



OREGON BALLET THEATRE'S STUDENT PERFORMANCE SERIES 2018-2019

DIRECTOR'S CHOICE

April 12, 2019

Show starts at 12:00

Doors open at 11:30

Newmark Theater

1111 SW Broadway

Portland, OR 97205

OREGON **BALLET** THEATRE
OUTREACH



Photo by Yi Yin

Xuan Cheng and
Chauncey Parsons in
Presto.



Photo by Yi Yin

Chauncey Parsons
and Katherine
Monogue in *Bringing-
outsidein*.



Photo by James McGrew

Emily Parker and
Michael Linsmeier in
Jardí Tancat.

TABLE OF CONTENTS

PRESTO		BRINGINGOUTSIDEIN		JARDÍ TANCAT	
Playbill	4	Playbill	7	Playbill	10
The Choreographer And The Music.....	5	The Choreographer And The Music.....	8	The Choreographer.....	11
Movement Exploration.....	6	Costumes	9	The Repetiteur And The Music.....	12
				What Can You See in One Minute?	13
				Stage Design.....	14
		Words To Know	15		
		What To Know The Day of The Show.....	16		
		Frequently Asked Questions	17		

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Hello!

Oregon Ballet Theatre's 2018-19 Student Performance Series has been focusing on the ways that we can "read" dance. This is easiest to do when it is a ballet that is created with the intention to tell a story—such as our recent showing of *Cinderella*. Non-story ballets require a willingness to dig in with all the senses, including imagination, to "read for understanding". Director's Choice will present three such ballets: *Presto (2013)*, *Bringing Outside In (2017)*, and *Jardi Tancat (1983)*. Each will be shown in their entirety, complete with costumes, make-up, lighting, and stage design, just as the general public sees them.

We believe that people of all ages, especially students, deserve to encounter dance in its original and fleeting manifestation. When visiting a museum or gallery, we view works of art suspended on the wall in front just as the artist hoped for it to be seen—not a photocopy or digital image, but the real paint and canvas thing. We are able to spend time to observe and "read" the art—trying to understand the artist's intention and also determining personal opinions or impressions of the work. At the upcoming performance the

audience will experience the, "Don't blink, you'll miss it!" elusiveness of live performance. Dances shown on a screen may certainly be enjoyed, but being in a theater with close proximity to dancers who are in the immediate act of making art has the power to delight and inform our kinesthetic self—breathing with the dancers' pulse, feeling the music's speeding energy in our muscles, or becoming quietly drawn in when collectively joining other audience members in direct focus of what is happening on stage. Watching ballet is a great way to awaken our kinesthetic awareness!

This Study Guide provides informational resources that assist teachers to prepare their students for the performance, including projectable media and links to related internet sites. It also provides important information to know regarding parking and seating at the theater. Don't hesitate to contact us if there are any questions. We have a full house, so if changes arise in registered attendance, please contact us, we want everyone to have a seat! Thanks to all who have made their invoice payments!

See you soon in the theater!



Photo by Joni Kabana



The arts are where learning starts, from a child's first exploration of meaning on a page by finger painting to an adult's use of the arts to develop, understand and communicate new ideas."

~ Oregon Department of Education

Would you like to further expand your students' experience with dance? OBT teaching artists go out to local schools and dance with students, linking dance with other academic topics -- like science, math, language arts, or life skills! We bring the "A" to "STEM!" YAY STEAM! We have several types of Dance Residency programs that explore ballet along with other genres of dance – even hip-hop! Dance is something everyone can do.

PRESTO

Choreography: Nicolo Fonte

Staging: Nicolo Fonte & Jeffrey Stanton

Music: Ezio Bosso, "Presto, You Are Mine!"

Costume Design: David Heuvel

Lighting Design: Michael Mazzola

World Premiere: October 6, 2013; Ballet West;
Auditorium Theatre of Roosevelt University;
Chicago, Illinois

OBT Premiere: April 16, 2015; Newmark Theatre;
Portland, Oregon

Costumes provided courtesy of Ballet West –
Adam Sklute, Artistic Director

Presto has been described as an "edgy, yet passionate quartet." After seeing the ballet, viewers might ask, "How does the dancing, lighting, and costuming elicit that description?" One way of thinking about this question is to think about the ballet with different costumes, like what if the dancers wore flannel shirts and jeans, would it have the same impression?

Teachers often ask students to use descriptive language in their writing. OBT's Artistic Director, Kevin Irving describes *Presto* in this way, "*Presto* is a flash of high adrenaline muscularity of ego demanding attention." Students might try to describe the ballet with their own descriptive vocabulary.



Photo by James McGrew

PRESTO: THE CHOREOGRAPHER AND THE MUSIC

Nicolo Fonte is Oregon Ballet Theatre's Resident Choreographer. A choreographer is a maker of dances. Mr. Fonte creates ballets on dance companies all over the world. He is a very busy choreographer. This last February he presented two back to back premieres (new works). One was for Philadelphia's BalletX and the other was for Nevada Ballet Theatre, based in Las Vegas. We are so fortunate that he enjoys making ballets on our company. To learn more about Mr. Fonte please go to his website: www.nicolofonte.com



Photo by Yi Yin

Emily Parker and Nicolo Fonte in rehearsal.



Eziobosso.com



Photo by Yi Yin



The music for Presto was composed by the Italian composer Ezio Bosso and was at one time used for a reworking of an Alfred Hitchcock film titled, "The Lodger." At that time it was titled, "Presto, You Are Mine." Students could listen to the music before the performance and imagine what type of dancing will be done with this music and write it down. After the performance go back to their writing and see if their ideas were similar or different.

MOVEMENT EXPLORATION

Mr. Fonte's choreography for *Presto* includes strong, dramatic shapes, with percussive movements contrasted by smooth swirling patterns. The dancers change their focus (the place they look to) in a sharp way, often without moving the rest of their body.



Brian Simcoe in *Presto*.

Photo by Yi Yin



Martina Chavez in the company premiere of *Presto*.

Photo by Yi Yin

Create your own movement phrase based on Mr. Fonte's choreography!

1. Try to copy both of the two poses in these pictures of *Presto*.
2. Do one pose and then do the next pose (deciding the order.)
3. Do one pose and then walk, run, or dart to another place and do the other pose.
4. Hold the pose and simply change where you look and then return to the pose.
5. Repeat, changing the order, the speed, the direction you face.
6. Add music to the process—does that change anything?
7. Bring this together in groups with others and notice all the variety that can come when everyone works with a very few ideas.

This is one way that choreographers play with creating dances!

BRINGING OUTSIDE IN



Choreography: Gioconda Barbuto
in collaboration with the artists

Staging: Gioconda Barbuto & Lisa Kipp

Music: Owen Belton, "Grinding the Teeth"
Gabriel Prokofiev, Peter Gregson,
and ThimK, "Float Dance (ThimK Remix)"
Owen Belton, "Etendue Triomphante"
Owen Belton, "DripDropVox"
Sarah Neufeld, "Hero Brother"

Costume Design: Adam Arnold

Lighting Design: Michael Mazzola

World Premiere: June 29, 2017; Oregon Ballet Theatre;
Washington Park's Rose Garden Amphitheater, Portland, OR

Photo by Yi Yin

BRINGING OUTSIDE IN: THE CHOREOGRAPHER AND THE MUSIC



Photo by Michael Slobodian

Gioconda Barbuto (at left), is an internationally esteemed Canadian dancer and choreographer. As a long-time member of Les Grands Ballets Canadiens and Nederlands Dans Theater III, Barbuto was quickly recognized as a versatile and magnetic artist, gracing the works of many leading choreographers. Her synergy in studio with Jiří Kylián, in particular, led to two celebrated dance films, *Birth Day* and *Car Men*. In 1996, she was nominated for The Kennedy Center Fellowship and received The Banff Centre's Clifford E. Lee Choreography Award. She has unflaggingly pursued her choreographic calling, creating detailed, dynamic friezes of full-bodied gesture, marked by her innate musicality. Choreographing for many acclaimed dance companies, her oeuvre now

counts over 50 works. In 2015, Barbuto was selected as the McKnight International Choreographer in Minnesota. She also recently obtained one of the choreographic positions for Oregon Ballet Theatre's Choreography XX competition, creating *Bringing Outside In* — named "best in premiere" in *Dance Europe* magazine. Barbuto also extends her methods for molding space and energy through her Movement Workshops and is invited to teach at academies worldwide. Learn more about Ms. Barbuto: <https://www.giocondabarbuto.com/>

**"I like to walk into the room and feel the room, feel the personalities."
~ Gioconda Barbuto**

There are five pieces of music used in this ballet. Students could listen to some of the music before seeing the ballet. Listening to it several times will help the students internalize the rhythm, pace, energy and quality of the music. Memory of the music may enhance students' acquisition of the ballet by reducing the layers of new information that their brains are receiving. Studies of the brain while listening to music have found that **"music activated the auditory, motor and limbic (emotional) regions. The motor areas process the rhythm, the auditory areas process the sound, while the limbic regions are associated with the emotions."** [🔗](#)

Advance hearing of the music may help students follow the dancers' movements because they themselves have internalized the music.



Watch a video of *Hero Brother* played live by the composer:
<https://www.youtube.com/watch?v=CjFHLszlQw> [🔗](#)

BRINGING OUTSIDE IN: COSTUMES

When the ballet premiered in 2017 at Washington Park, the dancers wore shorts, tank tops, and black socks. Go to [Ms. Barbuto's website](#) to see a short trailer of the ballet in the original costumes.



The costumes for the 2019 version of *BringOutsideIn* have been reimaged by Portland-area native, Adam Arnold. His skill and esteem as an artist and designer has built a dedicated clientele, and garnered collaborations with the Portland Art Museum, Seattle Art Museum, Contemporary Craft Museum, as well as Oregon Ballet Theatre. More of his work can be seen at adam-arnold.com



First, a costume begins with a sketch and fabric swatches. Then a pattern is constructed using heavy paper. A sample piece is made. This first draft is called a "muslin" since muslin fabric was traditionally used. Notice the writing indicating the type of fabric to be used. *VIOLA!* One costume piece is done!



JARDÍ TANCAT



Choreography: Nacho Duato

Staging: Kevin Irving & Lisa Kipp

Music: Maria del Mar Bonet, "Cançó de Collir Olives," "Cançó d'Esterrossar," "Fora d'es Sembrat," "Tonada de Treure Aigo," "Cançó de Na Ruixa Mantells"

Costume & Set Design: Nacho Duato

Lighting Design: Nicolás Fischtel

Organization and Production: Carlos Iturrioz c/o Mediart Producciones SL (Spain)

World Premiere: December 19, 1983; Nederlands Dans Theater; International Choreographic Workshop; Cologne, Germany

OBT Premiere: April 13, 2017; Newmark Theatre; Portland, Oregon

Marley flooring courtesy of Pacific Northwest Ballet

Photo by James McGrew

JARDÍ TANCAT: THE CHOREOGRAPHER

Created for NDT2 in 1983 for a choreographic competition in Cologne Germany, *Jardí Tancat* was Nacho Duato's first ballet. The unique movement, music, and subject matter garnered him first prize at the competition and immediate fame and recognition as a major new voice in the dance world. As with so much of his work, Duato's inspiration for the work came from the nature and people of the Mediterranean region. Duato has asserted (in a 1994 interview with Dance Magazine): "[I must create] pieces that involve a Mediterranean way of seeing life and movement. ...I was born in Valencia, and so many cultures came or went through there and left an influence—Greek, Tunisian, West African, Jewish...it's very earthy."

Jardí Tancat (Catalan for "Closed Garden") is based on Catalan folk tunes collected and sung by Maria del Mar Bonet. With a sweet, yet passionate, melancholy, these folksongs and their dance portrayal tell the story of the people who work the barren land, praying to God for the rain that does not come and enduring with great spirit in the face of hardship:



Nacho Duato, 1991, Compania Nacional de Danza.

*Water, we have asked for water
 And You, Oh Lord, You gave us wind
 And You turn Your back on us
 As though You will not listen to us*

Nacho Duato is a dancer who became a choreographer. This picture was taken 8 years after he created *Jardí Tancat*.

Nacho Duato is still contributing to the art of dance. At right, he is creating *Sleeping Beauty* in Russia at the Mikhailovsky Ballet.

www.dancemagazine.com

Learn more about Nacho Duato, his many ballets, and Spain's culture at this interactive website:

www.spainisculture.com



QUICK FACTS ABOUT NACHO DUATO



Photo by James McGrew

Emily Parker and Kelsie Nobriga in *Jardí Tancat*.

- Born in Valencia, Spain, Jan 8, 1957
- Started professional ballet training in London at 18 years of age
- *Jardí Tancat* won first prize at the International Choreographic Workshop, Cologne, Germany
- He has been a choreographer for over 30 years
- His choreography has been performed all over the world

JARDÍ TANCAT: THE REPETITEUR & THE MUSIC



Photo by Blaine Truitt Cover

Kevin Irving

OBT Artistic Director Kevin Irving is a répétiteur for Nacho Duato works. A répétiteur is a person entrusted by a choreographer to set his or her dance works on other companies.

Mr. Irving first encountered *Jardí Tancat* when Mr. Duato staged the ballet on the Canadian dance company, *Les Grands Ballets Canadiens*. Mr. Irving “immediately fell in love” with *Jardí Tancat* and Nacho Duato’s aesthetic. Later, from 1994 to 2002, Mr. Irving served as ballet master and associate director for Spain’s *Compania Nacional de Danza* (National Dance

Company) where Mr. Duato was Artistic Director.

In the following video interview, Mr. Irving discusses *Jardí Tancat* during a time when he set the work on Miami City Ballet.

<https://www.miamicityballet.org/tag/kevin-irving>

Topics for discussion after viewing the youtube video, as well as before or after the performance:

What is the relationship of the music to the ballet? Mr. Irving states that Mr. Duato’s choreography is “an expression of his relationship to and his reaction to the music.” He also said that, “the words don’t really have much to do with the story,” it is more the emotion in the singer’s voice that matters.



Photo by Michael Slobodian

How does the music make you feel or want to move? Does it matter that the words are in Catalan—a language that most Americans may not understand? How does it feel to not know what the singer is saying? Watch for and describe the emotion portrayed by the dancers.

Listen to the Catalan folk songs sung by Maria del Mar Bonet, (above right). This youtube video includes still photos of the dancers in *Jardí Tancat*:
<https://youtu.be/229vhQf15og>

Kevin Irving, far left, in Nacho Duato’s *Jardí Tancat* (Les Grands Ballets Canadiens)



Watch 60 seconds of an excerpt from *Jardí Tancat*. [6:00 to 7:30]
<https://youtu.be/JWmYsLd390HZI0?t=390>

WHAT CAN YOU SEE IN ONE MINUTE?

By viewing a one minute excerpt of the ballet, we can see movement motifs that express emotions and actions of the Catalan people of the Mediterranean region. Becoming familiar with the movement motifs is one way to engage with the ballet, especially if seeing dance is a new idea.



Brian Simcoe and Emily Parker

Photo by Yi Yin



Emily Parker and Kelsie Nobriga

Photo by Yi Yin

Jardí Tancat portrays people's connection to the earth and the struggle of people who depend on fortuitous environmental cycles for existence such as water to grow crops in wind-parched soil. Here are some ways to explore:

1. Watch the excerpt in silence without saying what to look for.
2. Think about what you saw and then describe and list what movements "said" something—movements that were descriptive. (Some possible actions: people looking tired, holding their hands up to the sky in a cupped shape checking for rain, making seed rows, dropping line of seeds or planting in rows, hoeing and hacking the hard earth, scooping up or patting down the soil, repeating the process again and again.)
3. Watch perhaps several times adding new discoveries to the list. If it is very hard to pick out abstract movements, choose one idea (such as holding your cupped hand up to check for rain), and watch for that.

JARDÍ TANCAT: STAGE DESIGN

Women wear long full dresses and men wear pants and shirts in earth tones. The dancers are barefoot.

Stage and lighting designers are tasked with using their imaginations to create a stage space that

enhances the theme of the ballet. *Jardí Tancat* means "closed garden." To support that idea, the ballet has a specially designed floor that can only be used for this one ballet—it is a brown floor that has been painted black around the edges, giving the effect of a closed in space. The stage will also



Oregon Ballet Theatre dancers in *Jardí Tancat*.

Photo by James McGrew



Photo by Bill Anderson

have several poles placed around the edges, perhaps representing fences or elements of the earth that encircle the garden. The stage crew must roll the floor away or cover it up when another ballet is performed before or after it. That is a lot of work!

WORDS TO KNOW

Build vocabulary by learning more words or phrases related to dance.

Aesthetic: A set of principles concerned with the nature and appreciation of beauty

Artistic statement: An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose

Choreographer: The artist who composes dances

Choreography: The steps and patterns that make up a dance composition

Dance literacy: The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

Embody: To physicalize a movement, concept, or idea throughout the body

Ensemble: A group that works together

Genre: A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices)

Marley flooring: A portable, reversable sheet vinyl that provides a safe, non-slip surface for dance studios and theaters.

Production elements: Aspects of performance that produce theatrical effects (for example, costumes, make up, sound, lighting, props)

Style: Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance;



Photo by Yi Yin

Michael Linsmeier in *BringingOutsideIn*

Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance)

Technical dance skills: Is the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range)

Educators may be interested to read the [Arts Standards Documents](#) and a [document outlining a framework for arts learning](#) the Oregon Department of Education resources for the arts website.





WHAT TO KNOW ON THE DAY OF THE SHOW

The Newmark Theater is located at:
1111 SW Broadway, Portland, OR 97205

The doors to the Newmark Theater will open 30 minutes before the show begins. Please plan to arrive early so that you can settle in. The dancers may still be warming up onstage—a real treat to see.

If traveling on a school bus, please follow directions for parking from the parking attendants. If driving a personal vehicle, give time to find parking. There is a lot going on downtown at this time. Public transportation is close by.

There are no tickets to this show—the usher has your registration information. You will be directed, in an email a few days before the show. Please tell the usher your group's school name so that you can hear which level you will be seated in. Homeschools should also know the organizer's name as well. An usher will direct you to your seat. Please leave backpacks behind—if you must bring them, the ushers will ask that they be left in the lobby of your seating level. You will be asked to secure your seat before visiting restrooms.

FREQUENTLY ASKED QUESTIONS

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 Romeo & Juliet, 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 use cell phones and other electronic devices in the theater. The noise and clicking can be distracting to your neighbors, and camera flashes can be dangerous to the dancers.