



Don Quixote

Table of Contents

Page 3	.....	Attending a Ballet Performance
Page 4	.....	About Pacific Northwest Ballet
Page 5	.....	About <i>Don Quixote</i>
Page 6-7	.....	The story of <i>Don Quixote</i>
Pages 8-9	.....	About the Artists
Pages 10-11	.....	Discussion Topics
Page 12	.....	Additional Resources

The February 10, 2012 EYES ON DANCE matinee of *Don Quixote* will feature excerpts from the ballet, open set changes, live music, and introductions by PNB Artistic staff. The performance will begin at 11:30am, and will last one hour with no intermission.

This study guide was created by Pacific Northwest Ballet's Community Education Programs staff for use by teachers and students attending the EYES ON DANCE matinee of *Don Quixote*.
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Attending a Ballet Performance



Going to the theater for ballet is similar to going to a movie:

- The lights will dim before the performance begins, and the theater is dark during the ballet.
- Audience members are expected to sit still and quietly in their seats.
- Photography and video recording are strictly prohibited. In addition to being distracting to the dancers and other audience members, *Don Quixote* is copyrighted artistic material.
- Cell phones and electronics should be turned off when you enter the theater.
- There is no intermission. Please use the restroom prior to the performance.

However, unlike the movies:

- There is no talking in ballet. The story is told through movements, music, costumes, and sets
- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Clap when you enjoy something, laugh if something is funny, and give a standing ovation at the end if it was amazing. Let the dancers know you appreciate their hard work!
- McCaw Hall is a big theater—nearly 3,000 seats!
- The music for *Don Quixote* will be played live by 57 musicians that sit in the orchestra pit, just below the stage.
- At the end of the performance, the dancers and musicians take a bow. This is a *curtain call*.
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in so you can enjoy the performance.



Photos (top to bottom)
Second grade students arrive at McCaw Hall (photo ©Bill Mohn)
Elementary students at McCaw Hall (Photo by John Austin)
Marion Oliver McCaw Hall (photo ©Rodger Burnett)

Most Importantly:

- Enjoy the movements, music, sets, costumes—and HAVE FUN!

About Pacific Northwest Ballet



Founded in 1972, Pacific Northwest Ballet (PNB) is one of the largest and most highly regarded ballet companies in the United States. In July 2005, Peter Boal became artistic director, succeeding Kent Stowell and Franca Russell, artistic directors since 1977. The Company of forty-six dancers presents approximately 100 performances each year of full-length and mixed repertory ballets at Marion Oliver McCaw Hall and on tour, including approximately 40 performances of *Nutcracker* alone. The Company is made up of dancers from across the world—including France, Japan, Brazil, Cuba, Mongolia, and the United States. The PNB Orchestra, consisting of 57 professional musicians, accompanies the performances.



The Company has toured to Europe, Australia, Taiwan, Hong Kong, Canada, and throughout the United States, with celebrated appearances at Jacob's Pillow and in New York City and Washington, DC. Under the direction of Peter Boal, PNB has continued to expand and diversify its repertory to include works by Ulysses Dove, Susan Marshall, Mark Morris, Victor Quijada, Twyla Tharp, Christopher Wheeldon, and others.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Franca Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for ballet training and offers a complete professional curriculum to nearly 1,000 students. PNB's Community Education Programs provide dance education the greater Seattle area and reach more than 17,000 adults and children each year through EYES ON DANCE matinees, DISCOVER DANCE in-school residencies, and other community-based programs.

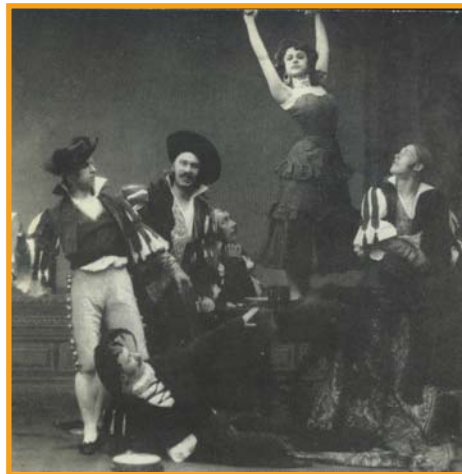


Photos, top to bottom:
PNB Company dancers in *The Sleeping Beauty*
Jeffrey Stanton and PNB Company dancers in George Balanchine's *Symphony in Three Movements*,
© The George Balanchine Trust
PNB School students in a partnering class with faculty member Stanko Milov
PNB teaching artist Suzanne Singla with 3rd graders at Graham Hill Elementary
(DISCOVER DANCE photo © Bill Mohn)

About *Don Quixote*



Title page of the first edition of *Don Quixote* (1605)



Don Quixote, Bolshoi Ballet
Featuring Sophie Fedorova (circa 1900)



Don Quixote
Pablo Picasso (1955)

The ballet *Don Quixote* is based on the novel *Don Quixote de la Mancha*, by Miguel de Cervantes, originally published in two parts in 1605 and 1615. The story has served as inspiration for countless works of art, theater, music, opera, dance and film. The first known ballet interpretation was presented in Vienna in 1740 and focused on the central character of Don Quixote. Later versions focused on the second part of Cervantes' novel focusing on the story of lovers Kitri and Basilio. In 1869, choreographer Marius Petipa premiered his version at the Bolshoi Ballet in Russia, accompanied by a commissioned score by Ludwig Minkus. This version continues to serve as the foundation for present-day versions of the ballet.

Alexei Ratmansky's *Don Quixote* was created in 2010 for Dutch National Ballet. Pacific Northwest Ballet is the second company world-wide to dance this work and will present the American premiere in February 2012. Ratmansky blends historical segments from the Petipa (1869) and Alexander Gosrky (1900) versions of *Don Quixote* along with his own choreography for a fresh take on the famous story. Upon its premiere, *Don Quixote* will become the largest ballet in Pacific Northwest Ballet's extensive repertoire.

Don Quixote by the Numbers

- 46 Company dancers
- 20 PNB School students
- 8 Shipping containers from the Netherlands, transporting sets and costumes
- 280 Costumes
- 47 Wigs and hairpieces
- 3 Months of rehearsal
- 57 Musicians
- 10 Performances, plus 1 student matinee
- 5 Principal couples learning the lead roles of Kitri and Basilio

The story of *Don Quixote*



Act I, Scene 1

In Don Quixote's study, his niece and housekeeper are talking. They are worried about the Don, who is slowly but surely being driven mad by all his reading. They decide to hide the Don's books. Meanwhile, Don Quixote comes into the study, totally absorbed in a novel about knights in armor. He identifies with the knights who roamed the world long before his time and fought for a lady's honor at tournaments. When he discovers that his books have disappeared, he believes it to be the work of an angry archenemy. In his imagination, he wages battle against this enemy. While in his imagination, he sees the beautiful Dulcinea, who is held captive by monsters and is crying for help. Don Quixote imagines rescuing her.

Suddenly, the household is startled by a loud noise. A group of women are chasing a man who has stolen a rooster. The Don doesn't understand and sends them away. Then he discovers the thief, Sancho Panza, who has crawled in through the window. In Sancho Panza, the Don sees the squire he needs in order to become a knight. Together, the "knight" and his squire set off.



Act I, Scene 2

A huge crowd is milling around on a square in Barcelona. Kitri, the daughter of the innkeeper Lorenzo, is having fun with her friends and flirting with a young barber, Basilio. The couple is in love, but Kitri's father doesn't approve of their marriage. He wants his daughter to marry a rich suitor, Gamache. But Kitri ignores Gamache's advances and rejects him, angering her father.

Because it is a holiday, there are performances on the square. First comes a street dancer, followed by a group of bullfighters. Then two strange-looking characters arrive: Don Quixote and Sancho Panza. While Sancho Panza is teased by the women, Don Quixote is mesmerized by Kitri, whom he mistakenly believes to be his dream woman Dulcinea. To make Basilio jealous, Kitri plays up to the Don's advances. But then Sancho Panza steals food and the square erupts in commotion. Kitri and Basilio seize their chance to escape together, pursued by her father and Gamache.

Top photo: Courtesy of Dutch National Ballet

Bottom photo: PNB Principal dancer Maria Chapman and PNB company dancers in Alexei Ratmansky's *Don Quixote*

The story of *Don Quixote* (cont.)

Act II, Scene 1

Kitri and Basilio arrive in the mountains, where a troupe of traveling actors has set up camp. They ask the actors to help them escape, and the couple put on costumes and join in. When Lorenzo and Gamache arrive at the camp, they are told Kitri and Basilio have left and are pointed in the opposite direction. Their departure is followed by the arrival of Don Quixote and Sancho Panza. When the Don watches the performances he does not realize Kitri is part of the performance, and believes the performance to be real. When he sees the princess approached by a devil, he destroys the whole camp. Everyone leaves except for a battered Don Quixote, attended to by Sancho Panza. The dazed Don thinks the windmills on the plateau are monsters and he sees Dulcinea in the moon.

Act II, Scene 2

At night, Don Quixote is plagued by dreams. Gradually his nightmare turns into a heavenly vision including cherubs, nymphs and Dulcinea. In his dream, the Don saves Dulcinea and the queen of the nymphs crowns him with a laurel wreath. Sancho Panza appears and revives his master. When the Don wakes up, Sancho Panza and his housekeepers take him home.

Act III, Scene 1

Kitri and Basilio are enjoying themselves with a group of friends in a tavern filled with gypsies and bullfighters. Kitri thinks she has escaped her forced marriage to Gamache. Unfortunately, her father and his followers manage to find them this time and Kitri is taken home.

Act III, Scene 2

Basilio appears and stabs himself because his heart is broken. Kitri realizes right away that he has only pretended to kill himself. Supposedly broken-hearted, she begs Don Quixote to persuade Lorenzo to give his blessing to her and the dead Basilio. After all, she can still marry Gamache afterwards, as a widow. But as soon as the blessing has been given, Basilio jumps up. He has fooled everyone. Gamache is furious and challenges the Don to a duel. But neither can fight, and Lorenzo becomes reconciled to his fate. And while the wedding of Kitri and Basilio is being celebrated, the Don and his squire set off in search of new adventures. *Story reprinted by permission of Dutch National Ballet.*



Photos courtesy of Dutch National Ballet

About the Artists

Choreography: Alexei Ratmansky



Photo by Henrick Stenberg

Born in St. Petersburg, **Alexei Ratmansky** trained at the Bolshoi Ballet School in Moscow. He was a principal dancer with the Ukrainian National Ballet, Royal Winnipeg Ballet, and Royal Danish Ballet. As a choreographer, Mr. Ratmansky has created ballets for Dutch National Ballet, Kirov Ballet, Royal Danish Ballet, Royal Swedish Ballet, New York City Ballet, San Francisco Ballet, and the State Ballet of Georgia. His 1998 work, *Dreams of Japan*, earned a prestigious Golden Mask Award by the Theatre Union of Russia.

In 2003, Mr. Ratmansky was invited to mount a full-length ballet, *The Bright Stream*, at the Bolshoi Theatre, a production which would win for him the appointment of Bolshoi Theatre artistic director in 2004. For the Bolshoi Ballet, he also choreographed full-length productions of *The Bolt* (2005) and re-staged *Le Corsaire* (2007) and the Soviet-era *Flames of Paris* (2008). Under Mr. Ratmansky's direction, the Bolshoi Ballet was named "Best Foreign Company" in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream*.

In 2005, Mr. Ratmansky was awarded the *Benois de la Danse* prize for his choreography of *Anna Karenina* for Royal Danish Ballet, and in 2007, he won a Golden Mask Award for Best Choreographer for his production of *Jeu de Cartes* for the Bolshoi Ballet.

Alexei Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009.

Original Choreography: Marius Petipa



Marius Petipa (1818–1910) was the greatest choreographer of the second half of the nineteenth century. Born in Marseille, France, Petipa was trained by his father. He moved to St. Petersburg, Russia in 1847, where he worked as a ballet master and dancer. In 1869, Petipa retired from dancing and became the sole ballet master of the Imperial Theater, St. Petersburg, a position he held until 1903. *The Daughter of Pharaoh* (1862) was Petipa's first major choreographic work. Others include *Don Quixote* (1869), *La Bayadère* (1877), *The Sleeping Beauty* (1890), and *Raymonda* (1898), as well as many dances for operas. Petipa was also responsible for restaging ballets by other choreographers; his versions have become the basis for most subsequent productions. These include *Le Corsaire* (1863), *Paquita* (1881), *Coppélia* (1884), *Giselle* (1884), and *Swan Lake* (with Lev Ivanov, 1895), among others.

About the Artists (cont.)

Composer: Ludwig Minkus



Ludwig Minkus made his appearance as a composer in Paris in April, 1846, with *Paquita*, which was written jointly with Edward Deldevez and choreographed by Joseph Mazilier. He next collaborated with Delibes on *La Source* and composed music for two more ballets with Saint-Leon as the choreographer – *Le Poisson d'Or* and *Le Lys*—in Paris. In 1853 he went to Russia as the conductor of Prince N. B. Yussupov's serf orchestra in St. Petersburg and was a soloist in the Moscow Bolshoi Orchestra from 1861-1872. He taught at the Moscow Conservatory and was the official ballet composer at the Bolshoi Theatre in Moscow. In 1871 he was transferred to St. Petersburg, where he worked until 1891 when his position was eliminated. The composer left Russia for Austria, where he died, in 1917, at the age of 91. Minkus composed over twenty ballets, including *Don Quixote*, *Roxanna*, *Camargo*, *Papillons*, *The Bandits*, *La Bayadère*, *The Daughter of the Snows*, *The Magic Pills*, *Mlada*, *Kalkabrino*, and *Day and Night*, Minkus was an excellent craftsman in the style of ballet music of his day. His music is melodic and distinguished by clear dance rhythms.

Scenic and Costume Design: Jérôme Kaplan



Costume sketch for Ktiri, Act I
By Jérôme Kaplan

Born in Paris in 1964, **Jérôme Kaplan** studied stage decoration at the Ecole de la Rue Blanche. He has designed costumes and decor for Rossini's *Barber of Seville*, Massenet's *Don Quichotte*, and Vivaldi's *Montezuma* (all three operas directed by Ariel Garcia Valdes). He has also designed costumes for *L'Arche de Noë* by Benjamin Britten and *Journal d'un usager de l'espace*, written by Georges Perec, with music by Didier Lockwood, both pieces directed by Charlotte Nessi and produced at the Bastille Opera; Bizet's *Carmen Araboandalou*; and Mozart's *Enlèvement au sérail*, staged by Olivier Desbordes. For theatre, he designed scenery and costumes for the play *L'ane et le Ruisseau* by Alfred de Musset, staged by Nicolas Normeau at the Théâtre de la Comédie-Française. Mr. Kaplan also designed costumes for *Quand vient la nuit* by Hanif Kureishi for the National de Chaillot. Since 1991 he has designed scenery and costumes for ballets by Jean-Christophe Maillot, including *L'enfant et les Sortilèges*, *Roméo et Juliette*, *Cendrillon* and *Casse-Noisette Circus*. Other ballet designs include Jean-François Duroure's *L'inaccessible chronique* and Robyn Orlin's *Rock my tutu* for Ballet National de Lorraine; Xin Peng Wang's *Wives and Concubines*, directed by Zhang Yimou, for the National Ballet of China in Beijing; and Bertrand d'At's *The Prince of Pagodas* for Ballet du Rhin, among others.

Discussion Topics

Movement:

Pre-performance Discussion:

Describe ballet to students as a way to communicate stories, ideas, and feelings without using words. Ask them how they can tell if someone is angry, happy, sad, or frightened just by walking into a room. Share a little about the history of *Don Quixote* and the time period in which it was originally created.

Pre-performance Questions:

What kinds of movements and facial expressions correspond to happiness? Anger?

Would these movements be fast or slow? Sharp or smooth?

What steps would you do, or expect to see, when a character is celebrating?

Do you expect to see steps and movements that are classical or contemporary?

Post-performance Questions:

Did the choreography fit the mood of each scene?

Were there any parts of the choreography that were confusing to you? Why?

Would you have made any changes?

Can you create a short movement phrase/sequence inspired by what you saw?

Costumes:

Pre-performance Discussion:

Costumes are important because they help identify the characters in the story. Without words, audience members can rely on costuming to distinguish characters even before they begin dancing. There are 280 costume pieces in *Don Quixote*—ranging from dresses, tutus, jackets, boots, capes, and wigs. Each piece helps define a character and adds to the setting. Some dancers will perform multiple parts and change costumes up to 5 times.

Pre-performance Questions:

What kinds of costumes do you expect to see in *Don Quixote*?

How long do you think it would take to make so many costumes? (*over one year*)

What kinds of materials/considerations are important for dance clothing?

Why do you think it is important for dancers to wear tights?

Post-performance Questions:

What different types of costumes did you see?

How did the costumes help tell the story?

Which costumes were your favorites? Why?

Which costumes would it be easiest to dance in? The most difficult?

Discussion Topics (cont.)

Music:

Pre-performance Discussion:

Remind students that music is all they will hear at the ballet. Dancers tell the story with movements, not words, so ballet relies heavily on musical cues. Dancers also use the music to remember their choreography and stay together while performing. The music for EYES ON DANCE will be played by the full PNB Orchestra. You may also choose to play short musical excerpts from *Don Quixote* for students (see Resources, page 12).

Pre-performance Questions:

- How can music tell you when something scary or exciting is happening in a movie?
- What kind of music do you expect to hear during *Don Quixote*? Classical? Spanish?
- Does anyone in your class play a musical instrument? Which ones?
- Why would live music be important for a live ballet performance?

Post-performance Questions:

- How was the music different in each scene? The same?
- What instruments did you hear? What instruments did you see on stage?
- If you were creating a ballet, would you prefer to pick music that was already composed, or music that was created specifically for your choreography?

Set:

Pre-performance Discussion:

Don Quixote is set in Spain, both in Barcelona and the countryside. The set for the ballet very is large, with lots of red, yellow, and orange tones. Comprised of intricately painted backdrops, large set pieces, and dramatic lighting, the sets took one year to create. The sets and costumes for *Don Quixote* were designed by the same person, Jérôme Kaplan.

Pre-performance Questions:

- What kinds of things would you build to create a town square? The countryside?
- What kinds of considerations might set designers need to make for ballet versus a play?
- How could lighting alone change the mood on stage?

Post-performance Questions:

- What did the sets look like? What types of scenery did you notice?
- How did the Don's dream scene look different than the rest of the ballet?
- How did the set design coordinate with the costume design?

Additional Post-performance Questions:

- Did all of the elements work together to create a successful performance?
- If you were the choreographer, how would you do it? What elements would you keep the same? What would you change?

Resources

LITERATURE:

Miguel de Cervantes's Don Quixote
Ages 7 and up

Adapted by Marcia Williams ISBN: 1564021742
Available at: <http://www.amazon.com>

Don Quixote (Candlewick Illustrated Classic)
Grades 5 and up

Adapted by Martin Jenkins ISBN: 0763640816
Available at: <http://www.amazon.com>

Don Quixote (Penguin Classics)

Miguel de Cervantes Saavedra ISBN: 0142437239
Available at: <http://www.amazon.com>

MUSIC:

Listen Online: *Sofia National Opera Orchestra* 30 second clips available free online
<http://www.classiconline.com/catalogue/product.aspx?pid=4341>

To Purchase: *Minkus: Don Quixote* Sofia National Opera Orchestra 2-disc set
Available at: <http://www.amazon.com>

Support PNB! Link to Amazon.com through PNB's website and PNB will receive up to 8% of the purchase price. More information at <http://www.pnb.org/Support/Amazon.aspx>

BEHIND THE SCENES:

Visit the PNB website for webcasts, photos, rehearsal videos, and behind-the-scenes information:
<http://www.pnb.org/Season/11-12/DonQuixote/>

Additional Activities:

Visit the PNB Webpage for Teachers at <http://www.pnb.org/Community/Teacher/> for:

- Additional movement activities and lessons
- Dance vocabulary activities
- A behind-the-scenes study guide
- Scheduling in-school workshops
- Professional development workshops
- PNB Teacher Discount for performance tickets

For more information or questions, please contact PNB's Community Education Programs at 206.441.2432 or education@pnb.org



PNB Company dancers during curtain call of Ronald Hynd's *The Sleeping Beauty*