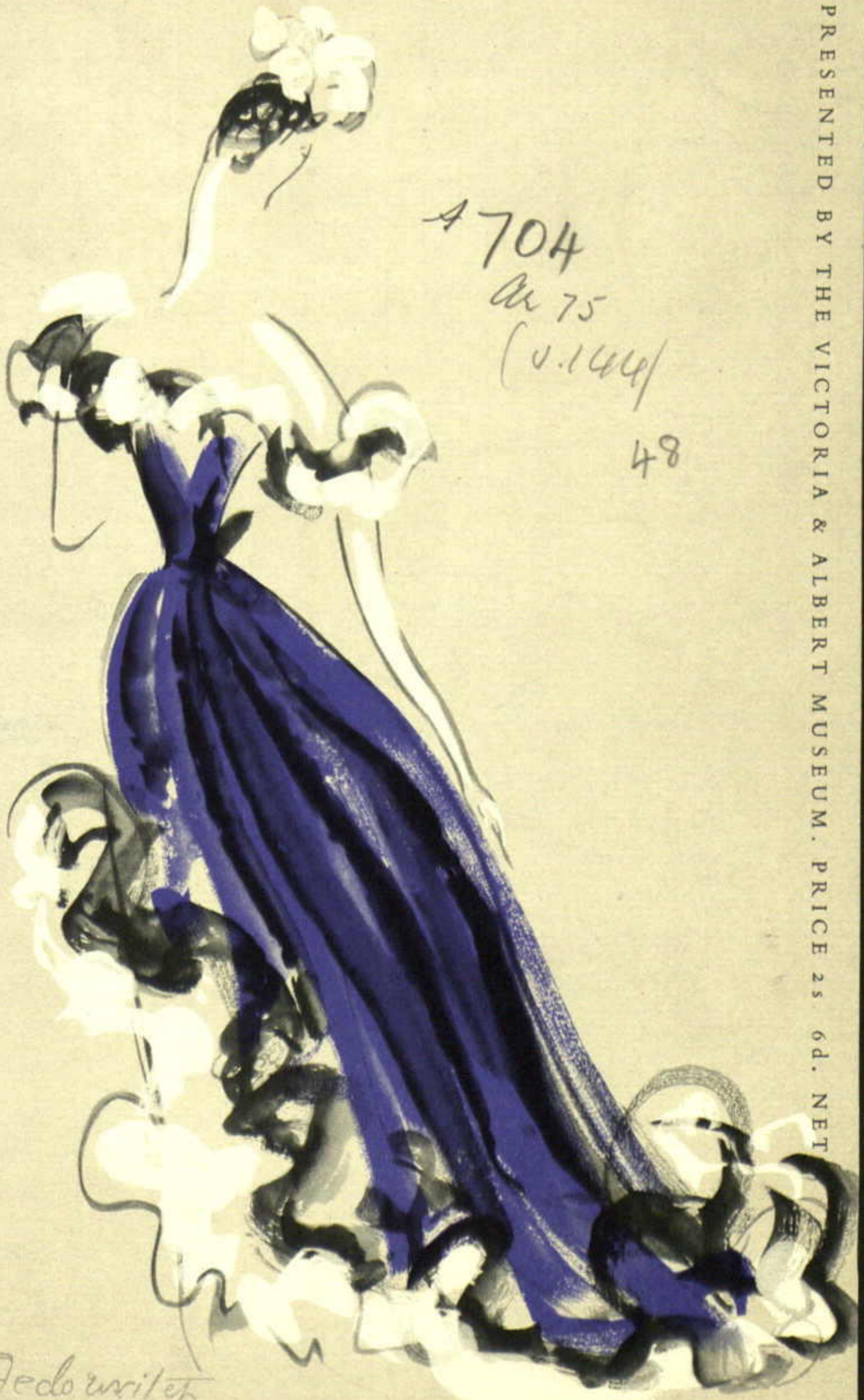


1893 *Sophie Fedorovitch* 1953

AN EXHIBITION

PRESENTED BY THE VICTORIA & ALBERT MUSEUM. PRICE 2s 6d. NET



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S. Fedorovitch

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(in the exhibition) lent from the collection of Mr. John Carr-Doughty

SOPHIE FEDOROVITCH

1893-1953

A Memorial Exhibition of Designs
for Ballet, Opera and Stage
arranged by
The Victoria and Albert Museum



This exhibition is being shown as a memorial tribute to the work of the late Sophie Fedorovitch, whose contribution to English theatre design, and in particular to the design of English ballet, was of the first importance.

The exhibition has been organized by the Circulation Department of this Museum and will be shown at a number of centres in both England and Scotland during 1956. The catalogue has been prepared by Mr Carol Hogben, Assistant Keeper.

THREE TRIBUTES

I. BY FREDERICK ASHTON

It is impossible for me to write about Sophie Fedorovitch without the deepest emotion, for in her death I lost not only my dearest friend but my greatest artistic collaborator and adviser. She designed, in all, eleven of my ballets, including my very first, *A Tragedy of Fashion*, as well as perhaps my most successful one, *Symphonic Variations* – certainly my most flawless.

She was the ideal ballet designer. She not only brought a real individuality and vision of her own, of perfect taste and tact, which enriched one's choreographic conception, but she worked with one ardently throughout its creation; she always attended as many rehearsals as possible, and as she saw the choreography develop was capable of completely altering her conception to enhance the choreography and the dancers still more.

She believed firmly that nothing must hide the dancing or impede the dancers, and that the background should not distract; and yet, a *magic* must be induced. Our endless conversation before, during, and after a ballet was finished are among my fondest memories, and to please me was her delight. Her happiness knew no bounds when she felt we had achieved a true, artistic unity.

She took, always, endless pains over the smallest details, for her designs when submitted to paper were only a point from which to depart; it was at the fittings where everything was done to make each individual beautiful, so that they were free to enjoy their performances. Nevertheless, she could be obstinately firm when convinced what a costume should really look like, to fit into her very closely studied scheme. Her method of designing seemed to be a process of elimination, clearing the stage of all unnecessary and irrelevant details. She thought nothing of her work. When I asked her for a set of designs she refused, saying 'Why do you

want to ruin your lovely house with all that clutter?'

My work with her gave me my happiest times in the theatre. She was a woman of the greatest reserve and personal dignity, which was at odds with her humanity, her warmth, her selflessness and her humour – for she was full of laughter as she was full of feeling; emotional, yet utterly self-contained and independent. Everyone who knew her adored her. She was incapable of pettiness, guile or gossip, and would go to endless trouble for others. Her many kindnesses were often anonymous. Simple people never bored her, but if she *did* get bored she would drop off to sleep in front of everybody. She could sleep anywhere. When I first met her, she used to sleep in a chair, did not possess a bed. In everything she lived with that utterly fresh simplicity that was the hallmark of her work.

She was passionately attached to the little house she made from a barn looking out on the Norfolk dunes – and roses and hotpots and the swallows that would nest in the loft she had built specially for them.

She shared one's joys and one's sorrows and still kept one up to the mark and did not spare one's feelings when she felt that the hard word had to be said. One accepted it because it was always right, charged with sense, and given without ulterior motive purely for one's private or professional well-being.

Amongst so much that I miss, I miss the gentle bullying. She never harboured malice, never banged down the telephone or suddenly turned her back, for she was the most loyal of human beings to the England she loved, the English ballet she believed in, and her countless friends in town, village and theatre. The greatest luck I ever had was when she walked into Rambert's studio some thirty years ago, and I loved her from that day.

2. BY MARIE RAMBERT

HER death was a personal blow to everyone who knew her. She had a real genius for friendship, giving herself completely to those she loved – and they were many, and of different kinds.

Among her friends you will find the most sophisticated and the most simple-minded, the artist and the village shopkeeper, the one who has reached the top and the one who would never attempt it. And they all needed and relied on her help as the best adviser in any difficulty, whether in art or in life.

She had – unlike the majority of artists – a very tidy, orderly mind and no end of common sense; this is the more unusual as she was, as artist, completely absorbed in her work.

Every production she undertook received the whole of her inspiration and care in execution, and yet, as by a miracle, there was still all of her left for her friends. We rang her up at all times in small or great difficulties and provided she was here – for she loved her cottage in Norfolk and grew beautiful roses – she at once understood, with the utmost intuition, the core of the problem and her advice was the more precious as it was always completely selfless.

In fact selflessness – that rarest of qualities among artists who are all of us so egotistical – was Sophie's outstanding quality. She really was not a bit interested in herself and this was so genuine that she made it impossible to talk to her on this subject. But she was devotedly interested in the success and happiness of her friends and perhaps this was the secret of her own happiness.

I had first met her in 1921 during Diaghilev's *Sleeping Princess* season. She used to come and

draw in Cecchetti's classes – a shy looking young girl with cropped hair. I liked her drawings, and in 1925 I asked her to design costumes for a charity performance by my pupils.

It was at that time that she met Ashton in my studio and their friendship blossomed and matured into the closest and happiest artistic collaboration. She had for him a boundless admiration and deepest affection and both were wholeheartedly reciprocated. Their first work together was for *The Tragedy of Fashion*, that was followed by several productions both for my company and for the Wells.

She preferred a small scale of colours and it is astounding with what economy of means she obtained her beautiful effects in the theatre.

One could, and no doubt will, write a book about her work, for each one of her productions was significant, and even the photos of her sketches would be an invaluable lesson to other designers.

Lest this little sketch of Sophie may make her appear too solemn, I hasten to add that she had an exquisite sense of humour and adored funny stories; she would make one repeat those *ad infinitum*, and each time greet them with a peal of childlike laughter, very different in tone from her usual little *basso profundo*.

The more I think of it the more I marvel how a personality so unusual, so independent, the soul of loyalty and integrity, never antagonized anybody around her. I am sure everyone who has met her would sign this statement.

(The above extract is reprinted, by kind permission of the publishers, Messrs Hansom Books, from the article which first appeared in *Dance and Dancers*, March, 1953.)

3. BY RICHARD BUCKLE

. . . Personal modesty and service to her art were the two outstanding characteristics of Sophie Fedorovitch; she was a kind of nun of the theatre. . . .

Her subtle, suggestive, essential designs were just what works like Ashton's *Nocturne* or Howard's *Fête Etrange* required; but because

they were so delicate, modest and appropriate, they looked unremarkable on paper; and it is unfortunately by the drawings they leave behind on paper that stage designers are judged by posterity. Fedorovitch in fact reduced ballet design to the minimum . . . she made dresses that were wisps of colour, and sets which were

hardly there at all. . . .

Sophie's importance as one of the founders of British ballet was not simply due to her work as a designer. She loved ballet for itself, not only because it gave scope for her work. The dancers of Sadler's Wells were her friends. Her long experience and acute powers of observation were not wasted; she told people what was wrong with their work. Frederick Ashton . . . was probably her best friend and she advised him continually. In recent years she belonged to the select committee of Ninette de Valois' artistic advisers; she was the most regular attendant at its meetings and her advice covered more subjects than the choice of designers. Of other artists' work she was the most helpful and constructive critic. I forget who told me that at the dress rehearsal of the revived *Apparitions* it was Sophie who realized that Cecil Beaton's

white floor-cloth was too much for the snow scene. Its removal made all the difference. Talking of dress rehearsals, I like this story of Sophie. The curtain went up to reveal some new dresses designed by her which had only just been made up. Sophie's brow was seen to cloud, and the stage manager or dressmaker seated beside her, ventured a question. 'Are they too long or too short?' 'Both!' she replied.

I deeply miss the little figure in an ancient sheepskin coat who used to make for me through the crowds on a first night at Covent Garden and administer, in a low, gruff voice, a rebuke about something I had written. . . . Well, here I am, writing about her.

(The above extracts are reprinted, by kind permission of the publishers, Messrs A. & C. Black, from the article which first appeared in Ballet Annual, Vol. 8, 1954.)

BIOGRAPHICAL NOTE

SOPHIE FEDOROVITCH was born in Minsk in December, 1893, the daughter of a government official. She spent part of her childhood in Cracow, and studied painting at a private school in Moscow, and later at the Petrograd Academy. She came to England in 1920, following the Revolution, and exhibited paintings regularly, as a non-member, with the London Group from 1920-32, and with the Seven and Five Group from 1926-9. She also exhibited frequently in Paris at this period in the Salon des Indépendants and the Salon d'Automne. A one-man show of her paintings was held at the Beaux Arts Gallery, London, in 1928.

Between 1920 and 1930 she spent much of her time in France and Italy as well as in this country, at one time earning her living in Paris as a taxi-driver.

At Marie Rambert's invitation she designed her first ballet in 1926, for Frederick Ashton, but did not turn seriously to ballet design until 1932 when she ceased painting, and indeed destroyed most of her earlier work then still

in her possession.

She designed, in all, some twenty-five ballets, four opera productions and two plays. Eleven ballets were for Frederick Ashton, but she also collaborated with Ninette de Valois, Andrée Howard, Robert Helpmann, Antony Tudor, Mona Inglesby, Walter Gore, Keith Lester and Catherine Devillier; the operas and plays were produced by Tyrone Guthrie, Robert Helpmann, Joan Cross, Michael Benthall and Peter Brook. With the exception of one Stratford play, all this work was for the London stage. She had a studio in South Kensington, but lived principally in a small house near the village of Brancaster in Norfolk.

She became a naturalized British subject in April, 1940. An exhibition of her theatre designs was held in the Sadler's Wells Theatre in November 1938, and in 1951 she joined the small panel then set up to advise the Sadler's Wells Ballet in matters of artistic direction. Her death, on January 25, 1953, was the result of a tragic accident caused by a fault in a gas fitting.

ACKNOWLEDGMENTS

WITH the exception of a series generously given to the museum earlier this year by Mr Simon Fleet, all the exhibits have been lent from private and public collections.

A list of lenders will be found below, and the warmest thanks are due to every one of them for making this exhibition possible.

We are much indebted to Mr Alan Tagg, to Miss Andrée Howard, and to Mr Michael Northen for their reconstruction of a number of the original models of stage sets; to the individual photographers as credited and to the managements of the Royal Opera House, Covent Garden and The Sadler's Wells Theatre, for permission to reproduce photographs of actual productions; photographs by Gordon Anthony are reproduced by the courtesy of Messrs A. & C. Black.

Grateful acknowledgment is also made of generous help and advice received from Mme Marie Rambert, C.B.E., Mr G. B. L. Wilson, Associate Editor of *Ballet Annual*, Miss Mary Clarke, of *The Dancing Times*, Miss Olivia Cranmer, of the Royal Opera House, Covent Garden, Mrs Edith Russell-Roberts, Miss Beatrice Dawson, Mr Birger Bartholin, and the very many others who have given valuable information.

Stuffs and wall-papers, with prints based on original costume designs, etc. by Sophie Fedorovitch and used as display material in the exhibition, have been generously provided by Messrs Horrockses Fashions Ltd and by Messrs Cole & Sons, respectively.

December, 1955

C.H.

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THE CATALOGUE

In the notes below, the name of the theatre and date of first performance are given under the title of each production. All theatres are in London unless otherwise stated. The name of the choreographer or producer is given below that of the theatre, followed by the name of the performing company. As far as space has allowed, the roles of the principal artists at the first performance have been listed. The costume designs themselves are catalogued simply by the names of the roles for which each was intended. An index of owners who have lent the individual designs will be found on page 5.

A TRAGEDY OF FASHION

or *The Scarlet Scissors*

Lyric Theatre, Hammersmith, 15 June, 1926

ASHTON
EUGENE GOOSSENS

RAMBERT DANCERS

Monsieur Duchic Frederick Ashton
Orchidée (his partner) Marie Rambert
Models Frances James, Elizabeth Vincent
Viscountess Viscosa Esmé Biddle
Viscount Viscosa Earle Grey

The theme of the ballet, by Ashley Dukes, was based on the story of Vatel, the famous chef who committed suicide when some fish arrived too late to be properly cooked. Vatel is transposed into a modern *couturier*, who stabs himself with his scissors when his inspired creations are rejected. The ballet was one of fourteen items in a Playfair revue called *Riverside Nights*. It was both the first English ballet and the first choreographic work of Frederick Ashton. Mme Rambert invited Sophie Fedorovitch to design the *décor*, in preference to his original suggestion of Mme Chanel.

- 1 ORCHIDÉE (first sketch; not used)
- 2 ORCHIDÉE
- 3 MODEL 'ROSE D'ISPAHAN'
(Frances James)
- 4 MODEL 'DÉSIR DU CYGNE'
(Elizabeth Vincent)

CABARET ITEM

Murray's Club, Beak Street, 1926-7

FREDERICK ASHTON

ELEANORA MARRA

Between 1926 and 1930, Sophie Fedorovitch, on very rare occasions, designed cabaret costumes for friends.

- 5 TANGO COSTUME (Eleanora Marra)

THUMBELINA

Project: (?) 1930-1

Sophie Fedorovitch designed several costumes for a ballet to be based on the Hans Andersen story of Thumbelina. Frederick Ashton, to whom she showed the designs, was not attracted to the story, and she then submitted them to Birger Bartholin in Copenhagen, but it was never produced.

- 6 FROG
- 7 SPIDERS
- 8 MOUSE

THE SCORPIONS OF YSIT

Sadler's Wells Theatre, 15 November, 1932

DE VALOIS
GAVIN GORDON

VIC-WELLS BALLET

The Goddess Ysit Beatrice Appleyard
1st Marsh Woman Ursula Moreton
2nd Marsh Woman Phyllis Worthington
Seven Scorpions

The story of the ballet was by Terence Grey, based on an Egyptian legend. Ysit's Seven Scorpions sting to death the baby of a marsh woman who had barred her door to the goddess out of fear. Moved, however, by the mother's grief, she restores the child to life. The scorpions were not intended to be taken too seriously, but unfortunately audiences never felt sufficiently sure of this to be able to laugh without embarrassment.

- 9, 10 YSIT (alternative designs)
- 11 MARSH WOMEN
- 12 SCORPIONS

LES MASQUES

Mercury Theatre, 5 March, 1933

ASHTON
POULENC

BALLET CLUB (BALLET RAMBERT)

A Personage Frederick Ashton
His Lady Friend Markova
His Wife Pearl Argyle
Her Lover Walter Gore

Young Girls Elizabeth Schooling, Betty Cuff
Ladies with Fans Anna Brunton, Elizabeth Ruxton,
Tamara Svetlova

'Less a mimed romance than a design to music . . . a moving picture attractive to watch both on its own account and on that of the dancers. The Masks . . . grace an assembly in cloudcuckoldland, modishly attired in broadcloth, gossamer and talc, the action an imbroglio among super-fashion-plates . . . Music, *décor* and dance are (as they should be) equal partners in this pure, if not so simple *divertissement*.'

Observer, 12.3.33

'The attractive music, the clever scene and costumes by Sophie Fedorovitch, and above all Frederick Ashton's playing of the part of the Personage are undoubtedly the reasons for this success.'

Dancing Times, April, 1933

The ballet, with the original *décor*, is still in the repertory of the Ballet Rambert.

13 THE SETTING

14 A PERSONAGE

15 HIS WIFE

16 LADIES WITH FANS

MEPHISTO VALSE

Mercury Theatre, 13 June, 1934

ASHTON
LISZT

BALLET CLUB (BALLET RAMBERT)

Marguerite Markova
Mephisto Frederick Ashton
Faust Walter Gore

Young Men: Hugh Laing, Rollo Gamble, Frank Staff
Young Girls: Elizabeth Schooling, Doris Sonne,
Peggy Van Praagh

The theme of the ballet is based on Lenau's version of the story of Faust.

'Other designers have created more lavish costumes; few can have created so many which not only contributed to our visual pleasure but which also, like Marguerite's dress in *Mephisto Valse*, the carnival costumes in *Nocturne* and the girls' tunics in *Symphonic Variations*, have become a lasting part of our memories of these ballets, as unchangeable as the choreography and the music.' *Ballet Today*; March, 1953

17 THE SETTING

18 FAUST

19 (a) THE SETTING (b) YOUNG MEN,
YOUNG GIRLS. (As revised for the Australian tour of the Ballet Rambert in 1948)

VALENTINE'S EVE

Duke of York's Theatre, 4 February, 1935

ASHTON
RAVEL (*Valses Nobles et Sentimentales*)

BALLET RAMBERT

Phryne, a coquette Pearl Argyle
Constant, a poet Frederick Ashton

Solange, in love with Constant Maude Lloyd
Dancers William Chappell, Walter Gore, Elizabeth Schooling, Peggy Van Praagh, Hugh Laing, Frank Staff

The ballet has a triangular story of adolescent love at a Valentine's Eve ball. At its end, the two true lovers find themselves seated, together and apart, on a conversation chair, both nursing the sweet sorrow of their unrequited love.

'It is an attractive ballet to the eye, for out of some transparent pink screens, the pattern of the shadows of some palm leaves thrown on a white backcloth, and some charming costumes in pink and plum, Miss Fedorovitch has devised an enchanting spectacle.'

The Times, 5.2.35

'In Sophie Fedorovitch Mr Ashton has found the ideal partner. The simplicity of her colour scheme and designs assists and reveals the dancers, so that the work is a whole with a clear and logical pattern.'

Arnold Haskell; *Daily Telegraph*, 5.2.35

The same costumes and *décor* were later used for Walter Gore's first ballet, *Valse Finale* (Ballet Rambert, Mercury Theatre, Nov. 1938; see also under *Valses Nobles et Sentimentales*, p. 12).

20 (a) BETTE (Elizabeth Schooling)

(b) SOLANGE

21 DANCERS AND SCREEN

(sketch impression)

THE SCARLET PIMPERNEL

London Film Productions Ltd, 1935

ALEXANDER KORDA Director: HAROLD YOUNG

The stars of the film were Merle Oberon and Leslie Howard. Miss Oberon's dresses were designed by Oliver Messel; all other costumes were by John Armstrong, in collaboration with Sophie Fedorovitch.

22-25 LADIES: unidentified roles

DOUANES

Sadler's Wells Theatre, 29 October, 1935

DE VALOIS VIC-WELLS BALLET
GEOFFREY TOYE

Cook's Man Robert Helpmann
The Tight Rope Walker Ninette de Valois
Her Husband William Chappell
Passport Officer Frederick Ashton
Passengers, Hikers, Tourists, etc.

The story of the ballet, by Geoffrey Toye, draws on everyday incidents in a French Customs House. The Famous Tight Rope Walker captivates Cook's Man, but when her trunk is examined it is found to be full of cigars and her husband has to pay. The ballet was first produced in 1932, with *décor* by Hedley Briggs.

'The new and attractive costumes and *décor* by Sophie Fedorovitch once again [show] how much her work is in sympathy with movement and music.'
Dancing Times; December, 1935

26 THE TIGHT ROPE WALKER

BAISER DE LA FEE

Sadler's Wells Theatre, 26 November, 1935

ASHTON VIC-WELLS BALLET
STRAVINSKY ('inspired by the use of Tchaikowski')

The Fairy Pearl Argyle
The Young Man Harold Turner
His Fiancée Margot Fonteyn
Spirits, Villagers, Bridesmaids

The ballet, an allegory in four tableaux with a Swiss setting, is by Stravinsky, based on Hans Andersen's 'Ice Maiden'. First commissioned by Ida Rubinstein in 1928, it has also been used by Balanchine (American Ballet, 1937). The Young Man, sealed to herself in childhood by her mysterious kiss, is tricked by The Fairy on his wedding eve and borne off to the 'eternal dwellings'. The ballet, Ashton's first work as resident choreographer to the Vic-Wells, included the first role specially created for Fonteyn.

'Sophie Fedorovitch has an extraordinary understanding of ballet; her every effect enhances the lightness of the movements . . . This is, in sum, the first important romantic ballet . . . by a British company.' Arnold Haskell; *Daily Telegraph*, 27.11.35.

'Pearl Argyle, in a part composed for and around her, is perfect - lovely, strange, aloof, with the touch of amorality of true fairies . . . The settings and dresses by Sophie Fedorovitch, charmingly fresh and imaginative, are very much part of the ballet's success.'
Bystander, 11.12.35.

27 THE FAIRY DISGUISED AS A GYPSY 28, 29 PEASANTS, IN FÊTE COSTUME

NOCTURNE

Sadler's Wells Theatre, 10 November, 1936

ASHTON VIC-WELLS BALLET
DELIUS (*Paris*)

A Spectator Frederick Ashton
A Young Man Robert Helpmann
A Rich Girl June Brae
A Poor Girl Margot Fonteyn
Maskers, Revellers, Dancers

The theme of the ballet, by Edward Sackville-West, stresses the *nocturne* aspect of the music. Under the eyes of a motionless spectator, a young flower-girl attracts for a moment the emotions of a rich young man escorting his lady to a ball. But challenged, at last, by his lady to attend on her, the young man leaves the poor girl to her despair and the maskers' mockery. The ballet was revised for a season at the Princes Theatre in 1944, and performed in 1946-7 at Covent Garden, but was then withdrawn at Sophie Fedorovitch's request, as the larger scale did not satisfy her.

'[Ashton] has touched the highlight of his career . . . He is always particularly happy in an "evening-dress ballet" of this period, but in this he has excelled.'
Dancing Times; December, 1936.

'The ninetyish costumes . . . are beautiful in themselves and fill the bare scene with colour.'

The Times, 11.11.36

30 THE COSTUME WORN BY MARGOT FONTEYN AS THE POOR GIRL (1944)

31 (a) THE SETTING

(b) THE SETTING (1944)

32 THE RICH GIRL (June Brae)

33 THE RICH GIRL (Pamela May, 1944)

34 THE POOR GIRL (Margot Fonteyn, 1944)

35 DANCER, BLUE GOWN (1944)

36, 37 MASKERS

TO AND FRO

Comedy Theatre, 26 November, 1936

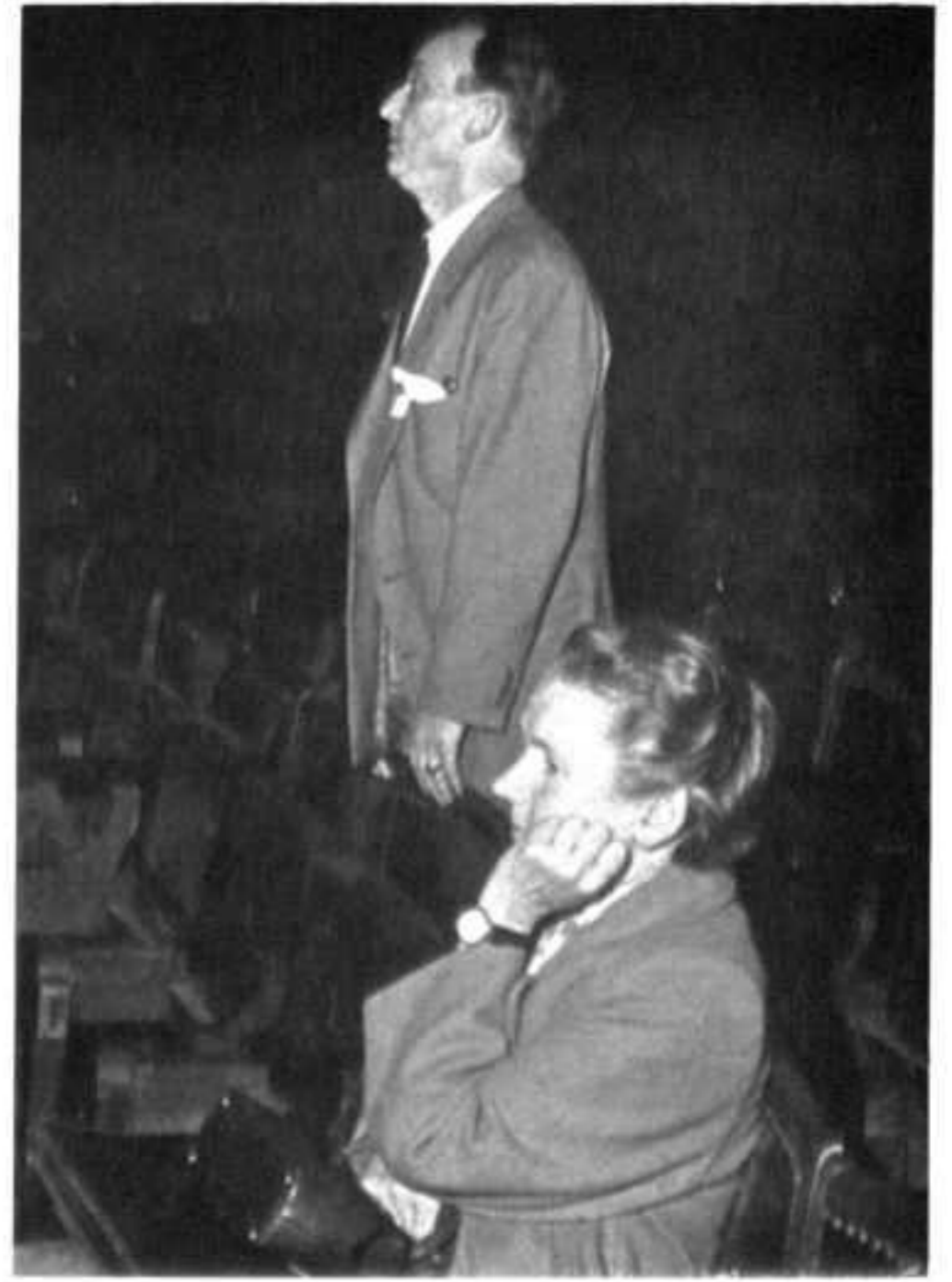
TUDOR PETER FARQUHARSON REVUE

This revue, starring Hermione Gingold, Cyril Ritchard, Viola Tree and Esmé Percy (with special numbers by Osbert Sitwell and James Laver, among others) included two short ballets by Antony Tudor, designed by Sophie Fedorovitch - *Prelude*, a topical satire written by Lord Berners, and *Symphonie Russe*, a skit on symphonic ballets set to music by Prokofiev. Planned as a 'coronation revue', and sharply satirical in character, it was immediately withdrawn when the king's abdication was announced on December 10th.



Gordon Anthony

Sophie Fedorovitch at her drawing board,
about 1938



G. B. L. Wilson

At a rehearsal, with Birger Bartholin,
Royal Opera House, Copenhagen, 1952



G. B. L. Wilson

Leaving a theatre in Copenhagen,
1952



G. B. L. Wilson

Talking to Pamela May at a dress rehearsal of the ballet *Nocturne*,
Princes Theatre, 1944



Coll. Mme Marie Rambert

Model, 'Rose D'Ispahan',
A Tragedy of Fashion, 1926. Cat. No. 3



Coll. Frederick Ashton

Ladies, *The Scarlet Pimpernel*, 1935
 Cat. No. 25



Coll. Frederick Ashton

Maskers, *Nocturne*, 1936
 Cat. No. 36



Coll. Frederick Ashton

Lady, *Lady into Fox*, 1937
 Cat. No. 38



Coll. Andrée Howard

A Guest, *La Fête Etrange*,
1940. Cat. No. 69



Coll. Frederick Ashton

The Young Man, *Horoscope*, 1938,
Cat. No. 43



Coll. Andrée Howard

A Cavalier, *Veneziana*,
1953. Cat. No. 178c



Coll. G. B. E. Wilson

The Poor Girl, *Nocturne*, 1944 revival
Cat. No. 34



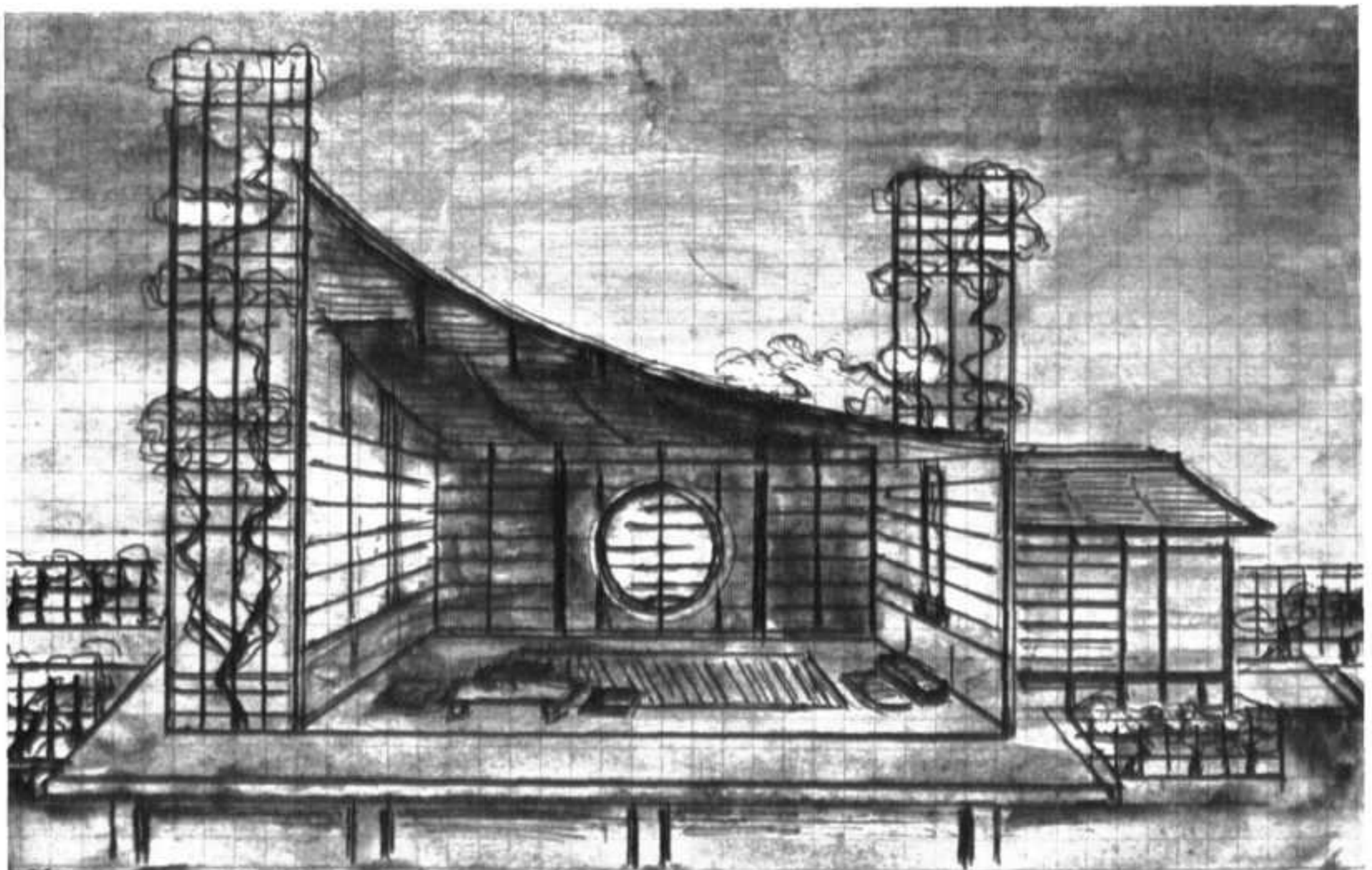
Coll. Victoria & Albert Museum

Marguerite, Act III, *La Traviata*, 1948
Cat. No. 114



Coll. Mrs Louis Yulkin

The backcloth for *Dante Sonata*, Sadler's Wells Theatre, 1940. Cat. No. 58b



Coll. Victoria & Albert Museum

The setting for *Madam Butterfly*, Acts II & III, Covent Garden, 1950. Cat. No. 122b



Valses Nobles et Sentimentales, Sadler's Wells Theatre, 1947

Angus McBean



La Fête Etrange, revival, Sadler's Wells Theatre, 1947

Edward Mawlinian



Nocturne, revival, Princess Theatre, 1944

Edward Mawlinian



Angus McBean

John Gielgud as *Leontes*, Michael Goodliffe as *Camillo*, Robert Anderson as *Mamillius*, in *The Winter's Tale*



Angus McBean

Diana Wynyard as *Portia*, Mairhi Russell as *Nerissa*, in *The Merchant of Venice*, Shakespeare Memorial Theatre, 1948



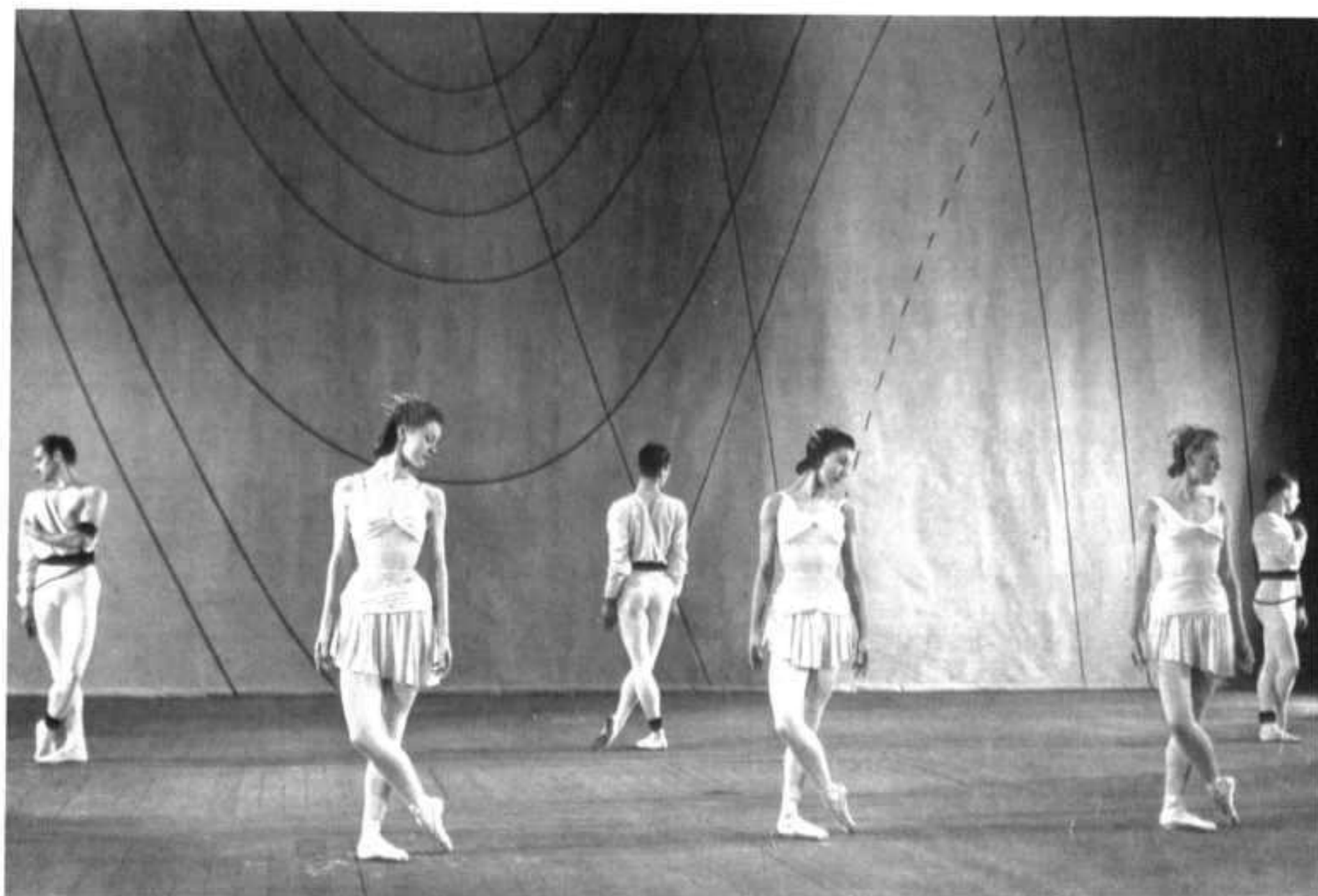
Angus McBean

Flora Robson as *Paulina*, Diana Wynyard as *Hermione*, John Gielgud as *Leontes*, in *The Winter's Tale*, Phoenix Theatre, 1951



Gordon Anthony

Margot Fonteyn as *Love*, Robert Helpmann as *Orpheus*, at The Tomb of Eurydice, Act I,
in *Orpheus and Eurydice*, New Theatre, 1941



Baron

Henry Danton, Moira Shearer, Michael Somes, Margot Fonteyn, Pamela May, Brian Shaw,
in *Symphonic Variations*, Covent Garden, 1946



Edward Maudslayi

Rosina Raisbeck as *Flora* in the Gambling Scene (Act III) of *La Traviata*, Covent Garden, 1948



Baron

Violetta Elvin as *La Favorita* in the Finale of *Veneziana*, Covent Garden, 1953

'Maude Lloyd and Hugh Laing are appearing in *To And Fro* at the Comedy, and the two ballets Antony Tudor has arranged for them are among the outstanding successes of the show.' *Dancing Times*, January, 1937.

LADY INTO FOX

Project: 1937

TUDOR BALLET RAMBERT
HONEGGER

A ballet to be based on Garnett's famous novel was first discussed in connection with a revue projected by Gwen Farrar. The revue proposals fell through, and plans for the ballet were then submitted to Mme Rambert. Antony Tudor had selected the music and Sophie Fedorovitch had designed most of the *décor* when Tudor left the company for a season at Covent Garden and the project was abandoned. Andrée Howard's famous version, to a different selection of Honegger's music, and with *décor* by Nadia Benois, was commissioned by Mme Rambert in 1939.

38-40 LADIES, 'PROMENADE COSTUMES':
unidentified roles

HOROSCOPE

Sadler's Wells Theatre, 27 January, 1938

ASHTON VIC-WELLS BALLET
CONSTANT LAMBERT

The Young Man Michael Somes
The Young Woman Margot Fonteyn
The Gemini Richard Ellis, Alan Carter
The Moon Pamela May

Followers of Leo, of Virgo, Attendants on The Moon

The theme of the ballet, by the composer, takes a man and woman both born under the Moon in Gemini, but with the Sun in conflicting signs. The signs of Leo, energetic, full-blooded, and Virgo, timid, sensitive, struggle to keep them apart, but the Gemini bring them together and the Moon unites them. The ballet gave Michael Somes his first leading role, in which he scored a triumphant success.

'Perhaps the most successful modern ballet that has been produced at this theatre for a long time.' Francis Toye; *Daily Telegraph*, 28.1.38.

'With *Horoscope*, ballet, now truly indigenous in England, reaches a splendid maturity.' Arnold Haskell; *Daily Telegraph*, 28.1.38.

41 DROP CURTAIN
42 THE BACK-CLOTH
43 THE YOUNG MAN
44, 45 THE FOLLOWERS OF LEO
46 ATTENDANTS ON THE MOON

ENDYMION

Cambridge Theatre, 9 May, 1939

MONA INGLESBY BALLET DE LA JEUNESSE ANGLAISE
MOSZKOWSKI

Diana Pamela Foster
Endymion Jack Spurgeon
Aurora Diana Gould
Oreade Mona Inglesby
Clouds

The ballet uses for its theme the legend of Diana and her love for the sleeping shepherd boy, Endymion. Mona Inglesby created the ballet - her first - at the instance of Philip Richardson, as part of the inaugural programme of the company founded by Lydia Kyasht. The ballet was retained, with the original *décor*, in the repertory of The International Ballet.

'Miss Mona Inglesby's *Endymion*, a simple, pretty piece to music by Moscovsky, delightfully costumed by Sophie Fedorovitch, had great charm.' *Observer*, 14.5.39.

47 ENDYMION
48 DIANA
49 AURORA
50 OREADE

PENNY ROYAL

Project: 1939-40

Penny Royal was a Ruritanian musical extravaganza in twenty-two scenes, projected for C. B. Cochran. The cast was to have included Dorothy Ward, Enid Stamp-Taylor and George Lacey. The designs were completed and preliminary readings held, but the project was abandoned on the invasion of Holland in 1940.

51 MILITZA, BALLROOM SCENE
52 MILITZA, RAG-MARKET SCENE
53 GIRL AT IMPERIAL BALLET SCHOOL
54 PALACE FOOTMAN
55 PALACE GUARD

CONCERTO

Arts Theatre, 18 January, 1940

KEITH LESTER ARTS THEATRE BALLET
MOZART (C Minor Piano Concerto, K.491)

Phoebus Guy Massey
Dian Diana Gould
Somnus Keith Lester
Aurora Prudence Hyman
Stars, Clouds

The ballet was in three scenes based on the movements of the music, and allegorizing the moods of

high noon, night and morning. It formed part of the inaugural programme of the company of which Keith Lester was director.

'Concerto . . . was a symphonic ballet on a small scale, but one in every way fitted to take its place among the greater symphonic works, and undoubtedly Keith Lester's best work so far.' *Dancing Times*, Feb., 1940.

56 DIAN

57 SOMNUS

DANTE SONATA

Sadler's Wells Theatre, 23 January, 1940

ASHTON VIC-WELLS BALLET

LISZT (*D'Après Une Lecture de Dante*)

Children of Light Margot Fonteyn, Pamela May, Julia Farron, Michael Somes, Richard Ellis, etc.

Children of Darkness June Brae, Joy Newton, Robert Helpmann, Alan Carter, John Hart, etc.

The ballet, freely interpreting the music, represents the warring attitudes of two groups of equally tortured spirits. The costumes are based on Flaxman's Dante illustrations, the dancers in bare feet, with their hair unbound. Side-lighting, throwing its own pattern of conflicting shadows, adds greatly to the whole effect. The theme was a new departure for Ashton, who had hitherto excelled in light, elegant subjects. It is his only work to use principles of the Central European school of dance. It was revived at Covent Garden in 1950.

'Sadler's Wells Ballet capped their season's, possibly their life's work hitherto, in *Dante Sonata*, their first wartime ballet.' *Sunday Times*, 28.1.40.

58 (a, b) THE BACKCLOTH: trial sketches

59 LEADER OF THE CHILDREN OF LIGHT (Michael Somes)

60 LEADER OF THE CHILDREN OF LIGHT (Margot Fonteyn)

61 LEADER OF THE CHILDREN OF DARKNESS (June Brae)

LA FETE ETRANGE

Arts Theatre, 23 May, 1940

ANDRÉE HOWARD LONDON BALLET

FAURÉ (piano works selected by Ronald Crichton and orchestrated by Lennox Berkeley)

Julien, a country boy Frank Staff
The Young Chatelaine Maude Lloyd
The Young Nobleman David Paltenghi
Guests at the wedding fête

The story, by Ronald Crichton, is adapted from part of Alain-Fournier's *Le Grand Meaulnes*; set in 1890

France, it has two scenes. A country boy, losing his way, comes on the wedding festivities of a young chatelaine. But the wedding is strangely broken off, and the carnival uneasily dissolves, with the boy in some mysterious way the innocent cause. The *décor* for the ballet was revised in minor details on being taken into the repertory of the Sadler's Wells Theatre Ballet in 1947.

'*La Fête Etrange* is considered by many to be Fedorovitch's finest work . . . Andrée Howard's sensitive choreography and the faintly suggested wintery landscape of the setting combine to make one of the most distinguished works in the whole British repertoire. It would seem that in this Fedorovitch was most influenced by the designer she admired above all others, Christian Berard. [But] the use of pastel colours and chalky white with an occasional accent of black, plum, or dark green, was completely Fedorovitch.' Peter Williams; *Dance and Dancers*, March, 1953.

'The opening scene created a wonderful atmosphere. You were almost conscious of the chill air, could almost feel the soft fall of drifting snowflakes.' Cyril Beaumont, in *Sophie Fedorovitch: Tributes and Attributes*, edited by Simon Fleet, 1955.

62 MODEL FOR THE SETTING. Reconstructed by Miss Andrée Howard

63 THE SETTING (trial sketch, 1947 revival)

64 THE SETTING (1947)

65 (a) THE YOUNG NOBLEMAN (1947)

(b) JULIEN (1947)

66 THE YOUNG CHATELAINE (Sc. I; 1940)

67 THE YOUNG CHATELAINE (Sc. II; 1947)

68 TWO CHILDREN (1940, Pauline Clayden, Elizabeth Schooling)

69 GUESTS IN CARNIVAL COSTUME

70 TWO GUESTS, GIRLS: (1947)

ORPHEUS AND EURYDICE

New Theatre, 28 May, 1941

DE VALOIS

SADLER'S WELLS BALLET

GLUCK

Orpheus Robert Helpmann

Eurydice Pamela May

Love Margot Fonteyn

Leader of the Furies Mary Honer

Furies, Spirits, Peasants, Children, etc.

A shortened version of Gluck's opera was presented as a ballet in four scenes. It was at first planned – and designed – to be produced as in 1953, in the form of an opera-ballet, with both companies of the Sadler's Wells; but the requisitioning of their theatre separated them for the rest of the war, and the operatic

parts were limited as a result to two solo voices accompanied by two pianos.

'We are given an enchanting picture of the Elysian fields, and a strikingly beautiful final curtain. The restrained yet luminous *décor* . . . accorded with the reduction almost to monochrome of the music, and the choreographer's judgment in making her points . . . made a consistent and satisfying work of art.' *The Times*, 30.5.41.

71 (a, b) SETTINGS; ACT I, EURYDICE'S TOMB, ACT II, ELYSIUM (c) ACT DROP (d) BACKCLOTH, ACT I, HADES

72 (a) LOVE, ORPHEUS, ETC, ACT I
(b) CHILDREN, ETC, ACT II

73 (a) PEASANT, ACT II (John Hart)
(b) ORPHEUS

74 (a) MOURNERS, ACT I (b) LOVE
(c) PEASANT GIRL, ACT II

THE GREAT GATES OF KIEFF

Adelphi Theatre, 2 February, 1942

CATHERINE DEVILLIER JAY POMEROY PRODUCTION

MUSSORGSKY (*Pictures from an Exhibition*)

The Merchant Lou Van Yck

The Merchant's Wife Daphne Anderson

Coquette, Sorceress Diana Gould

Beggar, Peasant Girls, Novices, Rich Girls, etc.

The score contains musical descriptions of ten pictures from an exhibition by Hartmann at the Moscow Art Gallery, linked together by a 'promenade' theme. The last of these was entitled 'The Great Gates of Kieff', and the ballet repaints a number of scenes from the music, opening with an episode outside the famous gates. It was used as a 'curtain-raiser' to Mussorgsky's opera, *Sorotchintsi Fair*.

75 THE SETTING

76 GIPSY WOMAN

77 (a) POOR JEW (b) RICH JEW

LA TRAVIATA

New Theatre, 9 April, 1942

GUTHRIE, POWELL LLOYD SADLER'S WELLS OPERA

VERDI; libretto, Piave

Marguerite Janet Hamilton-Smith

The Baron Charles Miller

Flora Valetta Iacopi

Armand Morgan Jones

Ammina Myfanwy Edwards

Georges Duval Tom Williams

The opera, based on Dumas' *La Dame Aux Camélias*, is set in Paris in the year 1840. There are four acts and scenes.

78 GUESTS, CHORUS, ACT I

79 GUEST, CHORUS, ACT I

80 GUEST, CHORUS, ACT III

DORIAN GREY

Project: 1943

HELPMANN

SADLER'S WELLS BALLET

CLIFTON PARKER

The scenario for a ballet, based on Oscar Wilde's story of Dorian Grey and to be produced in the manner of the *Yellow Book*, was written by Michael Benthall. The ballet was tentatively cast, the choreography planned, and the designs for the *décor* completed. Agreement, however, was not reached on the suitability of the score as submitted, and the project was abandoned.

81 THE SETTING. (a) THE GREY SCENE

(b) THE WHITE SCENE

82 THE IMAGE OF BEAUTY (Margot Fonteyn)
IN THE WHITE SCENE

83 THE YOUNG GIRL (Pamela May) IN THE
WHITE SCENE

84 DUCHESS (Moyra Fraser) IN THE WHITE
SCENE

85 TWO GIRLS IN THE WHITE SCENE

OEDIPUS REX

Project: 1945

GUTHRIE

OLD VIC

Tyrone Guthrie was to have produced the play by Sophocles for the Old Vic Company at the New Theatre, and Sophie Fedorovitch had completed the costume designs. It was then proposed, however, that it should be presented as a double bill with Sheridan's *The Critic*. Guthrie was not willing to accept this proposal, and *Oedipus*, in the result, was produced by Michel St Denis, with *décor* by John Piper, in October, 1945.

86 (a) TIRESIAS (b) CREON

87 (a) ISMENE (b) JOCASTA (c) ANTIGONE

88 (a) SOLDIERS (b) PRIESTS

89 FEMALE ATTENDANTS

THE CONCERTO BALLET

from *Song of Norway*
Palace Theatre, 7 March, 1946

HELPMANN EMILE LITTLER PRODUCTION
GRIEG (*piano concerto*)

Spirit of Norway Moyra Fraser
Spirit of Nordraak Jan Lawski
Spirit of Grieg John Pygram
Peasant Girls, Ice Maidens, North Wind

The ballet served as a finale to Emile Littler's *Song of Norway*, an operetta based on the life and music of Edvard Grieg. It was first presented at Coventry Hippodrome in November 1945, and later successfully toured the U.S.A.

'... the final result? An exciting, colourful, *civilized* evening... Is that all? No. We had real voices of grand opera quality... Is that all? No. We had a delightful ballet by Robert Helpmann and a principal ballerina in Moyra Fraser who not only danced well but acted with fine feminine irony.' Beverley Baxter; *Evening Standard*, 9.3.46.

'The best part of this Emile Littler show... is the ballet finale.' *Observer*, 10.3.46.

- 90 SPIRIT OF NORWAY
- 91 ICE MAIDENS
- 92 NORTH WIND

SYMPHONIC VARIATIONS

Royal Opera House, Covent Garden, 24 April, 1946

ASHTON SADLER'S WELLS BALLET
CESAR FRANCK (*Symphonic Variations*)

Margot Fonteyn, Pamela May, Moira Shearer,
Michael Somes, Brian Shaw, Henry Danton

The ballet is a purely choreographic work for six virtuoso dancers.

'... a landmark in the history of native ballet. Choreography of great beauty [merges] music setting and costumes into an artistic statement which scintillates with poetic, sculptural and geometric imagery of an exciting high order. This is the fine distillation of all Ashton's choreographic tendencies through twenty years, and Miss Fedorovitch's contribution is, without doubt, one of the greatest *décors* in modern ballet. This exacting work... can become the classic of balletic abstraction.' A. V. Coton; *Sunday Times*, 28.4.46.

'... the feeling of celestial space (creates) a remarkable impression when the curtain rises. The pale green surround with its black curved line seems to realize, and be an extension of, the music.' Peter Williams; *Dance and Dancers*, March, 1953.

'It was so fresh and delicate that Berard called it "a lily-of-the-valley".' Richard Buckle; *Observer*, 1.2.53.

- 93 MODEL FOR THE SETTING
- 94 THE BACKCLOTH
- 95 MOIRA SHEARER, MARGOT FONTEYN,
PAMELA MAY

THE MERCHANT OF VENICE

Shakespeare Memorial Theatre, Stratford-on-Avon,
11 July, 1947

MICHAEL BENTHALL

Antonio, Merchant of Venice Walter Hudd
Bassanio, his friend Laurence Payne
Lorenzo Donald Sinden
Portia, a rich heiress Beatrix Lehmann
Shylock, a rich Jew John Ruddock
Jessica, his daughter Joy Parker

The same production was repeated in 1948 with an entirely new cast, including Paul Scofield, Robert Helpmann, Esmond Knight and Diana Wynyard.

'This decorative production, so easy, swift and smooth, so brilliantly costumed, and so deftly economical in its stagecraft...' *The Times*, 14.7.47.

- 96 TUNIC WORN BY LEONARD PEARCE
AS SALANIO
- 97 (a, b) SKETCHES FOR THE BASIC SET-
TING: VENICE
- 98 (a, b) SKETCHES FOR THE SETTING AT
BELMONT, GARDEN SCENE, ACT III
- 99 (a) ANTONIO (b) BASSANIO
- 100 (a) PORTIA, (b) HER SERVANTS, ACT I
- 101 PORTIA (a) ACT III, (b) ACT II
- 102 (a) PRINCE OF MOROCCO
(b) PRINCE OF ARAGON
- 103 (a) DUKE OF VENICE AS JUDGE
(b) PORTIA AS COUNSEL
- 104 (a) TUBAL (b) SHYLOCK

VALSES NOBLES ET SENTIMENTALES

Sadler's Wells Theatre, 1 October, 1947

ASHTON SADLER'S WELLS THEATRE BALLET
RAVEL (*Valses Nobles et Sentimentales*)

Donald Britton, Anne Heaton, Michael Boulton,
Elaine Fifield, Maryon Lane, Jane Shore, Yvonne
Barnes, Kenneth MacMillan, Michael Hogan,
Peter Darrell

The ballet is a purely choreographic work for ten dancers. The *décor* is essentially that devised for *Valentine's Eve* (see p. 7), but fresh costumes - in the same colours - were designed.

'[Frederick Ashton's] choreography might be described as a set of graceful and ingenious variations on the simple steps of the waltz. The *décor* and costumes by Sophie Fedorovitch provide a delicate study in claret, rose and pink which forms an effective counterpart to the music and dancing.' Ralph Hill: *Daily Mail*, 2.10.47.

- 105 THE SETTING
- 106 THE GIRLS' COSTUMES
- 107 THE MEN'S COSTUME

LA TRAVIATA

Royal Opera House, Covent Garden, 6 April, 1948

GUTHRIE COVENT GARDEN OPERA
VERDI; libretto, Piave

Marguerite Elisabeth Schwarzkopf
The Baron Marion Nowakowski
Flora Rosina Raisbeck
Armand Kenneth Neate
The Marquis Geraint Evans
Georges Duval Paolo Silveri
Annina Aileen Corway

'The production was the first under the present regime in which sumptuousness was completely matched with good taste. Miss Fedorovitch's scenes were striking but right.' *The Times*, 7.4.48.

'The sets of *Traviata* and *Butterfly* were inevitably more elaborate than anything she had done for the ballet, but they showed the same kind of fundamental thought and imagination, which grasped the character of each scene, and then presented it by the simplest images and with unerring taste.' Sir Kenneth Clark; *The Times*, 2.2.53.

- 108 GOWN WORN BY MISS SCHWARZKOPF AS MARGUERITE, ACT I
- 109 GOWN WORN BY MYFANWY EDWARDS AS A GUEST, ACT I
- 110 GOWN WORN BY JEAN MACDONALD AS A GUEST, ACT I
- 111 SETTINGS: (a) MARGUERITE'S SALON, ACT I, (b) A COUNTRY HOUSE NEAR PARIS, ACT II
- 112 SETTINGS: (a) FLORA'S SALON, ACT III (b) MARGUERITE'S BEDROOM, ACT IV
- 113 MARGUERITE, (a) ACT I (b) ACT II
- 114 MARGUERITE, ACT III
- 115 (a) MARGUERITE, ACT IV (b) ANNINA
- 116 FLORA, ACT III
- 117 GUESTS (CHORUS), ACT I
- 118, 119 GUESTS (CHORUS), ACT III

MADAM BUTTERFLY

Royal Opera House, Covent Garden, 1 January, 1950

HELPMANN COVENT GARDEN OPERA
PUCCINI; libretto, Giacosa and Illica

Lt. Pinkerton, U.S.N. Kenneth Neate
Goro, a marriage broker David Tree
Suzuki, servant to Butterfly Monica Sinclair
Sharpless, U.S. Consul Tom Williams
Madam Butterfly Elisabeth Schwarzkopf
The Bonze Rhydderch Davies
Prince Yamadori Ernest Davies
Kate Pinkerton Adele Leigh

The opera, first performed in 1904, is set in Nagasaki over the years 1904-1907. The scene for each of its three acts is the little house, overlooking the harbour, where Pinkerton installs his bride; but in this production the first act takes place in the garden, with the house to one side of the stage, while for Acts II & III the house is moved to the centre of the stage.

'Her *Madame Butterfly* seemed to many of us the most completely successful production of a familiar work yet put on at the Royal Opera House.' Sir Kenneth Clark; *The Times*, 2.2.53.

'Her *Madame Butterfly* was both very pretty and very sad in a way one thinks typical of Japan; *lacrimae rerum* in a spray of blossom.' Richard Buckle; *Observer*, 1.2.53.

- 120 MODEL FOR THE SETTING, ACTS II & III. Reconstructed by Mr Michael Northen, who made the original model for Sophie Fedorovitch
- 121 SKETCHES FOR THE SETTING: (a-c) ACT I (d, e) ACTS II & III
- 122 THE SETTING: (a) ACT I (b) ACTS II & III
- 123 MADAM BUTTERFLY, ACT I: (a) First gown (b) Wedding gown
- 124 (a) KATE PINKERTON: (b) MADAM BUTTERFLY (suicide scene) ACT III
- 125 (a) FIRST WEDDING GUEST, ACT I (b) PRINCE YAMADORI, ACT II (c) SECOND WEDDING GUEST, ACT I
- 126 (a) BUTTERFLY'S COUSIN (b) MOTHER (c) AUNT
- 127 WEDDING GUESTS (OPERA CHORUS), ACT I (Preliminary sketches)
- 128 (a) GORO (b) PRINCE YAMADORI'S SERVANTS: ACT II
- 129 (a, b) SERVANTS, ACT I
- 130 (a) SKETCHES FOR WIGS - MADAM BUTTERFLY AND CHORUS, ACT I (b) COLOUR PLAN, ACT I

SUMMER INTERLUDE

Sadler's Wells Theatre, 28 March, 1950

MICHAEL SOMES SADLER'S WELLS THEATRE BALLET
'Old Airs and Dances', arranged by RESPIGHI

Village Girl Patricia Miller
Village Boy Pirmin Trecu
Bathers Elaine Fifield, David Blair,
Sheilah O'Reilly, Donald McAlpine, etc.

The ballet was Michael Somes' first choreographic work. It has a light story of a peasant boy and girl taken up by a group of sophisticated 'rich-set' bathers on a riviera beach.

'The new ballet . . . is almost entirely enchanting. It may be because Mr Michael Somes . . . is sufficiently young to give a spring-like quality to the performance. Or because Miss Sophie Fedorovitch, one of the most distinguished of designers for the opera and ballet, has not lost over a long period the secret of freshness.' Sir Leigh Ashton; *Daily Mail*, 29.3.50.

131 (a) VILLAGE BOY (b) VILLAGE GIRL
(c) VILLAGE GIRL IN A BORROWED
SUNSUIT

132 BATHERS (a. David Blair, b. Maureen
Bruce, c. Elaine Fifield)

133 BATHERS

TOSCA

Royal Opera House, Covent Garden, 18 Nov., 1950

CHRISTOPHER WEST COVENT GARDEN OPERA
PUCCINI: libretto, Giacosa and Illica

Angelotti, an escaped prisoner Ernest Davies
Cavaradossi, a famous painter Walter Midgley
Floria Tosca, a famous singer Hilde Zadek
Baron Scarpia, Chief of Police Marko Rothmuller
Spoletta, a Police Agent David Tree
Gaoler Michael Langdon

The opera, based on the melodrama by Victorien Sardou, is set in Rome in the year 1800. It was first performed at Covent Garden in July, 1900, in a production closely modelled on the original one given in Rome six months before. For its revival in 1950, the same *décor* was refurbished and employed. Sophie Fedorovitch suggested slight modifications to the setting, and designed new costumes for the principals, but at her own request her name did not appear on the programme.

134 (a) SPOLETTA (b) GAOLER (c) TOSCA,
ACT II (d) TOSCA, ACT I

DIDO AND AENEAS

Lyric Theatre, Hammersmith, 1 May, 1951

JOAN CROSS ENGLISH OPERA GROUP
PURCELL, 'realized by Benjamin Britten'

Dido, Queen of Carthage Nancy Evans
Aeneas Bruce Boyce
Belinda Pamela Woolmore
Sorceress Flora Nielsen
Courtiers, witches, sailors, etc.

The opera is based on the classical story of Dido's love for the exiled Trojan Aeneas. For his reason in leaving her, however – which leads to her suicide – it invents a sorceress' plot. It was written in 1689 for performance at a young ladies' boarding school in Chelsea. The English Opera Group presented their version in a double programme with Monteverdi's *Combattimento di Tancredi e Clorinda*.

'This distinguished production of the wonderful little work is scenically memorable for the delightful groups of Carthaginian ladies, evidently inspired by Lely's beauties of Charles II's Court.' *Daily Telegraph*, 2.5.51.

135 THE SETTING, ACT I (Dido's Court)

136 THE SETTING, ACT II (A Grove)

137 THE SETTING, ACT III (A Harbour)

138 (a) BELINDA (b) AENEAS'S ATTEN-
DANTS (c) DIDO'S ATTENDANTS (d)
AENEAS

139 LADIES AT DIDO'S COURT, ACT I

140 (a) COLOUR PLAN, ACT I (b) DIDO'S
ATTENDANTS, ACT I

141 SAILORS, ETC, ACT III

142 THE SORCERESS

143 (a) COLOUR PLAN (b) DETAIL,
WITCHES' HEADDRESS

144 (a) DIDO (b, c) SAILORS, ACT III

THE WINTER'S TALE

Phoenix Theatre, 27 June, 1951

PETER BROOK TENNENT PRODUCTIONS LTD.

Leontes John Gielgud
Antigonus Lewis Casson
Hermione Diana Wynyard
Paulina Flora Robson
Perdita Virginia McKenna
Florizel Richard Gale
Autolycus George Rose

The production was transferred at the end of August to form part of the Edinburgh Festival in that year, but returned to the Phoenix immediately afterwards.

'Enchanting production . . . Mr Brook has swept away all the familiar clichés of Shakespearean production . . . The settings by Sophie Fedorovitch are

the essence of attractive simplicity.' Eric Johns; *Theatre World*, August, 1951.

'In past months we have had much banging of the big drum, and some interesting theatrical events; but last night's production is the first and only one to touch greatness.' Harold Conway; *Evening Standard*, 28.6.51.

145, 146 TRIAL SKETCHES FOR THE SETTINGS

- 147** LEONTES (a) ACT I (b) ACT V
148 HERMIONE (a) ACT I (b) ACT V
 PAULINA (c) ACT I (d) ACT V
149 (a) PERDITA (b) FLORIZEL, ACT III
150 AUTOLYCUS (a) ACT III (b) ACT IV
151 (a) OFFICER, ACT I (b) MAMILLIUS
152 (a) SHEPHERD, ACT III
 (b, c, d) OLD SHEPHERD, ACTS III, IV, V
153 PEASANT GIRLS, ACT III
154 HERMIONE, TRIAL SCENE, ACT III
155 CLOWN, ACT III

CLAIR DE LUNE

Project: 1952

BIRGER BARTHOLIN GRAND BALLET DU MARQUIS DE DEBUSSY (*Suite Bergamasque*) [CUEVAS

The scenario for the ballet was by the Marquis de Cuevas. A mother, watching her daughter dance with her fiancé, brings a reverie of her own first love to life in the moments of her approaching death. Although Sophie Fedorovitch had completed her designs for both costumes and *décor*, plans for the ballet were not pursued in their original form. The same theme and music were used for the company's *Grey Angel*, to choreography by George Skibine (with *décor* by Sebire), in 1953.

- 156** MODEL FOR THE SETTING. Painted by Sophie Fedorovitch, constructed by Mr. Alan Tagg
157 THE SETTING
158 BACKCLOTH; revealed, in the dream sequence, behind the gauze backcloth of the setting
159 (a) CLAIRE (b) HER FIRST LOVE
160 (a) CLAIRE AS A YOUNG GIRL
 (b) CLAIRE'S DAUGHTER
161, 162 CLAIRE'S FRIENDS
163 THE ANGEL OF DEATH
164 YOUNG GIRLS, FRIENDS OF CLAIRE'S DAUGHTER

ORPHEUS

Royal Opera House, Covent Garden, 2 February, 1953
 ASHTON SADLER'S WELLS BALLET

COVENT GARDEN OPERA

GLUCK; libretto, Raniero de' Calzabigi

Orpheus Kathleen Ferrier

Amor Adele Leigh

Eurydice Veronica Dunne

Mourners, Blessed Spirits, etc., Opera Chorus

Dance of Furies, Sadler's Wells Ballet, led by Alexander Grant

Dance of Blessed Spirits, Sadler's Wells Ballet, led by Svetlana Beriosova

Few productions can have been attended by such tragic circumstances. Sophie Fedorovitch died a week before the opening performance, and the opera was soon afterwards withdrawn when Kathleen Ferrier was struck down by illness. The Stage Director, Louis Yudkin, who had created the lighting, was killed in an air crash a few weeks later. Miss Ferrier did not recover from her illness, and died the same autumn.

'(*Orpheus*) too often seems only the vehicle for a great contralto . . . [or, at most] a monument of somewhat marmoreal beauty . . . But this performance was a revelation . . . certain passages touched the sublime . . . the scene of Elysian bliss was in all ways exquisite for eye and ear. Indeed, the whole stage picture, designed by the late Sophie Fedorovitch, was a pleasure to the eye.' Philip Hope-Wallace; *Manchester Guardian*, 5.2.53.

- 165** MODEL FOR THE SETTING, ACT I, EURYDICE'S TOMB
166 MODEL FOR THE SETTING, ACT II, ELYSIUM
 Both models reconstructed from original parts by Mr Alan Tagg, who made the original model for Sophie Fedorovitch.
167 THE ACT DROP
168 (a) LYRE 'DROP', ACT II FINALE
 (b, c) SKETCHES FOR AN ACT DROP
 (d) SKETCH FOR SETTING, ACT I SC. I
169 (a) EURYDICE, ACT II
 (b) MOURNER AT THE TOMB OF EURYDICE (OPERA CHORUS) ACT I
 (c) AMOR (d) ORPHEUS
170 (a, b) DANCERS, ACT II, FINALE
 (c) LEADER OF THE FURIES
 (d) LEADER OF THE BLESSED SPIRITS
171 (a, b) DANCERS, ACT II, FINALE (Royal Opera House Wardrobe copies from original designs)

ENEZIANA

Royal Opera House, Covent Garden, 9 April, 1953

ANDRÉE HOWARD SADLER'S WELLS BALLET
DONIZETTI, opera selection orch. Denis ApIvor

La Favorita Violetta Elvin

Punchinello Ray Powell

Harlequins Brian Shaw, Peter Clegg

Columbines Pauline Clayden, Rowena Jackson

Tarantella Dancers, Young Lovers, Ladies, Cavaliers,
Masked Ladies, Gondoliers

The ballet was first performed some ten weeks after her death, but Sophie Fedorovitch had completed her designs and selected the materials to be used.

'*Veneziana* is the kind of ballet I love. A delicate, continuous, decorative – and then suddenly stirring, surprising, disturbing – masque or *divertissement*. A series of numbers by Masked Ladies, Cavaliers, Tarantella Dancers, Harlequins, Columbines and an apologetic Punchinello . . . culminate in the appearance of *La Favorita* . . . The dresses are superb. There are romantic moments when a gondola passes and

when four servants carry in lanterns on poles which shed a topaz light against the thunder-coloured lagoon . . . typical of the taste and imagination of Sophie Fedorovitch.' Richard Buckle; *Observer*, 12.4.53.

172 COSTUME WORN BY APRIL OLRICH
AS A TARANTELLA DANCER

173 COSTUME WORN BY VIOLETTA ELVIN
AS LA FAVORITA

174 TUNIC WORN BY BRYAN ASHBRIDGE
AS A GONDOLIER

175 TUNIC WORN BY ALEXANDER GRANT
AS A YOUNG LOVER

176 TUNIC WORN BY DOUGLAS STEUART
AS A YOUNG LOVER

177 (a) HARLEQUINS (b) COLUMBINES
(c) LA FAVORITA (d) GONDOLIERS

178 (a) TARANTELLA DANCER
(b) LADIES (c) CAVALIERS

179 (a-d) YOUNG LOVERS

180 (a-c) MASKED LADIES

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