

Dear Educators,

In Oregon Ballet Theatre's upcoming Student Performance Series (SPS), **Hear! See! Imagine! Dance!** students will be treated to three diverse selections of choreography packed into one hour! The first two pieces are excerpted from longer works: George Balanchine's classically elegant *Divertimento No. 15*, danced to the music of Mozart, followed by Val Caniparoli's *Lambarena*, a choreographic tapestry that weaves European and African movements and music. The performance closes with a whimsical world premiere entitled *Carnival of the Animals*, choreographed by Anne Mueller for the School of Oregon Ballet Theatre. The three works will be performed by members of Oregon Ballet Theatre and students from the School of Oregon Ballet Theatre.



Photo by Joni Kabana

Each OBT SPS Study Guide serves as a springboard to help teachers and students dive into the art of ballet and see dance as a natural aspect of human experience and therefore integral to education. This Study Guide gives basic information about each work and looks at each dance through the lens of the title—**Hear! See! Imagine! Dance!** We consider the questions:

- What might the choreographer have *heard* or *seen* that inspired her/him to *imagine* and then create or invent the *dance*?
- What do we *hear*, *see* and *imagine* when we watch dance?

Teachers looking to reveal connections between curriculum topics often ask me, "How does this OBT performance relate to other topics I am teaching in school?" or "How can I help students make connections between the making of dance and their own lives?" The activity of listening, observing, and then imagining—which can result in invention—links to curriculum subjects across grade levels. Examples linking this performance to school curriculum are scattered throughout the Study Guide. Activities for students are indicated by "👉".

I encourage all school groups to tell us about your experience. We are especially interested in hearing student comments from all age levels and teacher's opinions about why coming to see the ballet is an important part of student learning. We might even post your quotes online!

We at Oregon Ballet Theatre look forward to providing your students an opportunity to hear, see, and imagine dance at the Newmark Theatre on April 25, 26, or 27. Showtime is 11:00 and doors will open at 10:30. Please check in with an usher on the rotunda level (Main Street entrance) to learn where you are sitting. At this writing we are nearly sold out for all three shows and we have a waiting list. Your flexible cooperation will be greatly appreciated as we seat you.

Enjoy the ballet!
Kassandra Gruener, MA
Director of Education and Outreach



Divertimento No. 15, choreography by George Balanchine ©The George Balanchine Trust. Photo by Eric Griswold.

PROGRAM

Divertimento No. 15 (excerpt)

- Music:** Wolfgang Amadeus Mozart
(*Divertimento No. 15 in B-flat major*, K. 287; second minuet [fifth movement] and andante from sixth movement omitted; new cadenza for violin and viola by John Colman added late 1960s).
- Choreography:** George Balanchine

Lambarena (excerpt)

- Music:** Johann Sebastian Bach and traditional African music composed and arranged by Pierre Akendengue and Hughes de Courson
- Choreography:** Val Caniparoli

Carnival of the Animals: Brush Strokes in the Wild

- Music:** Camille Saint-Saëns
Carnival of the Animals
- Choreography:** Anne Mueller
- TV Show**
- Announcer:** Lance Woolen
- Characters in order of appearance:**
Franz and his painting assistant, Ogden,
& backup dancers
Tortoises
Giraffes
Kangaroo & her joey
Hens and Roosters
Aviary: Magpie
Swan
Fish & Jellyfish
Sharks
Starfish



Go to www.obt.org/outreach_sps.html for clickable links to all of the web addresses listed as resources in this study guide.

Divertimento No. 15—HEAR!

The SPS will begin with an excerpt from *Divertimento No. 15* danced by Oregon Ballet Theatre apprentices and advanced level students from the School of Oregon Ballet Theatre. It is a plot-less ballet, full of intricate combinations of steps and detailed partnering complimenting the structure and quality of the music. Balanchine, who thought Mozart's *Divertimento No. 15* was the finest divertimento ever written, was so drawn to it that he choreographed for it twice. The first work was called *Caracole* and the second, which premiered in 1956, was named after the music's title, keeping some of the previous steps and adding new.

The audience will see the central movements of the ballet titled: *Theme and Variation*, *Minuet*, and *Andante*. In *Theme and Variation* two male dancers present the theme followed by a series of solo variations that play with the dance steps in various ways



Alison Roper and Artur Sultanov in *Divertimento No. 15*, choreography by George Balanchine ©The George Balanchine Trust. Photo by Blaine Truitt Covert.

performed by five women and one man. For instance to vary the floor pattern, one dancer may travel in a square, while another dancer makes a circular path, and then another moves down a straight path. They may do a series of turns—each in a different yet complimentary way. They may all bow, but each with a unique personality.

Wolfgang Amadeus Mozart

(1756-1791), an Austrian, was one of the supreme musical geniuses of all time. He excelled in all forms of music, including opera, symphonies, concerti for various instruments, and chamber, vocal, piano and choral music, leaving a legacy that is one of the greatest achievements in music. Mozart was considered by many to be the finest pianist, organist, and conductor in Europe. He was a famous child prodigy, and possessed a natural facility for music that is unsurpassed in the history of the art. (www.nycballet.com/)



👍 Divertimento No. 15 in B-flat major, K. 287 by Wolfgang Amadeus Mozart is available on iTunes—a recording by Liszt Ferenc Chamber Orchestra and Janos Rolla is only \$5.94!

👍 A teacher or student can create a movement theme for one arm. For example: raising the hand up to the ceiling and then back down to touch a knee. Other students can then think of how they could vary that action using a different speed, force, or order. For example: hand up fast, down slow, or hand down to the knee in a wiggly way and up to the ceiling in a smooth way. The possibilities are vast!

Minuet is a dance for 8 women who do ballet steps similar to those done in a traditional minuet from court dances of the 17th century. They bow and dance together creating intricate moving patterns and harmonious tableau; They often mirror each other.

👍 Students might notice the use of reflection symmetry in the choreography when dancers on the right side of the stage mirror the movements of the dancers on the left side of the stage. Students could try to face each other and play with leading and following each other as if looking in the mirror—accuracy depends on keen watching of the partner. In the ballet the dancers mirror each other without looking at each other—they face the audience and the audience sees the mirroring effect. How do the dancers stay together?

Dancers learn the choreography by memorizing the steps while simultaneously memorizing the count, or beat, in the music that the steps happen on. The music and the movements are tightly connected. Groupings of steps and counts are called phrases and groups of phrases make up sections of the total ballet. This is similar to a written work where steps and counts are like words and dance phrases are like sentences that combine to form paragraphs.



👍 Go to New York City Ballet's website for *Divertimento No. 15*. Click beside the treble clef to hear the music. See if you can hear and clap a steady rhythm that matches the beats of the music. The strong moment, when you feel like clapping, is count “one.” If you count to three over and over again, clapping on count “one,” you will be on the beat! This music has a rocking beat!

🔗 <http://www.nycballet.com/company/rep.html?rep=59>

👍 See an excerpt danced by San Francisco Ballet:

🔗 <http://www.youtube.com/watch?v=qWMnEU2k9vA>

👍 Read about choreographer George Balanchine:

🔗 <http://www.nycballet.com/company/history/balanchine.html>

👍 When you see the ballet you will notice that the stage is bare. Why do you think the choreographer made that choice?



Lambarena: SEE!

The second piece, an excerpt from the ballet *Lambarena*, is a dynamic pas de deux for a man and woman. *Lambarena* weaves ballet and African dance movements together with vocal and instrumental music from work by Johann Sebastian Bach and also the Gabon region of Africa. The costumes reflect the weaving of European and African elements—the woman's dress goes to the ankles like a lady's dress from long ago Europe, while the color palette and designs call to mind traditional African artwork. The men wear short pants like the breeches worn by European men in the 1800s, except that they too reflect African drawing and painting.

👍 Notice the color and shape of people's clothing. Scan books that show people of the past or people from different parts of the world and notice what they are wearing. Consider the differences and similarities in clothing design from the past to the present, from one part of the world to another.

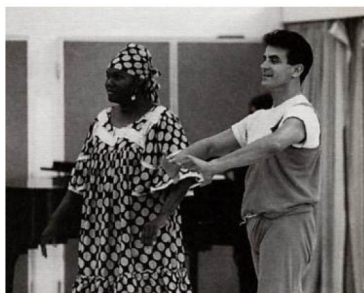
West African Dance and Ballet

Lambarena was choreographed in the United States, built from movements that originated from the cultures of Europe and Africa—it is a choreographic mingling of ballet and traditional West African dance. Ballet evolved into its present movement style out of the royal courts and folk dances of Europe and is now taught and performed all over the world. Dance in Africa has always been integral to the culture of its people and continues to travel the world as African people find themselves in new lands. Traditional African dance comes from observations of the world and activities of daily life—about such things as fishing, harvesting, local animals, life transitions and stories. African dance is passed from dancer to dancer, as is ballet, down through the years, heedless of national borders.

Traditional African dance and music are completely linked—there is no dance without the drummers' laying down rhythm upon rhythm. African dancers don't count the beats or measures as dancers do in ballet. Instead they listen to the cues from the drummer to know what to do next.

African traditional dance utilizes the whole body—shoulders, hips, spine, arms, legs, feet, hands, head and eyes—often engaging every part at once in different spatial directions, levels in space, and rhythms. Ballet uses the whole body as well.

Val Caniparoli was a ballet dancer before becoming a choreographer so it is natural to assume that he creates a ballet working from the ballet movement vocabulary. He does this in *Lambarena* with the



Val Caniparoli



Kathi Martuza and Artur Sultanov in Val Caniparoli's *Lambarena*. Photo by Blaine Truitt Covert.

addition of West African dance movements. It is very important to him that when ballet movements are to be done, they must be done purely—the legs must be in turn-out, toes pointed, ballet poses accurate. The same attention to detail is true when the dancers do the West African movements. These two cultural movement forms come together in rapid succession, even simultaneously within the body of the dancer—especially when we see the women dance lightly on *pointe* while staying grounded to the earth. In *Lambarena* the woman reaches to the sky on *pointe*, and then softly flicks her hips to the side in an African turning pattern. The man leaps high in the air, and then flicks his arms with percussive sharpness.



Turnout

👍 Try standing in turnout (see the picture) and in parallel, as if you are standing on the number 11 or very narrow railroad tracks. When you see the ballet, notice the use of turnout and parallel.

👍 Read more about *Lambarena*:

👍 www.obt.org/outreach_links/SPS_Lambarena_curriculum.pdf

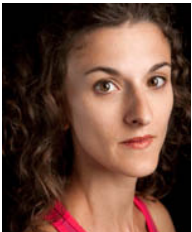
👍 Read about the choreographer, Val Caniparoli:

👍 <http://www.valcaniparoli.com/>

Carnival of the Animals: Brush Strokes in the Wild—IMAGINE!

The closing ballet is an imaginary TV travel show that documents the artistic adventures of an itinerant painter and his young assistant as they travel the globe in search of wonderful creatures to capture on canvas. They encounter a vast array of animals on land, air, and sea.

When asked her thoughts about creating this ballet, Anne Mueller said this:



There are many dance versions of *Carnival of the Animals*, so a big challenge in creating a new one is to find a unique perspective. When I began my creation process, my first step was to research the music. I learned a lot of interesting things about Camille Saint-Saëns. He was a friend of composer Franz Liset, the poet

Ogden Nash created a series of poetry to accompany his music, and Saint-Saëns embedded many musical jokes in the score. The score is a rather eclectic collection of musical ideas, so I wanted to give the ballet a suggestion of setting or narrative to help gather these ideas together in a single package.

Ideas sometimes collide in your head like ingredients in a casserole. At some point, I had a memory of Bob Ross, the “how to” painter of public television. From that emerged Franz, my painter character, and my idea for “Brush Strokes in the Wild”, a TV show about a painter who travels the globe painting animals in nature.

I was influenced by the skills and qualities of specific dancers too, which led me to make choices about which animals I wanted to incorporate. Movement wise, I wanted to explore the concept of silhouettes, seeing how many different ways I could depict the outline of a creature. I watched a good bit of video footage of various animals to pick up certain signature moves—the tortoise nods its head quickly when fighting, the kangaroo scratches itself frantically and sporadically, giraffes fight by smacking their necks together—then I started thinking about the “personality” traits I might ascribe to each creature. I asked myself, “What are the qualities we humans think of when we think of a magpie, hen, or swan?”

As much planning as a choreographer might do, the work really begins to unfold in the studio. The very gifted dancers of SOBT made this creation process fun, lovely, and fast!



Read about Anne Mueller:



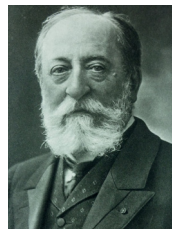
http://www.obt.org/news_links/features/Anne_Mueller_Retirement/index.html



Learn about the composer:



http://en.wikipedia.org/wiki/Camille_Saint-Sa%C3%ABns




These are the animals to look for in the ballet. Mueller thought about the animal's silhouette and the way they move in nature. Before attending the performance, imagine how a single person or group of people might make shapes or dance like these animals.

Mueller also thought about what type of personality we might think the creature has. Try that out: What could a tortoise's personality be—happy-go-lucky, grumpy and picky, or what?



Carnival of the Animals, Continued

👍 Click to listen to a complete recording of all fourteen movements by pianists Neal and Nancy O'Doan and the Seattle Youth Symphony conducted by Vilem Sokol!

👉 http://en.wikipedia.org/wiki/The_Carnival_of_the_Animals 

👉 http://en.wikipedia.org/wiki/Seattle_Youth_Symphony

👍 Click to see a clip of Disney's *Fantasia 2000*. Disney animators created a dance for flamingos to the Finale from Saint-Saëns's *Carnival of the Animals*:

👉 <http://www.youtube.com/watch?v=OvPjtolajZk>



👍 Check out a Daffy Duck and Bugs Bunny version of *Carnival of the Animals* from 1976 complete with poetry by Ogden Nash:

👉 <http://www.youtube.com/watch?v=Hzdr0UsJj4U&feature=endscreen&NR=1>



👍 Check out an excerpt of another version of *Carnival of the Animals* by choreographer Christopher Wheeldon:

👉 <http://oregonballettheatre.wordpress.com/2011/07/28/daily-dance-break-wheeldon-week-carnival-of-the-animals/>



"What gives Sebastian Bach and Mozart a place apart is that these two great expressive composers never sacrificed form to expression. As high as their expression may soar, their musical form remains supreme and all-sufficient." — Camille Saint-Saëns, from a letter to Camille Bellaigue, 1907

👍 Why is this a special quote for this SPS performance?

Vocabulary:

Divertimento:	A musical composition, mostly from the 18th century, that was played in small ensembles at social events—even after dinner—and has a lighthearted mood.	Reflection symmetry:	Describes opposites sides of a dividing point that mirror each other
Plotless ballet:	A ballet that does not tell a story. The audience may notice the skillful performance of the steps or the qualitative way that each dancer moves—fluidly, sharply, gently, or firmly for example—or how the dancers move in groups.	Silhouette:	The outline and shape of an object, usually depicted in one color when drawn. A shadow is a type of silhouette.
Theme and variations:	In music or choreography the theme is a short phrase or passage that is followed by various restatements—variations—that have been compositionally modified.	Pas de deux:	A dance for two people
Minuet:	Originating in 17th-century France, a minuet is a stately social dance for couples. It is usually danced slowly and includes forward balancing, bowing, and toe pointing.	En pointe:	To stand on the tips of the toes in specially designed shoes
Andante:	A moderately slow walking tempo	Turn-out:	The outward rotation of the legs which starts at the thighs and continues down the whole leg, resulting in the toes pointing out from the midline of the body.
		Parallel position:	To stand as if on two parallel lines, The feet are slightly apart and the weight of the body is evenly balanced between the two feet, with more weight toward the metatarsal than the heel.



Photo by Amy R.M. Stahl

CONTENT STANDARDS

This *Student Performance Series* and Study Guide provide opportunity for engaging in Oregon Content Standards for the Arts, especially:

Historical and Cultural Perspective: Understand relationships of works of art to their social, historical, and cultural context, and the influence of arts on individuals, communities and cultures.

Aesthetics and Criticism: Respond to and analyze works of art, based on essential elements, organizational principles and aesthetic criteria.

FREQUENTLY ASKED QUESTIONS ABOUT BALLET

Why do the guys wear tights?

Almost every activity requires a special uniform of some kind. Just as football players, wrestlers, and baseball players wear stretchy material to help them move with flexibility and speed, ballet dancers often wear stretchy tights so they are able to leap, kick, and stretch as they dance. Another reason tights are worn is so the audience can see the incredible leg muscles that allow them to jump so high.

How do the ballet dancers stand on their toes?

Female ballet dancers wear special shoes called "pointe shoes" to help them achieve dancing on the tips of their toes. Pointe shoes are hard at the ends, and are handmade with layers of satin, glue and leather. Dancers must take several years of ballet lessons before they are allowed to wear pointe shoes. With hard work and good training to develop strong ankles and feet, most young ballet students begin working *en pointe* at age 11 or 12.

This ballet has no plot! Or does it?

Some do, and some don't. Ballets with plots, like *The Nutcracker*, are called story ballets. There are also abstract ballets, with a focus on movement instead of a specific story. Abstract ballets are meant to evoke ideas or emotions, and the audience can interpret them many different ways.

How old are the dancers?

Oregon Ballet Theatre's professional company members range in age from 18 to 34, but most are in their early-to-mid-20s. A few of the apprentices, however, are still in high school. All of the dancers began studying ballet when they were children, as it takes many years of dedication to become a professional ballet dancer.

How often do they practice?

Ballet dancers take class every morning for 1.5 hours, and then they rehearse all day. They have Sundays and sometimes Saturdays off, and they have a lunch break. Dancing is their full-time job.

Where are the dancers from?

Oregon Ballet Theatre dancers come from all around the world: Japan, Moldova, and different areas within the United States. There are dancers from California, Texas, Massachusetts, South Carolina, New York, and several who grew up right here in Portland.

APPLAUSE

DO clap after a really spectacular movement. Laugh if the situation onstage is funny. Applaud and say "Bravo!" at the end.
DON'T boo, whistle, hiss or make noise during the performance. It is distracting and disrespectful of the performers and to your neighbors in the audience.

FOOD

DO eat before you get to the theater if you think you might get hungry before the performance is over.
DON'T bring food or gum into the seating area. It makes noise, trash, and distractions.

TALKING

DO wait. Make a note on your program or a piece of paper if you want to remember something. Tell your friend after the ballet is over.
DON'T whisper or discuss things with other people during the performance. Your friends may want to listen to the music or pay attention to the dancers' movement or the story.

DRESS & BACKPACKS

DO dress neatly as a sign of respect to the artists and the theater.
DON'T wear over-powering perfume, big hats, or jingly bracelets. Leave backpacks at school. If you must bring one, you'll be asked to leave it in the lobby.

CELL PHONES, CAMERAS, IPODS, MP3 PLAYERS, ETC.

DO relax when the lights in the house (seating area) get dark. Sit back and enjoy the live performance with your eyes, ears, and imagination.
DON'T bring electronic devices into the theater. The noise and clicking can be distracting to your neighbors, and camera flashes can be dangerous to the dancers.

Carnival of the Animals: Brush Strokes in the Wild

