



## *Young People's Performance*

March 10, 2005

**Blanche M. Touhill Performing Arts Center  
University of Missouri - St. Louis**

Alexandra Ballet is pleased to present a unique program that will both entertain and educate young people. The universal language of dance will be integrated with literature, painting, music, theater, history, and culture. The program will include four sections.

*Esmeralda*

*Pagosiana*

**View of Backstage Preparation**

*Harlequinade*

**The Young People's Performance and learning materials apply to:**

National Standards for Arts – Dance 3, 5, & 7; Music 8 & 9; Theater 6

Missouri Standards – Fine Arts 1 – 5; Communication Arts 2 & 9; Social Studies 6

Illinois Standards – Fine Arts 25-27; Language Arts 2; Social Science 18



## ESMERALDA

Music by Cesare Pugni (1805-1870)  
Choreography by Jules Perrot (1810-1892)  
Restaged by Zhanna Dubrovskaya

*Esmeralda* is a classic full-length story ballet from the French romantic era, which tells the story of Victor Hugo's novel, *The Hunchback of Notre Dame* (1831).

“Esmeralda danced and whirled, . . . and every time her radiant face passed before you as she turned, her large eyes flashed lightning.”

~ Victor Hugo, *The Hunchback of Notre Dame*, 1831

Jules Perrot choreographed the three-act ballet that premiered in 1844 at Her Majesty's Theatre in London to music by Cesare Pugni. *Esmeralda* was re-staged for the Russian Ballet in St. Petersburg in 1849 and remains an important ballet in the Russian repertoire to this day.

In **Alexandra Ballet's** performance of an excerpt from Act II, the gypsy dancer Esmeralda and her friends prepare to entertain at a wedding that is attended by the royalty and court. Esmeralda learns that the bridegroom is the man she loves. She becomes sad because of the impossibility of her love for a man from a different social class. However, the other gypsy dancers encourage her to lift her spirits and enjoy the music, movement, and liveliness of the Tarantella, as they perform for the wedding couple. Another man who is enamored with Esmeralda's beauty and the flirtatious Tarantella dance tries to win her attention but she resists.

## ***Esmeralda* -Folklore and Folk Dance**

The **Tarantella** is one of the more recognized of the folkloric music and dances of Italy. The word Tarantella means “tarantula” which refers to a gypsy myth that the poison from a spider bite (or sometimes called the bite of unrequited love) can be expelled during the rapid, long, and exhausting dance. The circular dance reverses directions each time the music changes and becomes faster. The Tarantella is still a part of the festivities at traditional Italian weddings, as each dancer tries to be the one who is able to keep up with the ever-increasing speed of the music. The rhythm is a 6/8 beat, which might be recognized from the soundtrack of the movie *Godfather* or the theme for the television series “That’s Life”. The dancers often use tambourines, as they do in *Esmeralda*, to accentuate the rhythm.

Reference: <http://www.sicilianculture.com/folklore/tarantella.htm>

Activity: The students can make tambourines and use them in music class to show the rhythms of different pieces. Dance music such as a 3/4 meter waltz or 12-beat flamenco (which is also danced by gypsies) can be compared to a 6/8 Tarantella rhythm. The references listed below tell how to make a Tambourine and samples of the three rhythms of music can be obtained through the public library.

Reference: <http://www.musiccenter.org/educators/musicinstruments.html>  
[http://www.thefamilycorner.com/family/kids/crafts/9\\_musical\\_instruments.shtml](http://www.thefamilycorner.com/family/kids/crafts/9_musical_instruments.shtml)

## ***Esmeralda* -Culture and History**

The character Esmeralda represents an ethnic group and often-persecuted culture, Roma. They are a nomadic people who are commonly known as gypsies. The Roma culture originated in India and shares a common language, Romani.

“The Roma have exerted a significant influence on the artistic history of Europe. Roma fortunetellers, dancing bears, and caravans enliven European literature and folklore. Many Roma traditionally worked as musicians and entertainers, and Romani influence has been particularly strong in the field of music. Romani folk music has inspired many of Europe’s greatest composers.”

~ Roma (people), Microsoft® Encarta® Online Encyclopedia 2004

Activity: Research gypsies: their culture, history of discrimination, and lives today. Are gypsies living in the United States, and is their culture accepted?

Reference: <http://www.smithsonianeducation.org/migrations/gyp/gypstart.html>  
<http://www.pe.net/~kathys/gypsy.htm>

Sources available at the St. Louis County Library – juvenile section

Tea Leaves, Herbs, and Flowers:  
Fortune-Telling the Gypsy Way!  
By Gillian Kemp  
Shaftesbury, Dorset; Boston Mass:  
Element Children's Books, 1998.

Children of the World: Vol. 8: Albania  
Kanto Productions, 1996  
Videocassette (25 min.)

Gypsies  
By Howard Greenfeld  
New York: Crown, 1977.

Savina the Gypsy Dancer  
By Ann Tompert  
New York: Macmillan, 1991.

### ***Esmeralda* – Composer**

**Cesare Pugni** (1805-1870) was an Italian composer who began his music career by studying the violin and later arranging. While living in Paris he collaborated with choreographer Jules Perrot on more than 30 ballets, including *Esmeralda*. He was said to have understood that music, in ballet, was second to the dance.

Reference: [http://www.laphil.org/resources/piece\\_detail.cfm?id+1365](http://www.laphil.org/resources/piece_detail.cfm?id+1365)

A sample of Pugni's music is available at the St. Louis County Library on a recording titled Ballet Gala: The art of the prima ballerina by the London Symphony Orchestra conducted by Richard Bonyngue. (London 1963. Call # COM.DISC C/B723B3)

The CD titled, Pugni: Esmeralda (August 31, 1999) is listed as item #4873 Classical music: Ballets & Dances on Amazon.com.

## *Esmeralda* -Choreographer

**Jules Perrot** (1810-1892) began his dance training in Lyon, France where he was born. After he moved to Paris he started working in the circus as a clown and later in vaudeville. He then decided to dedicate himself to classical ballet and by the age of twenty he was performing with the Paris Opera Ballet. The critics called Perrot the “greatest dancer of our time.” Within six years he began to work on choreography for the ballet *Giselle*. This was followed by six years of choreographic success in London, including *La Esmeralda* in 1844. In 1848 Perrot went to St Petersburg as a dancer and later as a choreographer and ballet master. Shortly after he arrived in St. Petersburg, *La Esmeralda* was performed and became a highly acclaimed part of the Russian repertoire.

Reference: <http://www.balletmet.org/Notes/Perrot.html>  
<http://www.istrians.com/istria/illustri/grisi/perrot.htm>

## *Esmeralda* -Painting

After **Perrot** returned to Paris, his friend **Edgar Degas** used Perrot as a model for the ballet master in his impressionistic paintings of ballet.



<http://www.artehistoria.com/genios/cuadros/2033.htm>

Activity: Review Degas and other impressionistic artists' works, letting students pick their favorite and explain their selection. There are many books available at the library in the juvenile section on Degas. The Museum of Metropolitan Art has an online exhibit, art timeline, and story about Degas at the following reference.

Reference: <http://www.metmuseum.org/explore/Degas/html/index.html>

Two of the many books on Degas available at the St. Louis County Library – juvenile section:

Edgar Degas  
By Mike Venezia  
New York: Children's Press, 2000  
Q JB Degas Edgar 3-4

Marie In Fourth Position: The Story  
of Degas's "The Little Dancer"  
By Amy Littlesugar  
New York: Philomel Books, 1996  
JE/ 1-2

### ***Esmeralda* -Literature and Social Studies**

**Victor Hugo** (1802-1885) was a French Romantic novelist, poet and dramatist. He was politically active and wrote about social injustice. His compassion for the gypsy, Esmeralda, and Quasimodo, were indicative of his desire for social justice and equality. One of his other great works, *Les Miserables* (1862), which was made into a Broadway musical in the 1980's, also supported the fight for social justice.

Reference: [http://www.literature-web.net/victor\\_hugo](http://www.literature-web.net/victor_hugo)

Activity: Although children are familiar with the Disney version of Hunchback, many have not read the book or seen the PBS educational program titled, Hunchdog of Notre Dame, which gives information on Victor Hugo. The book is available at the St. Louis County public library.

Hunchdog of Notre Dame  
By Michael Jan Friedman  
Milwaukee, WI: Gareth Steven Publisher, 1997  
JF 4-6

Activity: A research and/or Internet activity can be introduced with the Wishbone web site, which provides a complete list of literature that was presented in the PBS series.

Reference: <http://www.hitentertainment.com/wishbone/index.asp>

Activity: Writing format- The presentation of *Esmeralda* in the ballet can be compared and contrasted to the Esmeralda from the Disney movie or book version of Esmeralda. Compare and contrast: shoes, hair, dress, and way of dancing.



Adapted from: Tierney, Tom. Ballet Stars of the Romantic Era:  
Paper Dolls in Full Color. Dover Publications, Inc. 1991

## PAGOSIANA

**Pagosiana** is a contemporary ballet choreographed by Sharon Kay Randolph. The music and the dancers, who are performing the work, inspired it. In an abstract way, it tells the story of the birth of a new galaxy from the stillness in the beginning to the placing of the sun in the sky at the end. It is an ensemble work, in which each performer adds her, own quality and brilliance to that of the group. Use your imagination and you might see planets being sent out into orbit, the sprinkling of a Milky Way across a night sky or the orbiting of a new moon. The audience and the dancers create the story of **Pagosiana** together in this moment in time.

### VIEW OF BACKSTAGE PREPARATION

Presented by Tim Hubbard, Production Stage Manager, students will view and learn about the action backstage and get a sneak peek of the scene change between **Pagosiana** and **Harlequinade**. The importance of the jobs performed by those backstage, the impact of the various types of lighting, and the stage manager's role in pulling it all together will be demonstrated.

Tim Hubbard holds a bachelor's degree in theater from the State University of New York and a master's degree in dance from Butler University. He was a founding member of the Indianapolis Ballet Theatre, now called Ballet Internationale, where he danced many leading and featured roles. While at IBT, Tim also served as Technical Director, Production Manager, Lighting Designer, Tour Manager, and finally General Manager.

Tim has been active in the arts education field throughout his career. He developed educational programs at IBT and Dance Kaleidoscope, a contemporary dance company, where he served as Director of Touring and Education for six years. He is currently a national trainer in teacher workshops at The Grammy Foundation's Leonard Bernstein Center for Learning, which fosters an arts-integrated approach to education. Tim recently helped create the Indiana Academic Standards for Dance.

### Theatrical Terms that students can become acquainted with during the presentation.

<b>Apron</b>	The part of the stage in front of the main curtain.
<b>Backdrop</b>	A screen, curtain, or painted cloth used as part of the scenery for a production.
<b>Backstage</b>	The part of the stage behind the main curtain, including the dressing rooms, side wing space, and fly loft over the stage.
<b>Border</b>	Wide and short curtains used to mask or hide the upper portion of the stage from the audience's view.
<b>Fly Loft</b>	The space above the stage, used for "flying" and storing scenery that is out of the audience's view.
<b>Leg</b>	Narrow and tall curtains used to mask or hide the side portions of the stage from the audience's view.
<b>Main Curtain</b>	The curtain that separates the audience from the stage. Also called the House Curtain.
<b>Proscenium</b>	The structural frame around the stage opening that separates the stage from the auditorium.



## HARLEQUINADE

Music by Igor Stravinsky (1882-1971)  
Choreography by Dace Dindonis (1950-2001)  
Restaged by Jeanne Engel and Norma Gabriel

*Harlequinade* originated from the rich history of *commedia dell'arte*, which developed in Northern Italy in the mid-1500's. It is a type of theatrical comedy, which is often described as slapstick, using gestures, physical humor, pantomime, mimicry, improvisation, and stereotypical characters. *Commedia dell'arte* usually involves clowns, the use of masks, and music. Some of the stereotypical characters are:

**Pierrot** is the male servant or valet who is agile and acrobatic. He wears a mask or has a painted face, and is often dressed in white.

**Columbine**, the beautiful daughter of the wealthy Pantalone is promised to someone other than her love.

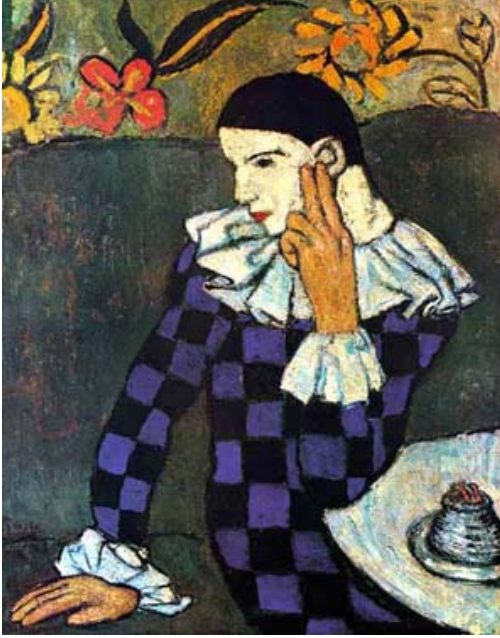
**Harlequin**, the suitor and love of Columbine, is recognized by his costume with a triangle or checkered design. Harlequin dolls are often included in the *Nutcracker* ballet.



“Pierrot Laughing” 1855  
Nadar (French, 1820-1910)  
Adrien Rournachon (French, 1825-1903)  
[www.metmuseum.org](http://www.metmuseum.org)



“Paul En Costume De Pierrot” 1929  
Pablo Picasso (Spanish, 1881-1973)



"Harlequin Seated at Cafe"  
Pablo Picasso (Spanish, 1881-1973)  
Metropolitan Museum, New York



Harlequin & Columbine Dolls in  
Dayton Ballet's *Nutcracker*  
[www.daytonballet.org/Gallery.htm](http://www.daytonballet.org/Gallery.htm)

### ***Harlequinade* -Commedia dell'arte**

*Commedia dell'arte* was applied to many forms of art after its theatrical beginnings in the town square. It was used in puppetry in England as Punch and Judy. In the Opera Giovanni Battista Pergolesi wrote a comic opera, *La Serva Padrona* (1733), using the characters of *commedia dell'arte*. Eventually, vaudeville developed with the same type of comedy, slapstick and mime. The circus adapted the humor and Pierrot character to develop the clowns of today. Cirque Du Soleil has a Pierrot type figure on its website,  
<http://www.cirquedusoleil.com/CirqueDuSoleil/en/default.htm>.

Reference: "Commedia Dell'arte," Microsoft® Encarta® Online Encyclopedia 2004  
<http://encarta.msn.com> © 1997-2004 Microsoft Corporation.

<http://italian.about.com/gi/dynamic/offsite.htm?site=http://www.commedia%2Dde%2Darte.com/>

Activity: Improvisation- Define and play the Improv game provided on the web site  
<http://www.geocities.com/pocolocoplayers/improv.html>

Pantomime- Define pantomime and play the game, Charades.  
Three well-known mimes were Marcel Marceau, Buster Keaton, and Charlie Chaplin.



Marcel Marceau



Buster Keaton



Charlie Chaplin

Reference: [http://encarta.msn.com/encyclopedia\\_761553396/Pantomime.html#p2](http://encarta.msn.com/encyclopedia_761553396/Pantomime.html#p2)  
<http://www.busterkeaton.com/>  
<http://www.charliechaplin.com/>  
[http://www.fortunecity.com/healthclub/diet/170/mimopages/pantomime\\_informattion.htm](http://www.fortunecity.com/healthclub/diet/170/mimopages/pantomime_informattion.htm)

Activity: Drama and mask making can be integrated with the study of Harlequinade as the references listed below demonstrate.

Lesson plans for drama

<http://www3.sk.sympatico.ca/erachi/>

<http://members.iinet.net.au/~kimbo2/lessons/index.htm>

Third grade lesson plan for drama and mask making projects

[http://216.239.39.104/search?q=cache:jVxzWok\\_fj8J:www.sdmart.org/pix/education/masks-commedia.pdf+comedia+dell+arte+lesson+plan&hl=en](http://216.239.39.104/search?q=cache:jVxzWok_fj8J:www.sdmart.org/pix/education/masks-commedia.pdf+comedia+dell+arte+lesson+plan&hl=en)

Mask making

Ross, Laura. *Mask-Making with Pantomime & Stories from American History*, P 26 & 31 refer to *commedia dell'arte*. Available-St. Louis County Public Library

<http://www.proteacher.com/cgi-bin/outside/site.cgi?external=>

<http://www.curriculum.edu.au/download/lesspln/masks.htm&original=>

<http://www.proteacher.com/080010.shtml&title=The%20Power%20of%20Masks>

<http://www.sdmart.org/pix/education/masks-commedia.pdf>

“Meaning Through Motion” includes a study guide, history, activities, and quiz on mime and clowns. It includes sections on Pierrot as acted by Jean-Gaspard-Baptiste Deburau, *commedia dell'arte*, and modern day mime characters such as Marcel Marceau who is pictured above.

<http://performingarts.net/Trent/study.html>

Activity: *Harlequinade* can be integrated with a lesson on the circus or clowns. The Clown Hall of Fame references *commedia dell'arte*, and Pierrot:

“The traditional whiteface makeup of the clown is thought to be introduced by the character of Pierrot, the French clown with a bald head and flour-whitened face. He first appeared during the latter part of the 17th century. He was created as a fool for Harlequin, Pierrot was gradually softened and sentimentalized. The mime Jean-Baptiste-Gaspard Debureau took on the character in the early 19th century and created a famous love-sick, pathetic clown, whose melancholy has since remained part of the clown tradition.”

<http://www.theclownmuseum.org/history.html>

### ***Harlequinade* –The Ballet**

In addition to *Harlequinade's* link to *commedia dell'arte* it has an association with an important time in the history of ballet. The ballets commissioned by Serge Diaghilev for Ballets Russes in the 1900's brought the creations of some of the greatest talents of the time together; choreographer, composer, and artist set a standard of excellence showing how the ballet could integrate the arts to create a masterpiece. Painters such as Picasso helped design the staging. The composer, Igor Stravinsky, was commissioned to compose several ballets. Other ballets set to his compositions for the Ballet Russe were *Petrouchka*, *Rite of Spring*, and *Firebird*. Dancer and choreographer, Vaslav Nijinsky, and the great ballerina, Anna Pavlova, were with Diaghilev's Ballet Russe. Choreographers, Fokine, Petipa, and Balanchine were among those commissioned by Diaghilev.

In addition to raising the quality of the art form of ballet, Diaghilev brought his Ballet Russe to Paris, London, other cities of Europe, and the Americas. He also helped the art of ballet survive the hard years of World War I by finding the support that was needed.

Reference: Spencer, Charles (1974). *The World of Serge Diaghilev*.  
Penguin Books, United States 1979.  
<http://www.dmu.ac.uk/~jafowler/russes.html>  
<http://www.nationmaster.com/encyclopedia/Sergei-Diaghilev>

There have been many versions of the ballet *Harlequinade*, beginning with the Russian premier of “*Les Millions D'Arlequin*” choreographed by Marius Petipa and set to the music of Ricardo Digor. Balanchine choreographed *Harlequinade* to music by Igor Stravinsky, which premiered in 1965 in the United States. All of the versions tell the same basic story about the antics and attempts of Harlequin to win the attention of the charming Columbine, while Pierrot helps them come together against the wishes of Pantalone, Columbine's father.

## *Harlequinade* – Choreographer



Photo by Melba McCarver, 1999

**Alexandra Ballet's** performance of *Harlequinade* choreographed by Dace Dindonis (1950-2001) set to music by Igor Stravinsky was first presented in 1999 in Saint Louis. Dace Dindonis, daughter of Latvian immigrants, majored in dance at Butler University in Indianapolis, Indiana. She joined the Indianapolis Ballet Theatre and later served as artistic director from 1988 to 1994. She went on to choreograph for various regional ballet companies such as Kansas Regional Ballet, Salt Creek Ballet, and Alexandra Ballet.

Reference: Hering, Doris. "Dace Dindonis" Dance Magazine, September 2001

Activity: Research the art form of ballet. The **Alexandra Ballet** educational booklet from 2004, page 7, has a brief history of ballet and a list of activities with references.

<http://www.alexandraballet.com/perfm/SleepBeaSchPkt.pdf>

Below is a list of five books, which may be referenced from the many books in the St. Louis County Library juvenile literature section under the Subject / Ballet.

Brighton, Catherine. *Nijinsky: Scenes from the Childhood of the Great Dancer*. New York: Doubleday, 1989. (QJ792.8/1-2)

Edom, Helen. *Starting Ballet*. London, Eng. Usborne Publisher, 1992. (J792.8/1-2)

Levine, Ellen. *Anna Pavlova: Genius of the Dance*. New York: Scholastic, 1995. (JB-PA/4-6)

Schomp, Virginia. *If You Were A – Ballet Dancer*. Tarrytown, NY: Benchmark Books, 1998. (J792.8/3-4)

Walker, Kathrine. *Ballet for Boys and Girls*. Englewood Cliffs, NJ. Prentice 1979. (J792.8/4-6)

Activity: Choreographers create dances, movement in space. Ask your students to explore creative movement following the Lesson Plan: Exploring Spaces & Creating Spaces by Kit Bardwell. The Lesson gives adaptations for students who have mobility, vision, or hearing impairment.

Reference: <http://accessiblearts.org/LessonPlans.html>

## *Harlequinade* – Composer

**Igor Stravinsky** (1882-1971) was a Russian born composer of classical music, who wrote his first ballet, “The Firebird” in 1910 for Diaghilev for the Ballet Russes. He moved to Paris for many years, and finally to the United States in 1950, where he lived until his death.

Reference: <http://w3.rz-berlin.mpg.de/cmp/stravinsky.html>  
<http://www.nationmaster.com/encyclopedia/Igor-Stravinsky>

Activity: Music appreciation- Students can be asked to listen to any of the Stravinsky recordings that are available through the St. Louis Public Library, and research the composer’s life.

Venezia, Mike. Igor Stravinsky. New York. Children’s Press, 1996.  
(Q JB- ST 3-4)

Werner, Vivian. Petrouchka: The Story of the Ballet Retold.  
New York, NY. Viking, 1992. (QJ398.2/3-4)



Stravinsky pictured with Nijinsky, a famous Russian dancer. Nijinsky is dressed as Petrouchka, a character from a ballet with the same name. (Photograph 1911)

## *Harlequinade* –Props

### 1. What are props in theater language?

An object, except costumes and scenery, that appears on the stage during a performance.

A stage property that is often used to help explain or communicate part of the story.

### 2. Who takes care of the props?

The prop manager is one of the jobs for someone who wants to work behind the curtain.

### 3. These are the props to look for in *Harlequinade*.

Hoop

Mask

Lute

Cape

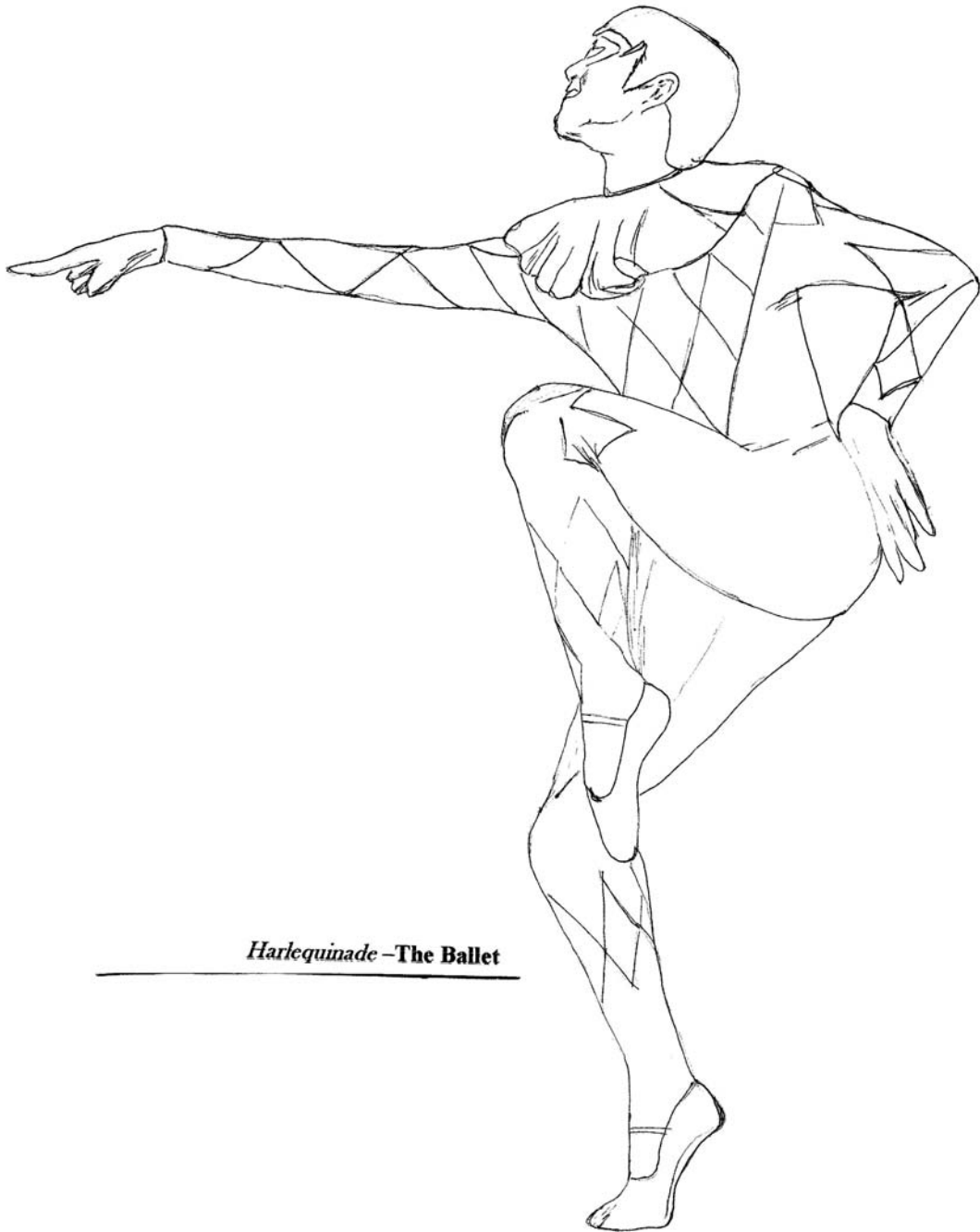
Flowers

Butterfly

### 4. How is each of these props used in the ballet *Harlequinade*? Do they help tell the story?

Reference: <http://www.wordsmyth.net/live/home.php?script=search&matchent=prop&matchtype=exact>

<http://www.theatrelinks.com/props.htm>



*Harlequinade – The Ballet*

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## *Alexandra Ballet*

Alexandra Ballet is classically oriented and seeks to cultivate an appreciation for the art of dance as an essential ingredient in the life of the community. Alexandra Ballet raises community consciousness and appreciation of the art of dance through public performances. The repertoire ranges from traditional to contemporary and performances showcase original works, the re-staging of classics by nationally known choreographers, and the collaboration of professional guest artists. It also dedicates a portion of its time to presenting lecture/demonstrations for Scouts, as well as educational programs for young school children. Alexandra Ballet has collaborated with professional organizations, including Saint Louis Symphony Orchestra, Dance St. Louis, and Chesterfield Arts.

Alexandra Ballet is a not-for-profit organization and receives funding assistance from the Regional Arts Commission, Saint Louis, Missouri Arts Council and the Arts and Education Council of Greater St. Louis. Alexandra Ballet is also a member of the St. Louis Mid-Sized Arts Cooperative.

Alexandra Zaharias, Artistic Director, is founder of the Alexandra School of Ballet, established in 1949. She is National Dance Chairman for the National Society of Arts and Letters and past president of the St. Louis Chapter. She has served as co-director of the Midwestern Music and Art Camp, University of Kansas, and taught ballet at Fontbonne College in Clayton, Missouri. She was dance consultant for the St. Louis Board of Education Shaw Visual and Performing Arts School, on the advisory panel of the Regional Arts Commission, Saint Louis, and served as a dance panelist for the Missouri Arts Council. She also directed four seasons of the Nutcracker and choreographed Kinder and Young People's Concerts for the Saint Louis Symphony. Alexandra received the Hellenic American Achievement award in 1991 for her work in the arts and the Arts and Education Excellence in the Arts award in 1999. She serves as historian for the National Board of Regional Dance America and is an honorary member of the Dance St. Louis Troupe.

Alumni have gone on to careers with American Ballet Theatre, Atlanta Ballet, Ballet Hispanico, Basel Ballet, Switzerland, Cincinnati Ballet, Dance Theatre of Harlem, Fort Wayne Ballet, Joffrey II, Joffrey Ballet, and Milwaukee Ballet. Also, alumni have performed with the National Ballet of Canada, New York City Ballet, Pacific Northwest Ballet, Pennsylvania Ballet Theatre, Richmond Ballet, Royal Birmingham Ballet, England, Ruth Page International Ballet, San Francisco Ballet, and State Ballet of Missouri.

### ***Musical, Magical, Moving*** **Performances for the General Public**

**Saturday - March 12, 2005 - 7:30 pm & Sunday - March 13, 2005 - 2:00 pm**

**Blanche M. Touhill Performing Arts Center, University of Missouri-St. Louis**

**For tickets call 314-516-4949**