriam Aldous Huxley*.
London Sinfonietta, conducted by Oliver Knussen.
Deutsche Gramophon 447 068-2.
- 8 *Slaughter on Tenth Avenue*, from *On Your Toes*, 1936, revived 1954 and 1983.
Slaughter on Tenth Avenue, New York City Ballet, 1968.
Richard Rodgers, *On Your Toes*, 1936.
1954 Broadway Revival Cast, conducted by Salvatore dell'Isola.
Decca MCAD-11575.

F. W. Wilson

QUOTATIONS BY GEORGE BALANCHINE

DISPLAYED IN THE EXHIBITION

Our art of ballet is ephemeral; the repertory itself is evanescent.
Unique works, created for a given company to perform at a certain season,
often are in use far too long.

They blackmail the public with an outworn if persistent prestige;
even the best of them deserve to die and let in new vision.

I have never considered my own repertory of more than passing interest;
nor have I ever kept scrap-books, letters, programs, posters or photographs.
I have energy to make new works, not to recall old ones with original accuracy.

[1957]

What do people mean when they talk of preserving the classics
in their original state? They mean, very simply, nothing at all.
They don't know, nor does anyone else, exactly what those ballets were like.

They just take the word of so-and-so that the old ballets,
in fact, looked like such-and-such.

Our memories are not as accurate as the movie camera. [1954]

Ballets have short lives.

Compared to books, paintings, to plays, to pieces of music,
their lives are very short indeed.

Often, old ballets are revived by modern choreographers
and danced by contemporary dancers, but these are the exceptions.

The ballet audience, like every audience in the theatre,
wants something new every year. [1954]

Classical dancing isn't a nationalistic question,
and for a very simple reason: it isn't nationalistic dancing. [...]
Americans have a great deal of ability because their bodies are strong
and also because they are a very musical people. [...]

The problem really narrows down to where the best schools are.

Where you have the best teachers, you have the best dancers,
no matter what their nationality. [1954]

I was brought up in St. Petersburg.

The style of dancing there was very strict and precise.

At the same time, in Moscow, the style of dancing
was close to that of a circus performance.

The Moscovites accused us in St. Petersburg of being cold,
and we accused them of bad taste.

History shows that the dancers and choreographers who later
influenced ballet as a whole came mainly from St. Petersburg. [1954]

I taught what I learned as a child in St. Petersburg at the Maryinsky School.

To be a choreographer, it is first of all necessary to be a dancer, a good one.

To be a good dancer, you must study at a ballet school for some years.

Then you join a ballet company. There you will associate with conductors,
musicians, and designers — and dancers.

It's not a matter of just learning how to dance and then starting to choreograph.

If I told fifty well-trained dancers to move, to dance, to entertain me,
they would not know what to do. [1954]

I have no fixed procedure.

I don't come to rehearsals with any idea so definite and fixed
that it can't be changed on the spot.

I never write anything down.

Often I try a step, or a series of movements, on a particular dancer,
and then I change it to something else.

I indicate the steps first, and then the dancers repeat after me.

It is very simple to mount a ballet using dancers you have worked with:
they know what you want almost instinctively. [1954]

Woman is still first in ballet.

Man is an attendant to a queen.

Ballet is a woman.

And all my life I have dedicated my art to her.

Inspiration is for the very young.

Necessity, rather than inspiration, is the source of choreography.

It is my job to create a ballet and simply use the dancers
in the ways they move best.

Different bodies have different shapes, different qualities.

I give them what they can do.

The music is always first.

I cannot move, I can't even want to move, unless I hear the music first.

I couldn't move without a reason, and the reason is music.

Choreography can only be the result of music.

I'm not one of those people who can create in the abstract,
in some nice quiet room at home.

If I didn't have a studio to go to,

with dancers waiting for me to give them something to do,

I would forget I was a choreographer.

I need to have real, living bodies to look at.

I see how this one can stretch

and that one can jump and another one can turn,

and then I begin to get a few ideas.

The audience does not dictate what I do—
but still I think of this audience and how I can entertain it.
Even *Agon*, though new, obviously, and unfamiliar,
is nevertheless gay, it's amusing, and it is dancing.

F. W. Wilson

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F. W. Wilson

GEORGE BALANCHINE

A LIFE'S JOURNEY IN BALLET

SYMPOSIUM

APRIL 15, 2004

THE HARVARD THEATRE COLLECTION

Fredric Woodbridge Wilson, *Curator*

Wednesday, April 14

5:00 to 7:00 p.m.

Exhibition Preview and Opening Reception

Harvard Theatre Collection, Pusey Library

*(Enter through the west side door of Lamont Library.
Please present invitations or tickets at the entrance.)*

Thursday, April 15

9:15 to 9:45 a.m.

Continental Breakfast

Harvard Theatre Collection, Pusey Library

(Enter through the west side door of Lamont Library.)

10:00 a.m. to 12:30 p.m.

Lecture Session 1

Forum Room, Fifth Floor, Lamont Library

*(Enter through the west side door of Lamont Library.
Please present tickets at the entrance to the Forum Room.)*

1. **Fredric Woodbridge Wilson**, *Harvard Theatre Collection*
Welcome, Orientation, and Introduction
2. **Tim Scholl**, *Oberlin College*
Balanchine's Roots in Russian Choreography
3. **Charles M. Joseph**, *Skidmore College*
Balanchine's Bond with Stravinsky:
Understanding Music from the Inside Out

4. **Toni Bentley**, *author and former dancer, New York City Ballet*
George Balanchine and the Choreography of Love

12:30 to 2:30 p.m.

Lunch Break

*(A list of local restaurants and coffee shops is available.
Please do not leave your belongings in the Forum Room.)*

2:30 to 5:30 p.m.

Lecture Session 2

Forum Room, Fifth Floor, Lamont Library

*(Enter through the west side door of Lamont Library.
Please present tickets at the entrance to the Forum Room.)*

1. **Fredric Woodbridge Wilson**
George Balanchine in the Harvard Theatre Collection
2. **Costas**, *photographer*
Thirty Years of Photography for Balanchine
3. **Julia Randel**, *Harvard University*
**Touring the Building:
Balanchine Reads Twentieth-Century Music**
4. **Mary C. Henderson**, *theater historian and author*
Balanchine's Broadway Productions

5:30 to 7:45 p.m.

Dinner Break

8:00 p.m.

An Evening with Suzanne Farrell and Joan Acocella

SPONSORED BY THE LEARNING FROM PERFORMERS SERIES AND
THE DANCE PROGRAM OF THE OFFICE FOR THE ARTS AT HARVARD

Lowell Hall

*(Corner of Oxford and Kirkland Streets, not the same as Lowell House. Please
present tickets at entrance.)*

Suzanne Farrell, *former principal dancer, New York City Ballet; artistic
director, Suzanne Farrell Ballet*

Joan Acocella, *The New Yorker*

Katie Daines, *Harvard College Class of 2004*

Further Information

Tickets. All symposium participants are requested to have their tickets with them for all sessions.

Belongings. Participants are advised to keep their belongings with them and not to leave them in the Forum Room between symposium sessions.

Telephones and Pagers. Kindly turn mobile telephones and pagers off while in the library buildings.

Publications. Books by speakers at the symposium may be purchased at Harvard Book Store, immediately across Massachusetts Avenue from Dexter Gate, the Harvard Yard gate nearest the west side entrance to Lamont Library.

Directions

Pusey and Lamont Libraries. For admission to symposium events held in Pusey or Lamont Libraries, please use the west side entrance (not the front entrance) of Lamont Library. From the Harvard Square station on the M.B.T.A. subway Red Line, walk east along Massachusetts Avenue (i.e., against the direction of traffic) to Plympton Street. Cross Massachusetts Avenue and enter Harvard Yard, walking through Dexter Gate and a brick archway. Turn right immediately, and the Lamont Library west side entrance is directly ahead. Please present identification at the entrance to the library.

Lowell Lecture Hall is located at the intersection of Oxford and Kirkland Streets, just across Kirkland Street from Memorial Hall (Sanders Theatre) and across Oxford Street from the Science Center.

Acknowledgements

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ACKNOWLEDGEMENTS

The exhibition was drawn from material in various collections of the Harvard Theatre Collection, principally the following:

- The George Balanchine Papers.
- The Howard D. Rothschild Russian Ballet Collection.
- The Stravinsky-Diaghilev Foundation Collection.
- The Serge Grigoriev Papers.
- The Parmenia Migel Ekstrom Ballet Collection.

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- The Will Rapport Collection.
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- The Lucinda Ballard Papers.
- The Violette Verdy Papers.
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- The Robert Garis Papers.
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- The Boston Globe Entertainment Desk Photograph Archive.
- The Theatre Arts Monthly Photograph Archive.
- The William Como Collection—Dance Magazine Photograph Archive.

Other archives and named collections,
including gifts from Paul Stiga, Paul H. Epstein, Martha Swope,
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Iris M. and Laurie Fanger, Baird Hastings.

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Additional material has been lent through the kindness of the following:

The Robert Bunting Ballet Collection.
The Paul Stiga Collection of Theatrical Designs.
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Violette Verdy.
The Jerome Lawrence and Robert E. Lee Theatre Research Institute,
The Ohio State University.
The Manuscripts Department, Houghton Library,
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*Additional collection material was purchased using income from the following
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The Howard D. Rothschild Fund for Russian Ballet.
The Beatrice, Benjamin, and Richard Bader Fund
for the Visual Arts of the Theatre.
The Donald and Mary Oenslager Fund for Theatrical Design.
The Parmenia Migel Ekstrom Memorial Fund for Ballet.
The Walter Terry Memorial Fund for Dance.

*The exhibition and symposium are made possible through financial support from
the income of the following endowed funds in the Harvard Theatre Collection:*

The Beatrice, Benjamin, and Richard Bader Fund
for the Visual Arts of the Theatre.
The Howard D. Rothschild Fund for Russian Ballet.
The Barry Bingham, Sr., Fund for Publications.
The Edmond de Rothschild Foundation Fund for Dance.

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BY THE HARVARD THEATRE COLLECTION

Victorian Illustrated Sheet Music

New Acquisitions, 1994-1996

Dance Photographs by John Lindquist:

Forty-two Seasons at Jacob's Pillow

The Art of Léon Bakst

Drawings by Al Hirschfeld

ALSO SHOWN AT THE PIERPONT MORGAN LIBRARY, NEW YORK CITY
AND THE MCNAY MUSEUM, SAN ANTONIO

Hasty Pudding Theatricals: Celebrating 150 Productions

Randall Thompson, Composer and Educator: A Centennial Exhibition

The Beggar's Opera

Shakespeare on the Stage: Four Centuries of Productions

Victorian Magic and Conjuring

Preserved in Porcelain and Bronze: Theatrical Figurines

One Hundred Years, One Hundred Collections:

The Harvard Theatre Collection, 1901-2001

(HARVARD THEATRE COLLECTION CENTENNIAL)

ALSO SHOWN AT THE GROLIER CLUB, NEW YORK CITY

Theatrical Manuscripts and Prompt Books

(HARVARD THEATRE COLLECTION CENTENNIAL)

The Art of Theatrical Design

(HARVARD THEATRE COLLECTION CENTENNIAL)

Edward Gordon Craig

The Look: Fashion Photographs by George Hoyningen-Huene

MOUNTED BY THE MUSEUM OF FINE ARTS, BOSTON

Harvard Designers for the Theatre:

Robert Edmond Jones, Lee Simonsen, and Donald Oenslager

Portrait Photographs by George Platt Lynes

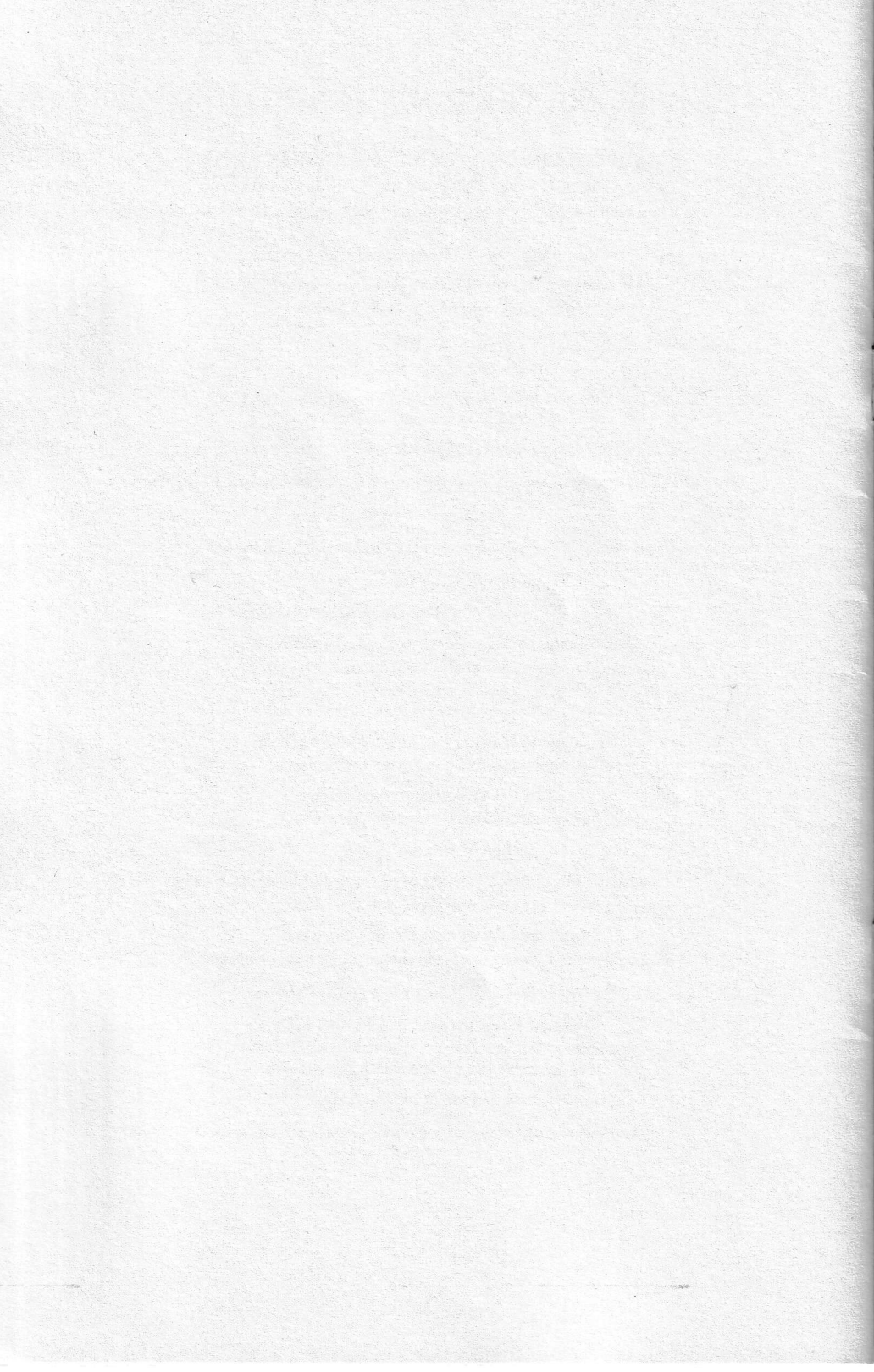
Natalia Goncharova and Le Coq d'Or

MOUNTED BY THE FOGG ART MUSEUM, HARVARD UNIVERSITY

ALSO SHOWN AT THE MCNAY MUSEUM, SAN ANTONIO

Cross-Dressing on the Stage

Theatrical Engravings by Robert Dighton and Sons



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Set in Monotype Bulmer Semibold
Compiled by Fredric Woodbridge Wilson
Revised May 26, 2004