

EDUCATION OUTREACH PROGRAMS OF OREGON **BALLET** THEATRE

WHERE DANCE AND ACADEMICS MEET

STUDENT PERFORMANCE SERIES STUDY GUIDE: **OBT 25: EVERYTHING LIVE!**

October 16, 2014 / Keller Auditorium
Noon - 1:00 pm / Doors open at 11:30am

Dear Educators,

Welcome to the season opening show of Oregon Ballet Theatre's 2014-15 *Student Performance Series* entitled **OBT 25: Everything Live!** This SPS performance for student groups is part of Oregon Ballet Theatre's anniversary celebration of 25 years as a dance company in Portland, Oregon. We are so happy to share this time with all of you! We will show the complete version of a brand new ballet—a world premiere—entitled, *Never Stop Falling (In Love)*. This Study Guide will look at the making of that ballet, one created especially for OBT's 25th anniversary



Photo by Joni Kabana

celebration. Inside you will find information about the choreographer, composer and costume designer, focusing on collaboration. The Study Guide will also present information that gives examples of how the art of dance can be explored through the lens of math linking to Oregon's Common Core State Standards.

Kasandra Gruener, MA
Director of Education Outreach

KEY TO USING THE STUDY GUIDE



= Academic connections or discussion points



= hyperlink to more information

We think this Student Performance Series show is a
"1-2-3...Knockout!" for students in our community.

Here is why:



it is a world premiere of expansive choreography created by **Nicolo Fonte**, exquisitely executed by Oregon Ballet Theatre's dancers...



who are bedecked in innovative costuming from Project Runway's Season 11 winner and Oregon native, **Michelle Lesniak**,



all in collaboration with internationally acclaimed **Pink Martini**, led by band leader **Thomas Lauderdale** and vocalist **China Forbes** whose multi-lingual and multi-faceted music transports the audience atop rollicking rhythms, past percussive silence and deep in to sinewy, sensitive song...

Put all this together with a bold set and stage lighting in Portland's Keller Auditorium and everyone will be



Thomas Lauderdale of Pink Martini. Photo by Joni Kabana.

KASANDRA GRUENER, MA / DIRECTOR OF EDUCATION OUTREACH

KEVIN IRVING / ARTISTIC DIRECTOR

OBT'S EDUCATION OUTREACH PROGRAMMING IS SUPPORTED BY



OBT is supported in part by grants from the Oregon Arts Commission and the National Endowment for the Arts



Regional Arts & Culture Council

Regional Art & Culture Council, including support from the City of Portland, Multnomah County and the Arts Education & Access Fund.



Work for Art, including contributions from more than 75 companies and 2,000 employees.

William H. & Mary L. Bauman Foundation
Anne A. Berni Foundation
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Clark Foundation
Northwest Natural
OnPoint Community Credit Union
Pacific Power Foundation

PGE Foundation
Wintz Family Foundation
Juan Young Trust

NEVER STOP FALLING (IN LOVE)

Choreography: NICOLÒ FONTE

Assistant to the Choreographer: LISA KIPP

Musicians: THOMAS M. LAUDERDALE, piano; CHINA FORBES, vocals; GAVIN BONDY, trumpet; NICHOLAS CROSA, violin; PHIL BAKER, upright bass; TIMOTHY NISHIMOTO, vocals and percussion; BRIAN DAVIS, congas and percussion; ANTHONY JONES, drums and percussion

Music: Let's Never Stop Falling in Love, Ich dich liebe, Askin Bahardi, U Plavu Zoru, Hey Eugene, Hotel Amour, Chopin Berceuse, Op. 57 D-Flat Major, Joli Garçon

Composer: PINK MARTINI

Costume Design: MICHELLE LESNIAK

Costumes Constructed by: OBT COSTUME SHOP


Lighting Design: MICHAEL MAZZOLA

World Premiere: October 11, 2014, Oregon Ballet Theatre, Keller Auditorium, Portland, Oregon

WHAT IS A WORLD PREMIERE?

At the end of the program notes it states that *Never Stop Falling (In Love)* is a world premiere. That means it is a work of dance art that is being presented for the very first time, often within weeks or even days of its completion. Sometimes a choreographer will make more changes and additions to the work right up to moments before the curtain goes up on opening night! This would be the same as editing a term paper right up until moments before you hand it in.

A program, sometimes called a **playbill**, is handed out to the audience when they enter the theater to take their seats. It is an historical record of the dance concert and is the place to look to find the order of dances and who is dancing. It includes articles about the dance company, information about key personnel, historical notes, advertisements and a list of donors who contribute financial support to the company. Program notes for *Never Stop Falling (In Love)* are listed above. This takes the place of a program at the theater. When the ballet is performed again in the future, even by another dance company, all of the above information will be listed, including the fact that it had its world premiere at Oregon Ballet Theatre.

 Here is a link to a template that helps students create their own programs for school plays or concerts.

<http://www.scholastic.com/teachers/lesson-plan/create-playbill>

Every winter for the last 25 years, OBT has been doing a special ballet—*The Nutcracker*.

While there have been different versions of choreography, the story has remained basically the same. Even though it has been the same story, each program cover has received a fresh new look. The Study Guide includes six examples of *Nutcracker* program covers from 1989 to 2013. (See page 8.)

CHOREOGRAPHER: NICOLÒ FONTE

Nicolo Fonte is an American choreographer, born and trained in New York, who had most of his career as a dancer in Europe. He has since made acclaimed ballets for many companies throughout Europe and the United States—he has created two ballets for OBT! He is presently the Resident Choreographer at Ballet West. (Ballet West is the dance company featured in television's *Breaking Pointe*.) His choreographic ideas require dancers who are trained in classical ballet, but who can also leap outside the bounds of ballet's movement vocabulary in every imaginable direction.



Nicolo Fonte

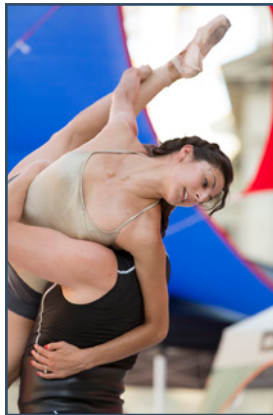


Activity for students after seeing the performance: Pretend you are a Graphic Designer and it is your job to design the program cover for *Never Stop Falling (In Love)*. You have one chance—the Student Performance Series—to see the ballet and then you are to design the cover from that one time of observation. What will you include on the cover? What is important to tell people about the ballet? As the designer you might include the parts of the ballet that you remember the most, the parts that you were surprised about, the way the stage looked with the musicians and dancers on it, the shapes of the light on the stage, and the costume colors. You could even try to express the dancers' and musicians' energy. Have fun designing your program cover! You may use the template included in the Study Guide. (See page 9.) Please send OBT a copy of the cover and we might post it on our website!

Nicolo Fonte wrote a brief note to be included in the program:

“ *Never Stop Falling (In Love)* gradually became what it is through a wonderfully collaborative and inspiring process. The initial idea of creating a ballet to Pink Martini, a band I'd heard of but never actually heard, was stimulating but also daunting. However, as soon as I began to listen to the songs I heard the unapologetic euphoria in the arrangements and the gorgeous vocals of the group; I found myself imagining a kind of Hotel of Love, a place where delirium, hope, disillusion, and of course romance, are all intertwined. Thomas Lauderdale has been an incredibly generous collaborator—he threw open his entire canon of work, as it truly was his wish that I find my voice through it. And when I did, we both discovered a shared desire to create an experience unlike any other—not a ballet to Pink Martini's greatest hits, not a Pink Martini concert with some

dancing, but rather a journey of intense emotion. Working to create this journey day after day with the dancers, first in Pioneer Square and in this rainy last little while at the OBT studios, has been one of the most joy-filled processes I have ever had. My heartfelt thanks to all the entire company and indeed to all the staff as well: there have been a lot of people working on this ballet right from the start. My thanks as well to the designers who have turned my vision of a Hotel of Love into an actual place and time, Michelle Lesniak and Michael Mazzola, their vivid imaginations and their creative sparks have really helped to ignite the flame of this work. Ultimately, *Never Stop Falling (In Love)* is a celebration created in honor of Oregon Ballet Theatre's 25th Anniversary, and I am honored to be able to say “Happy Anniversary” with this work. ”



Left to Right: Choreographer Nicolo Fonte, Martina Chavez and Brett Bauer, Nicolo Fonte with Colby Parsons in rehearsal at OBT Exposed (August 2014, Director Park) for the world premiere of *Never Stop Falling (In Love)*. Photos by Blaine Truitt Covert.

Nicolo Fonte met the dancers and began rehearsals for his new work at Pioneer Courthouse Square at the end of August during OBT's annual weeklong event, *OBT Exposed*. *OBT Exposed* is a time for thousands of people in our community to freely get up close to the process of art in the making as OBT dancers take their daily class and rehearse in the open air on a portable stage. While the sun was beautiful, it was at times scorching hot and some days were in the high 90's. Some of the dancers reported that their shoes melted on the hot floor and some who forgot to wear socks with their ballet slippers got blisters from the very hot floor. People who watched this event were treated to a surprise one afternoon when members of Pink Martini joined in the rehearsal, replacing the iPod with live piano, violin and vocals. This was a tribute to the eager desire for collaboration between the choreographer and composer.



Left to Right: Martina Chavez and Sarah Griffin. Photo by Blaine Truitt Covert.

To learn more about Nicolo Fonte go to his website:

 <http://www.nicolofonte.com/>

COMPOSER: PINK MARTINI



Bandleader **Thomas Lauderdale** (piano) was raised on a plant nursery in rural Indiana. He began piano lessons at age six with Patricia Garrison. When his family moved to Portland in 1982, he began studying with Sylvia Killman, who continues to this day as his coach and mentor. Lauderdale founded the “little orchestra” called Pink Martini in 1994 to play political fundraisers for progressive causes such as civil rights, the environment, affordable housing and public broadcasting. Lauderdale’s creative vision for the band is deeply influenced by melodies and rhythms from around the globe, and original compositions and cover songs alike reflect this interest in diverse musical genres.



Lauderdale chose to support progressive change by doing something he could do well—play music. He brought his talent to a cause. Students might discuss causes that they want to help with, like homelessness, play structures for playgrounds, or clean water, and then imagine ways that they might contribute their own talents.



China Forbes (vocals) was born and raised in Cambridge, Massachusetts where she graduated cum laude from Harvard and was awarded the Jonathan Levy Prize for acting. She was plucked from New York City by Harvard classmate Thomas Lauderdale to sing with Pink Martini in 1995, and has since written many of Pink Martini’s most beloved songs with Lauderdale. With Pink Martini, China has performed songs in over fifteen languages and has sung duets with Georges Moustaki, Henri Salvador, Saori Yuki, and Rufus Wainwright. She released her second solo album ‘78 on Heinz Records in 2008, a collection of autobiographical folk-rock songs. China lives in Portland, Oregon



The collaborators watch the dancers do a run-through at the studio. From right: lighting designer, Michael Mazzola; in cap, Nicolo Fonte; Artistic Director, Kevin Irving, and at the piano at the far left, Pink Martini composer, Thomas Lauderdale.



Pink Martini. Photo by Holly Andres.

Photos (left) of Thomas Lauderdale and China Forbes by Autumn de Wilde.

Where is the “little orchestra” going to be in the Keller Auditorium?




Stage rendering by Resident Lighting Director, Michael Mazzola.

When the audience comes to the Keller, they first pass through a door into the lobby, then go through doors into the seating area which is called the “house.” There are different names for the different areas of seating—the upper floors are called “balconies.” There is an area of special seating in the front of the first balcony called “box seats” (people don’t actually sit in boxes!) and the main floor is called the “orchestra” because that is the level where the musicians in the orchestra usually sit to play. But, for *Never Stop Falling (In Love)*, Pink Martini, the “little orchestra,” will be situated on stage. See the designers drawing of the set where the musicians will be playing on the stage.



When at the theater, notice all the seating areas in the theater. Notice also if the real stage set looks like the original idea in the drawing.

 To hear a few of the songs used in the ballet, go to Pink Martini's website and click on the album covers and then on that new page, scroll down to click on the song title to hear the whole song.



Let's Never Stop Falling in love

(first song used in the ballet)

 <http://pinkmartini.com/discography/hang-on-little-tomato/>

U Plavu Zoru

(fourth song used in the ballet sung in Croation)

 same link as above

U plavu zoru

Tiha noc
Sjene su u bijegu
Ja cujem zvuk
Sta blize zove me
U plavu zoru
Sa svjetlom, tu
Na mojo vrata
Ti stizes
Naci ces
Praznu postelju moju
Dok vlak nosi
Me' daleko

At Blue Dawn

Silent night
shadows are in hiding
I hear a sound
that's calling me closer
At blue dawn
with a light, there
at my door
you're coming
You will find
my empty bed
while the train is taking
me far away



Ich Dich Liebe

(second song used in the ballet, sung in German)

 <http://pinkmartini.com/discography/get-happy/>

Let me love you
let me kiss you
tomorrow you're gone
Let me love you
let me kiss you
you are the one

I was happy
now I feel sorrow
for tomorrow
you're so far away
No use grieving
now that you're leaving
I'm here to stay

Some day she'll come
she'll come along
the one you love
she'll do you wrong
she'll break your heart
and you will feel
the pain I felt
when love was real

Ich dich liebe
liebst du mich nicht...
morgen gehst du,
ich dich küsse
küsst du mich nicht...
Darling adieu!
Heute ist glücklich,
morgen wird traurig,
übermorgen liegt weit,
ich dich liebe
liebst du mich nicht...
heute ist heut

Heute ist glücklich,
morgen wird traurig,
übermorgen liegt weit,
ich dich liebe
liebst du mich nicht...
heute ist heut



Thomas Lauderdale and China Forbes.
Photo by Holly Andres.

Bandleader and pianist, Thomas Lauderdale, describes the band as, "Pink Martini is a rollicking around-the-world musical adventure... if the United Nations had a house band in 1962, hopefully we'd be that band."



Learn about the purposes of the United Nations:

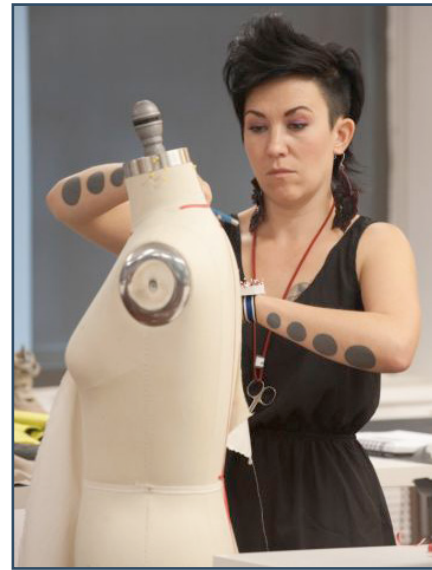
 <http://www.un.org/en/aboutun/index.shtml>



The Student Performance Series will occur less than a week before Pink Martini goes on a 6-nation European tour that begins in the Netherlands and culminates in Switzerland. Says Pink Martini band leader Thomas Lauderdale, "We're very much an American band, but we spend a lot of time abroad and therefore have the incredible diplomatic opportunity to represent a broader, more inclusive America... the America which remains the most heterogeneously populated country in the world... composed of people of every country, every language, every religion."



The music for *Never Stop Falling (In Love)* is sung in several languages: English, Turkish, Croatian, French, and German. Students could determine how many languages are known, spoken, and represented in their class. At Oregon Ballet Theatre, we have dancers and staff members that speak Mandarin Chinese, Japanese, Spanish, German, Dutch, French and Russian, to name a few.



COSTUME DESIGNER: MICHELLE LESNIAK

Michelle Lesniak is the costume designer for the ballet. The costumes she designed show an inspiration from the traditional clothing worn by men at great formal celebrations—tuxedos. Both the male and female dancers' costumes play with the theme of tuxedos, employing recycled and newly created materials to create the garments.

To learn more about Michelle Lesniak as a fashion designer go to:

 <http://michellelesniak.com/>

Read a newspaper article about Michelle Lesniak:

 http://www.oregonlive.com/movies/index.ssf/2013/06/project_runway_winner_michelle.html



The costume designer, Michelle Lesniak, seated on right, discusses what needs to be done to complete the costumes.

BALLET AND MATH?

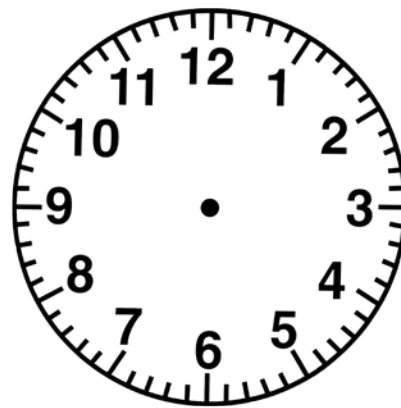
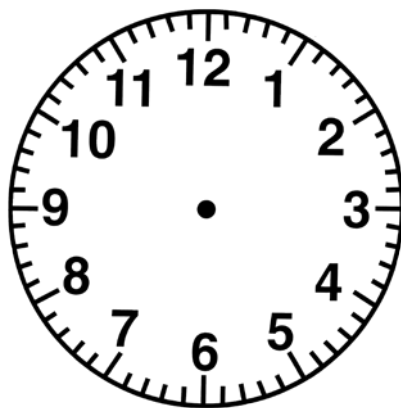
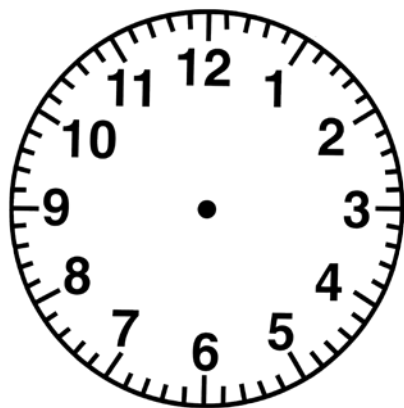
Here are three examples to discover information about the career of dance based on Oregon's Common Core State Standards for Math. First grade, Fifth grade and High School math concepts are explored.

Grade 1: Measurement and Data

MD

I. Tell and write time: 1.MD.3 Tell and write time in hours and half-hours using analog and digital clocks.

The dancers of Oregon Ballet Theatre begin their dance class every day at 9:30 AM and end at 11:00 AM. They finish their last rehearsal of the day at 5:30 PM. Draw the hands of a clock to show the time the dancers start, the time they end their daily dance class, and the time they are done and can go home! That is a lot of dancing!



Grade 5: Number and Operations in Base Ten

NBT

D. Perform operations with multi-digit whole numbers and with decimals to hundredths.

By the end of the day on October 2, 2014, Mr. Fonte had rehearsed the company 129.75 hours. He had completed 29 rehearsal days, and not every day had the same amount of time. The ballet is projected to be 40 minutes long from start to finish. If Mr. Fonte was done with creating the ballet on Oct 2, how long would it have taken him to create one minute of choreography? (See answer on last page.)

CCSSM High School Statistics and Probability

Choreographers earn their living creating dances for dance companies and each choreographer negotiates the fee for each work they create.

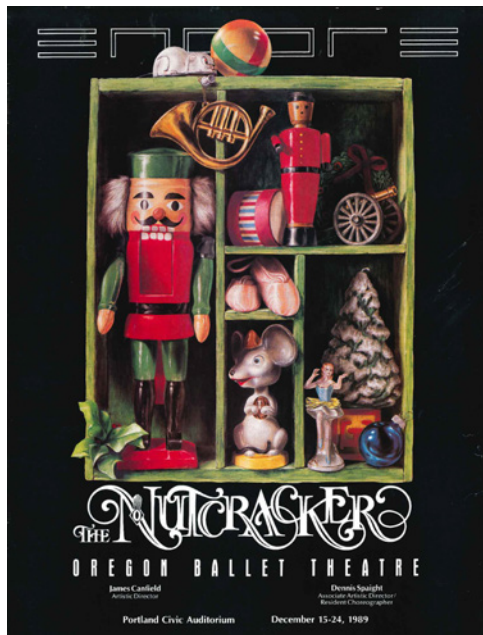


Go to the United States Government Department of Labor / Bureau of Labor Statistics page to look at statistics and discover more about the occupation of choreographer.

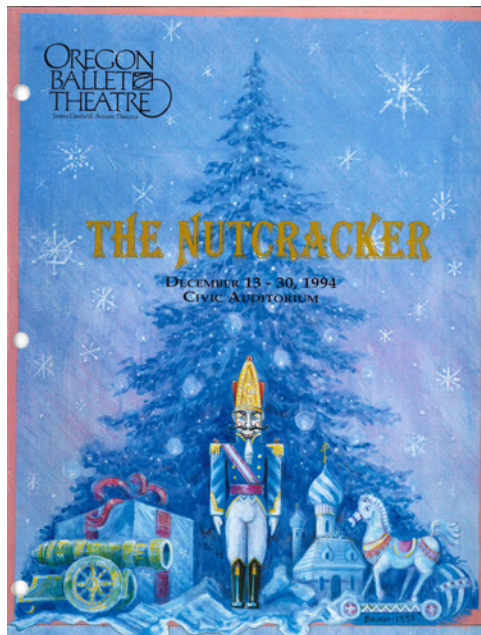


<http://www.bls.gov/ooh/entertainment-and-sports/dancers-and-choreographers.htm>

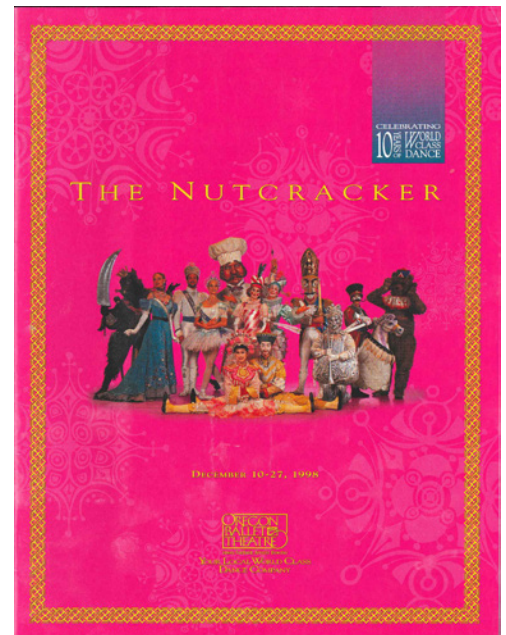
Examples of *Nutcracker* program covers from OBT's last 25 years. What do the photos reveal?



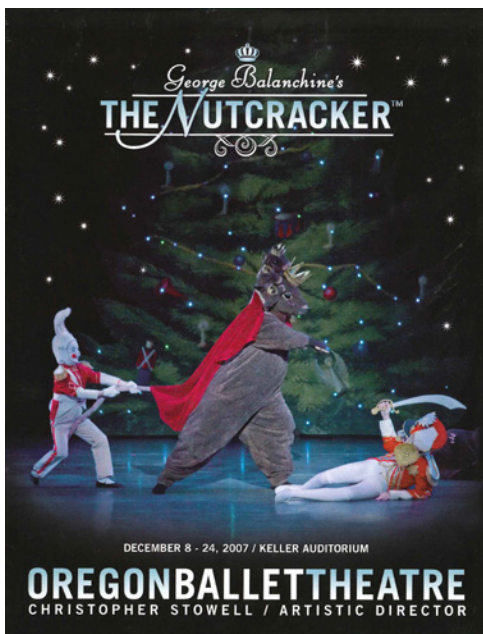
1989



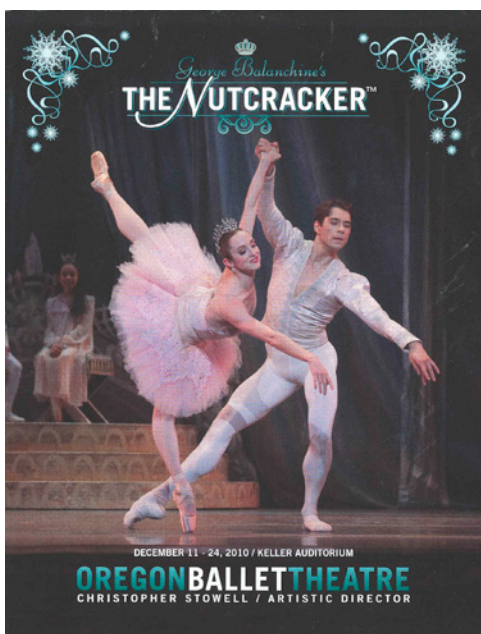
1994



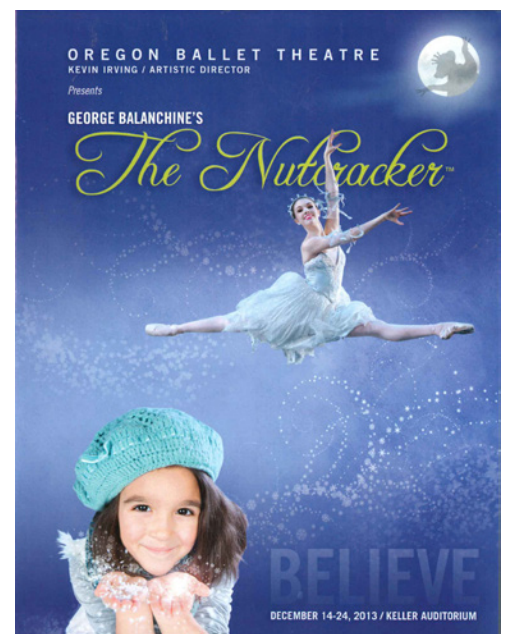
1998



2007



2010



2013

OREGONBALLETTHEATRE
KEVIN IRVING / ARTISTIC DIRECTOR

Presents

.....
(Choreographer's Name)

Never Stop Falling (In Love)

.....
(Date of Performance)

.....
(Theater)

CONTENT STANDARDS

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

Create, Present and Perform: Apply ideas, techniques and processes in the arts.

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.

Common Core State Standards: Attending the SPS gives students practice in building literacy across subject matter as suggested in the CCSS. Students notice key ideas central to the work, elements of the craft and structure of the work observed, and make connections or integrate this work (dance) with other curriculum.

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* or *Swan Lake* 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 39, but most are in their early-to-mid-20s. 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, China, and different areas within the United States. There are dancers from California, Washington, New Jersey, Wisconsin, Massachusetts, New York, and several who grew up right here in Oregon.

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.

Answer to Grade 5 Quiz Question (page 7): 3.24 hours

PLEASE DIRECT ANY QUESTIONS TO:

Kasandra Gruener, MA, Director of Education Outreach
phone: 503.227.0977 x212 / email: outreach@obt.org / www.obt.org/outreach_youth.html