



ALEXANDRA
Ballet
PRESENTS

Giselle

ALEXANDRA ZAHARIAS, ARTISTIC DIRECTOR

LOVE AND
BETRAYAL . . .



FORGIVENESS AND
REDEMPTION . . .

MARCH 13, 2010, 7:30PM AND MARCH 14, 2010, 2:00PM

BLANCHE M. TOUHILL PERFORMING ARTS CENTER

WWW.TOUHILL.ORG OR 314-516-4949



Missouri
Arts Council



Young People's Performance
March 13, 2010 9:30 AM



Photograph by Peter Mueller

Contents of this booklet may be copied for educational purposes for those students who are confirmed to attend the
Alexandra Ballet's Young People's performances on March 12, 2010
Alexandra Ballet, 68 E Four Seasons Center, Chesterfield, MO 63017, 314-469-6222, www.alexandraballet.com
© 2010 by Alexandra Ballet

Giselle

Music by Adolphe Adam

Choreographed by Marek Cholewa

3

This *Alexandra Ballet* Educational Booklet for teachers is designed to provide classroom material that can be used to enrich students' experience of the ballet.

It offers lessons to integrate ballet with curriculum in social studies, art, music, literature and writing.

Introduction to Giselle

OFTEN REFERRED TO as the perfect romantic ballet, *Giselle*, a ballet in two acts, premiered at the Paris Opera on June 28, 1841. The French poet, author, and critic Theophile Gautier conceived of the idea for *Giselle* after reading the German poet Heinrich Heine's 1835 work *De l'Allemagne* about white-clad apparitions who dance all night long in the mists of the Harz Mountains and along the banks of the Ilse River. In a letter to Heinrich Heine, Gautier wrote:

I came across a charming passage.... It was the passage in which you speak of sprites in white gowns with hems that are perpetually damp, fairies whose little satin feet mark the ceiling of the nuptial chamber, the snow-white Wilis who waltz pitilessly the whole night long... and I said out loud, "What a pretty ballet one could make of that!"

At first, calling the ballet *Les Wilis*, Gautier turned to Jules-Henri Vernoy, Marquis de Saint-Georges to assist in the writing so as to render it acceptable for theatrical production. Together, they produced the libretto in three days, and by the end of a week, Adolphe Adam had completed the sketches

for all the music. (The complete score was completed in a month.) To this day, the original libretto has remained unchanged.

Gautier created *Giselle* to honor the ballerina Carlotta Grisi whose dancing Gautier admired and with whom he was in love. When Gautier showed the libretto to the ballet teacher Jules Perrot, Perrot agreed that the ballet would be suitable for Grisi, Perrot's common-law wife.

The ballet was a public and critical success not only for its choreography, but also for its music, and dancing. A testament to its popularity and success at the time was that a kind of fabric and a style of hat were named for the ballet. Perrot's version of the ballet was performed until 1868.

Most subsequent stagings of *Giselle*, however, are based on Marius Petipa's productions for St. Petersburg audiences. After the last St. Petersburg performance in 1884, *Giselle* disappeared until Diaghilev and the Ballets Russes revived and reintroduced the ballet to western Europe in 1910. This staging was created by Mikhail Fokine. Interestingly, one year into this production, the great dancer Nijinski, who was per-

forming the role of Albrecht, refused to modestly cover his tights with shorts and caused quite a scandal in Russia.

Gautier conceived the idea for *Giselle* at the height of the Romantic Movement in Europe. The Romantic ideals had already inspired music, art, and literature, but until the creation of *Giselle*, dance really did not have a truly Romantic representative. The Romantic Movement stressed individual expression; it moved away from classic themes; it included local color; and it often dealt with supernatural beings. Artists and writers of the period had already created the feminine ideal. She had human and goddess qualities, and she was unattainable. *Giselle* beautifully embodies all of these qualities.

Synopsis

Teachers: The student performance includes only Act I of *Giselle* and culminates in Giselle's mad scene and death. It is important to maintain quiet for this and is thus, necessary to prepare your students for this before the performance. You might begin by asking your students questions such as, "Have you ever been lied to or betrayed? How did this make you feel?"

Act I

Day breaks on a peaceful German village in the Thuringian Hills as villagers greet one another on their way to the vineyard. Hilarion, the gamekeeper, enters and gazes adoringly at the cottage of the beautiful peasant girl, Giselle. He is distraught because his love for her can never be returned, for she loves another. Sadly, he continues on his way.

Albrecht, Prince of Silesia, disguised as a peasant, enters with his servant, Wilfred, who implores his master to abandon his secret affair and return to the castle. But Albrecht refuses and orders Wilfred to leave. Having hidden his royal cloak and sword, Albrecht knocks on Giselle's door and teases her. The lovers dance blissfully, but Giselle, still unaccustomed to Albrecht's gallant advances, remains shy.

Their joy is interrupted by Hilarion who begs Giselle for her love. Losing his patience with Hilarion, Albrecht challenges him, and the suitors quarrel.

The peasants return to crown Giselle Queen of the Harvest and invite her and Albrecht to dance with them in celebration. The dancing stops when Giselle's mother Berthe enters and begs her daughter not to over exert herself. Berthe frets; Giselle's heart is weak, and legend says that any betrothed maiden who dies before her marriage shall spend all eternity as a ghostly Wili, restless in her pursuit of death for all young men.

The servant Wilfred returns to the village followed by a royal hunting party, the Duke of Courland and his daughter Bathilde, who are welcomed by Giselle and her mother. Bathilde, flattered by Giselle's admiration, presents her with a necklace. The peasants dance to entertain their royal lords and ladies, and afterwards, the Duke and Bathilde rest in Giselle's cottage.

The peasants then ask Giselle, their Harvest Queen, to dance. Giselle's mother is distressed at this, but everyone pleads with her. Berthe finally gives her consent, and Giselle dances.

All merry making stops when Hilarion enters and shows Giselle a sword bearing the royal crest, belonging to Albrecht, and proving his true identity. Giselle, realizing that she could never marry a man of royal status, refuses to believe Hilarion and runs to Albrecht's arms. Furious at her disbelief, Hilarion summons the royal party, and it is revealed that Bathilde and Albrecht have been betrothed since birth. Upon hearing this, Giselle loses her reason and her mind begins to reel. She begins to relive the moments when she and Albrecht were happiest. All watch in horror as her dancing turns into a frenzy, and, in the throes of madness, her heart fails. Giselle dies in her mother's arms.

ACT II

A church bell strikes midnight as Hilarion enters a woodland glade in search of Giselle's grave. Suddenly, he is distracted by

spirits in the wind, and remembering the legend of the Wilis, he flees for his life.

The all-powerful Queen of the Wilis, Myrtha, veiled as a bride, is seen floating through the forest. She chooses branches of rosemary for her scepter with which she consecrates the ground for her unholy ceremony. At her command, all of her ghostly subjects rise from their graves to pay homage to their Queen who orders them to remove their veils and dance before they vanish in the morning mist. The Queen's attendants, Moyna and Zulma, appear to assist in the Wilis' nocturnal ritual, during which a new sister is to be initiated. At Myrtha's command, all gather about the newly made grave as the Queen charges Giselle's spirit with life. A foreign sound in the distance interrupts their rites, and Wilis disperse and hide in the rushes.

Having almost lost his reason as a result of Giselle's death, Albrecht, sad and pale, enters and approaches her grave as if seeking a memory to collect his confused thoughts. Sensing a presence, he turns to look as Giselle's spirit flashes by him. Leaving her grave, he chases her illusion through the forest as she tosses lilies to him in her path.

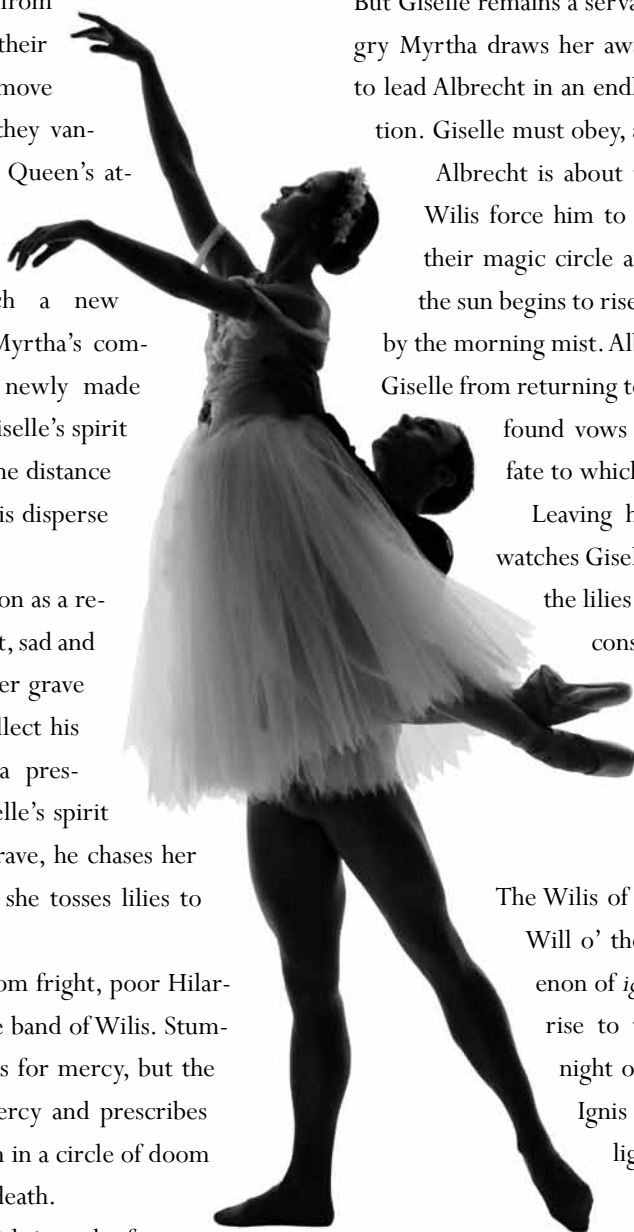
Trembling, almost dead from fright, poor Hilarion enters pursued by a whole band of Wilis. Stumbling at Myrtha's feet, he begs for mercy, but the pitiless Queen denies him mercy and prescribes his death. The Wilis engulf him in a circle of doom and end his torment with his death.

Once more, the Wilis vanish into the forest but immediately return with Albrecht who also begs for mercy. Giselle runs to his side and adds her entreaties that the

Queen might spare her lover, but Myrtha refuses to acknowledge her plea. Giselle directs Albrecht to the sanctuary of the cross on her tomb. The Queen tries to gain control over him, but he is protected by the cross, an opposing force to all demonic beings. When her sceptre nears him, it breaks. All the Wilis recoil in fear, their power over Albrecht is destroyed. But Giselle remains a servant to her Queen's wishes. The angry Myrtha draws her away from the cross and orders her to lead Albrecht in an endless dance until he dies of exhaustion. Giselle must obey, and the dance begins.

Albrecht is about to fall from exhaustion when the Wilis force him to rise again and they start to form their magic circle around him. But he is saved when the sun begins to rise, for the Wilis' fatal spell is broken by the morning mist. Albrecht tries desperately to prevent Giselle from returning to her grave, but even his most profound vows of love cannot save her from the fate to which she is doomed.

Leaving him alone and helpless, Albrecht watches Giselle's spirit sink into the earth. Only the lilies Giselle gave him in love are left to console him.



Contemporary Connections

The Wilis of Giselle evolved directly from the Will o' the Wisps of folklore. The phenomenon of *ignis fatuus* is believed to have given rise to these beings. Sometimes seen at night or at twilight over marshy ground, *Ignis fatuus* looks like flickering ghostly lights. Scientists believe that this phenomenon is caused by the spontaneous combustion of gas from decomposed organic matter that in turn gives rise to the unusual light show.

Many versions of Wilis exist in folklore. Most of these spirits who appear in various Serbian folk tales are not vengeful; they exist to make atonement or to carry out justice. But when their counterparts finally appear in German folklore, they are usually vengeful. *Vila*, *Wila*, *Wili*, and *Veela* are all Slavic names for nymphs who are able to control the weather. In many stories, they amuse themselves by bringing down storms on solitary travelers. They can appear as swans, horses, wolves, or beautiful women. In Serbian folklore, these creatures are maidens cursed by God; in Polish folk tales, they are beautiful young females who float in the air and atone for frivolous past lives. The *samovily* of Bulgaria are girls who died before they were baptized. The setting for much Croatian folklore is the mythical mountain range the Velebit. Its *Vila Velebita* are good spirits.

In *Giselle*, Giselle's mother strives to protect her daughter because she knows that young girls who die before their wedding will become *wilis*. *Wilis* is most likely a German corruption of the plural *vile* for *vila*, a kind of Slavic vampire. Some critics have suggested that the Wili is a variety of vampire that inhabits the soul of a betrothed maiden who has died as a result of being jilted by a faithless lover.

Le Villi is Giacomo Puccini's first opera. Premiering in 1884, *Le Villi* presents a very similar story to that of *Giselle*. However, Puccini's protagonist as spirit forces her betrothed to dance to his death.

The Bulgarian Quidditch Team and their female supporters the *Veela* travel to Hogwarts for a quidditch game in J.K. Rowling's *Harry Potter and the Goblet of Fire*. Although extraordinarily beautiful, the *Veela* can transform themselves into incredibly frightening bird like creatures and are able to throw balls of fire when they are angry. Perhaps, most frightening, is their ability to put males in a trance just by singing or dancing.

The actress Summer Glau, who is probably best known for her television roles in *Dollhouse* and *Terminator: The Sarah Connor Chronicles* is a former ballet dancer. Her first television appearance was a guest appearance on *Angel* (a

show about a good vampire). In this episode, Glau appears as a ballerina in the lead of *Giselle*, but the twist is that she is doomed to repeat the performance night after night for all eternity.

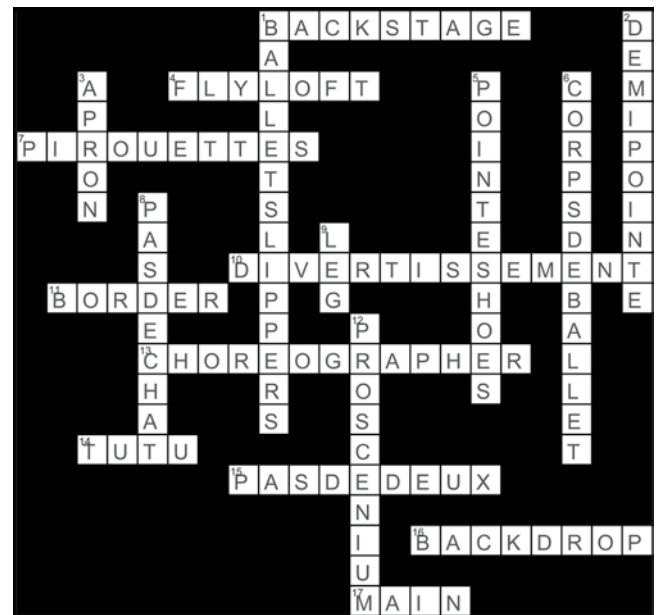
For more than one hundred and fifty years, *Giselle* has entertained and influenced audiences.

Composer:

Adolphe Adam (1803-1856) is remembered primarily as a French composer of ballets and operas. Professionally, however, he could also add music critic and teacher to his list of accomplishments. It was in the capacity as teacher at the Paris Conservatoire that he encouraged and influenced the student Leo Delibes who would become another notable ballet composer.

During his career, Adam was a prolific composer of operas and ballets. His last ballet score for *Le Corsaire* (1856) and the score for

Crossword Answer Key



Giselle (1844) are generally considered to be his two most refined scores for the ballet. However, it is the score for *Giselle* that is considered to be Adam's ballet masterwork.

Adam was the first to create an entirely original composition expressly for a specific ballet. Prior to Adam's creation of the score for *Giselle*, most ballets recycled and reused a mixture of popular melodies

Another important musical milestone of *Giselle* is its use of the *leitmotiv* (a musical theme that represents a specific character or emotion). Although previously employed earlier in the century by another ballet composer, the *leitmotiv* figures prominently to aid the narration. In addition to the main love theme, Albrecht, Giselle, Hilarion, and even the Wilis have their own themes. Adam foreshadows the rise of the Wilis in Act II by including their theme in Act I when Berthe mentions the Wilis.

Several parts of the score are additions to the original. Frederic Burgmuller wrote the music for the Peasant pas de deux in response to a wealthy patron whose mistress would dance that role in the first performance. And later, for the 1864 St. Petersburg production, Ludwig Minkus composed *Giselle's* variation. This addition was so popular that it has become part of the original.

Outside the musical world of ballet and opera, Adam's contributions are largely unremarkable except for his short vocal piece *Cantique de Noel* that the English-speaking world knows as *O Holy Night*.

Ballet: Costuming

Dance has been a part of the human experience since the dawn of civilization. It has been used as a means to express emotions or to tell a story. Early religious gatherings required participants to join hands and dance in a circle. From this experience comes the word chorus that evolved to mean something quite different.

Although cultures have always used some form of dance

for expression and entertainment, ballet really owes a debt to the French courts and royals -- particularly to King Louis XIV. King Louis XIV's enthusiasm for court productions in which he played an integral role gave way to patronage when he became too old to participate. As a result, the King formed The Academie Royale de Ballet that would eventually become the Paris Opera Ballet.

Conventional street dress for the men at this time consisted of often opulent tunics and shirts worn over tights. This convention was an advantage for the male dancers, for it freed them to jump and move freely about the stage. Conversely, the female dancers were trapped by the clothing conventions of the period. Heavy, full skirts, wigs, large headdresses, shoes with heels, and tightly-laced corsets reduced their function to nothing more than stage decorations.

By the 1700's, male dancers began to move and even jump more freely. Women's clothing did not allow women to move as freely because it was still too restrictive. A rivalry between two dancers, however, began to push the boundaries of acceptable dance clothing. One dancer released her hair from its complicated style of the period and appeared onstage in loose-fitting clothes. Her rival then removed the heels from her own shoes and shortened her skirts.

Because she could now perform some of the more complicated steps, the role of the female dancer expanded. Pirouettes on demi-pointe made their appearance onstage. And by 1832, Marie Taglioni danced the entire ballet *La Sylphide* on pointe. This produced the grace and lightness that many ballet stories require; for many ballets are based on fairy tales and require magical spirits, usually female, who move differently above the earth than do ordinary human beings.

Pointe shoes, as these shoes came to be called, became harder and more supportive of the dancer's feet. In turn, the new shoes promoted experimentation in dance and allowed dancers to invent and perfect new feats of movement. Skirts continued to rise to provide freedom of movement as well as to allow the audience to observe the dancers' leg movements.

Today, traditional dancewear showcases the elegant lines of the dancer in motion and allows the dancer nearly complete freedom of movement. Dancers of all ages all over the world dress alike. Girls and women wear leather or canvas ballet slippers or satin pointe shoes on their feet and dress in leotards over tights. Men wear leather ballet slippers and dress in a T-shirt or other shirt and a dancer's belt (a kind of underwear for male dancers) under their tights. After literally centuries of innovation in dancewear, sometimes it is difficult to improve upon the original.

Language Arts and Other Standards Activities

Character Development

Choose one character from the ballet and write a paragraph that describes the character's traits. Create an illustration of this character. The character sketches can be read aloud and the students can discuss whether the characters seem real or unreal.

Plot Development

Identify the basic plot elements (ie., conflict, setting, rising action, climax and resolution). Discuss how the plot adds to the story.

Compare/Contrast

Explore another version of the Willi/Vampire story with that of *Giselle*. How do the stories differ? How are they the same? Identify any elements in these stories that may have been included by a storyteller to adapt the story of *Giselle* to another culture or custom?

The following Kennedy Center websites provide complete additional lesson plans that meet National Standards for language arts and for other disciplines:

www.artsedge.kennedy-center.org/content/2012

Systems of the Body: Movement and Choreography (health and science)

www.artsedge.kennedy-center.org/content/2281

Shaping Patterns and Dancing Shapes (fine arts, math)

www.artsedge.kennedy-center.org/content/2319

Why Dance? (fine arts, P.E., social studies)

www.artsedge.kennedy-center.org/content/2328

Boys Can Dance (fine arts, P.E.)

www.artsedge.kennedy-center.org/content/2347

Telling a Story Through Dance (language arts, fine arts)

www.artsedge.kennedy-center.org/content/2012

Systems of the Body: Movement and Choreography (health and science)

www.artsedge.kennedy-center.org/content/2281

Shaping Patterns and Dancing Shapes (fine arts, math)

www.artsedge.kennedy-center.org/content/2319

Why Dance? (fine arts, P.E., social studies)

www.artsedge.kennedy-center.org/content/2328

Boys Can Dance (fine arts, P.E.)

www.artsedge.kennedy-center.org/content/2347

Telling a Story Through Dance (language arts, fine arts)

www.national.ballet.ca/education/activities/study-guides.php

Included is the Revised Ontario Arts Curriculum for Grades 1 through 8

Behind the Scenes

TIM HUBBARD, our production stage manager, will provide the students with an interactive presentation of the backstage activities of the stage crew with *What's Going on Back There?* during intermission.

Students will view and learn about the action backstage and get a sneak peek of the backdrop and learn stage terms. Hubbard will demonstrate 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.

Tim Hubbard has had an illustrious and diverse career in dance and theater. He has a bachelor's degree in theater from the State University of New York and a master's degree in dance from Butler University. Tim was a founding member of the Indianapolis Ballet Theatre (IBT, later called Ballet Internationale), where he danced many principal and featured roles. While at IBT, Tim also developed a strong production and arts administrative career track, serving as Technical Director, Production Manager, Lighting Designer, Tour Manager, and finally General Manager.

Tim has designed lighting for over a dozen ballet companies, including the Colorado Ballet and Capella Ballet in St. Petersburg, Russia, where he was fortunate to work with his mentor, George Verdak, who staged the Russian premiere of the ballet *Le Bal*. Tim's production management has taken dance companies all over the country and internationally. Working with dancers from many major dance companies in the United States, he recently designed lighting and did the production management for the Gala that celebrated the retirement of Sally Bliss in St. Louis.

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 over five years. He has been a national trainer for teachers at the Grammy Foundation's Leonard Bernstein Center for Learning that fosters an arts-integrated approach to education.

Tim was an adjunct professor in the College of Education at Butler University where he offered classes that instructed pre-service elementary education teachers how to integrate the arts into their classrooms and curriculum. In addition, he is a freelance project manager and consultant in arts education and was instrumental in helping to create the Indiana Academic Standards for Dance. In 2005 Tim received a Creative Renewal Fellowship from the Arts Council of Indianapolis.

Audience Behavior

ATENDING THE BALLET at the Blanche M. Touhill Performing Arts Center is an opportunity to teach audience etiquette.

Because this activity deals with the practice of appropriate audience behavior, we encourage you to have this discussion just prior to your trip to the theater. It is important for the students to know that we want everyone in the theater (and classroom) to enjoy the performance without distraction. The point of theater etiquette is to allow all to enjoy the performance. Remember that the dancers, actors and musicians are performing for the entire audience.

Explain to students that they will be making a very special journey. They will be going to a theater for a performance of a famous ballet. You may explain that the theater is a special place for people to experience amazing and beautiful things. However, in order to fully appreciate the performance, a certain kind of behavior is necessary.

The following discussion might be helpful in preparing students for the performance.

- ☐ How many of you have been to a theater?
- ☐ How many of you have been to a ballet performance?
- ☐ What was the performance and where was it?
- ☐ How did people behave during the performance?
- ☐ Is going to the theater like going to a football game?
- ☐ Is it like going to a symphony performance? Why or why not?

- ❑ How do people express themselves at a ballet? (Do people talk loudly, eat, move around, or jump up and down during a dance concert? Do people pay close attention? Are they quiet? When do they applaud?)
- ❑ Why do we behave differently at a ballet performance than at a baseball game?
- ❑ How do you intend to behave when you go to the ballet performance?
- ❑ Clapping at the end of a solo or pas de deux is acceptable and even encouraged if the dancer or dancers perform something difficult or exceptionally well.
- ❑ Whistling and stomping your feet are not considered appropriate expressions of appreciation for productions that take place in a theater.
- ❑ No matter how comfortable the seats are, it is never acceptable to bounce in them or to kick the seats in front of you.
- ❑ Make sure that you can see the stage before the performance begins.
- ❑ Use the restroom before the performance: Getting up in the middle of a performance prevents those around you from enjoying the performance.

Guidelines

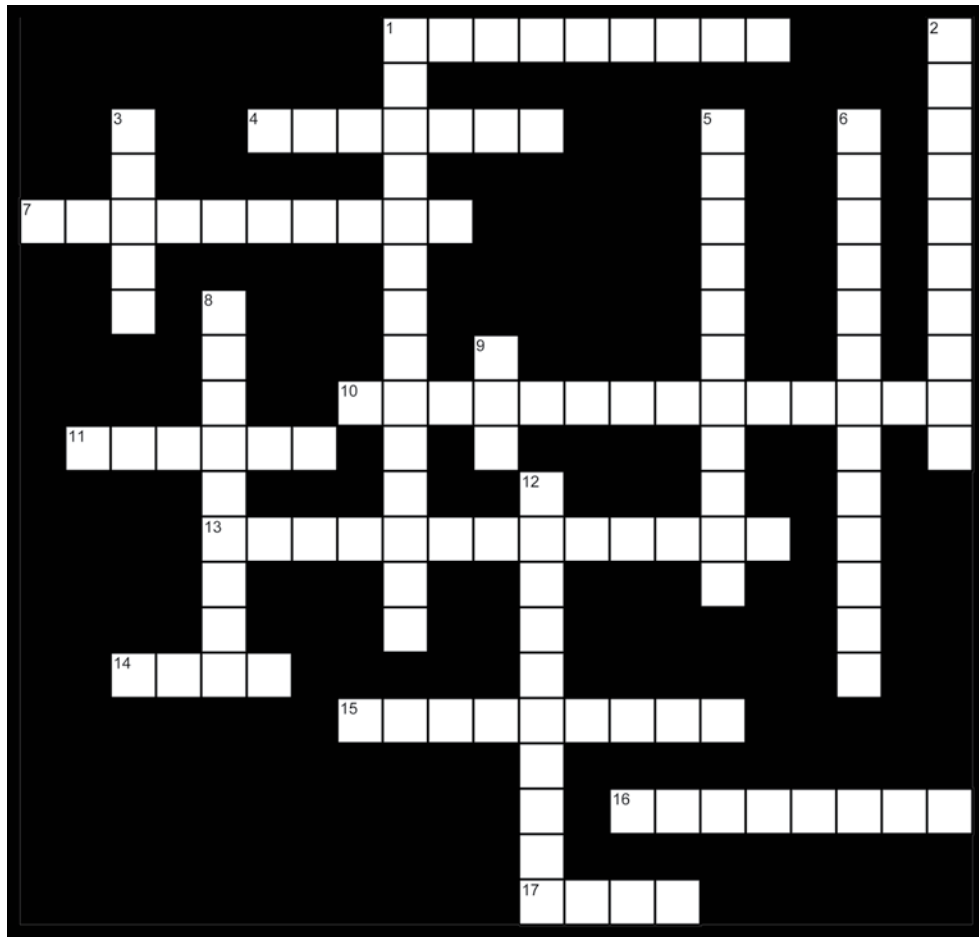
- ❑ It is important to be quiet during the performance so that everyone can enjoy the performance. The time to ask questions of your teachers or parents is during the intermission or after the performance.
- ❑ Candy and other treats should be consumed in the lobby because opening wrappers or bags during the performance is noisy and distracts others.
- ❑ If you are uninterested in the performance that does not mean that those around you are not, so it is very important to maintain quiet and to stay in your seat. Let your mind wander: What would you do if you could design the costumes or if you could tell the dancers what to do? What story might you use?
- ❑ Do show your appreciation for the performance by clapping at its end.

Everyone involved in the performance has planned the presentation to entertain you, so enjoy the performance!



Photography by Gigi Weaver

- Corps de ballet
- Choreographer
- Divertissement
- Pas de deux
- Apron
- Backdrop
- Backstage
- Border
- Fly loft
- Leg
- Main
- Proscenium
- Pas de chat
- Pointe shoes
- Demi pointe
- Tutu
- Ballet Slippers
- Pirouettes



Across

- 1. The part of the stage behind the main curtain
- 4. The space above the stage used for storing scenery (2 words)
- 7. A full turn of the body on the point of the toe or the ball of the foot
- 10. Suite of dances which often dominated the final acts of late 19th-century ballets
- 11. Wide and short curtains used to mask or hide the upper portion of the stage from the audience's view
- 13. Person responsible for creating and arranging the steps and patterns of a dance work
- 14. A skirt for ballerinas, usually made of layers of sheer fabric
- 15. A dance for two; a duet (3 words)
- 16. A screen, curtain, or painted cloth used as part of the scenery for a production
- 17. The curtain that separates the audience from the stage

Down

- 1. Flexible, heel-less cloth or leather slipper (2 words)
- 2. On the balls of the feet rather than on the toes (2 words)
- 3. The part of the stage in front of the main curtain
- 5. Dance slippers, usually covered in satin, reinforced with stiff, thick material in the toe to enable the ballet dancer to dance on her toes (2 words)
- 6. Dancers who regularly perform together as a group but not the soloists, principals or character artists (3 words) (3 words)
- 8. A light, springing stop that travels in a sideways direction, taking off from one foot and landing on the other, meant to mimic the movement of a cat (3 words)
- 9. Narrow and tall curtains used to mask or hide the side portions of the stage
- 12. The frame around the stage opening that separates the stage from the auditorium

NOTE: Do not enter spaces when there is more than one word in the answer.

UNDER FOUNDER AND ARTISTIC director Alexandra Zaharias, the company continues a St. Louis dance tradition of over 60 years. Born out of a love of dance, Alexandra Ballet is a stage on which those dancers who aspire to professional careers can grow and mature. It provides an opportunity for dancers and dance lovers alike to experience the tradition, richness and beauty of dance.

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. Its Board of Directors draws its membership and support from the community. Its volunteers are committed to creating an opportunity for both performers and the public to benefit from the art of dance. Its memberships with Dance St. Louis and Chesterfield Arts keeps it in step with its audiences and in touch with this ever-changing art.

The repertoire ranges from traditional to contemporary, and performances showcase original works and the restaging of classics by nationally and internationally-known choreographers with the collaboration of guest artists. Major public concerts, festivals, Young People's Performances and guest appearances throughout the St. Louis area highlight Alexandra Ballet's artistic calendar.

Alexandra Zaharias, Artistic Director, is founder of the Alexandra School of Ballet, established in 1949. She was 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 Regional Arts Commission, 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 *The Nutcracker* and choreographed Kinder and Young People's Concerts for the Saint Louis Symphony. Zaharias 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 served as historian for the National Board of Regional Dance America and is an honorary member of the Dance St. Louis Troupe.

Alexandra Ballet is a not-for-profit organization and receives funding from the St. Louis Regional Arts Commission, Missouri Arts Council, Arts and Education Council, and patrons in the community.

General Public Performances of Giselle

MARCH 13 SATURDAY 7:30 PM

MARCH 14 SUNDAY 2:00 PM



Alexandra Ballet is a member of:

Classic 99 KFUE-FM Circle of Friends • Chesterfield Arts • Missouri Citizens for the Arts • Dance St. Louis • Regional Dance America, Mid-States Honor Company

Alexandra Ballet is partially funded by:

