

PNB PACIFIC NORTHWEST BALLET

PETER BOAL, ARTISTIC DIRECTOR

Kent Stowell's

Cinderella



Study Guide for Teachers and Students

Student Matinee: February 6, 2020, 11:00am

Marion Oliver McCaw Hall

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The February 6, 2020 student matinee of Kent Stowell's *Cinderella* will feature excerpts from the ballet, open set changes, and introductions by PNB Artistic staff. The performance will begin at 11:00am, and will last one hour with no intermission.

Cover photo by Lindsay Thomas: Carrie Imler, Kaori Nakamura, and Pacific Northwest Ballet School Students in *Cinderella*

Photos © Angela Sterling or Lindsay Thomas unless otherwise noted

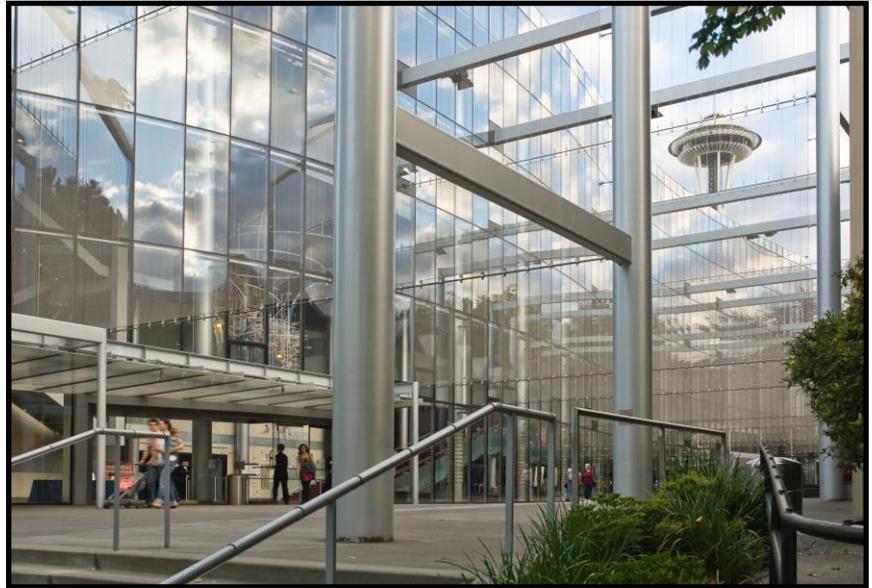
PNB thanks **Horizons Foundation** for its Major Sponsor support of this student matinee

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This study guide was created by Pacific Northwest Ballet's Community Education Programs staff for use by teachers and students attending the student matinee of *Cinderella*. Reproduction of this guide in its entirety is allowed and encouraged, when proper credits are included. Questions? education@PNB.org / 206.441.2432.

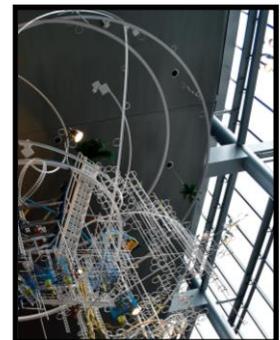
Attending a ballet performance at McCaw Hall



- You may arrive at McCaw Hall on a bus, in a car, or by walking!
- McCaw Hall is at the Seattle Center, near the Space Needle.



- When you enter McCaw Hall, you will be in the lobby.
- You can look for an art sculpture hanging from the ceiling!
- Ushers will help your group find your seats inside the theater.
- McCaw Hall is a big theater- nearly 3,000 seats!



Photos:

Second grade students arrive outside McCaw Hall (photo © Bill Mohn); Marion Oliver McCaw Hall (photo © Rodger Burnett)
Students arriving in lobby (photo © Nico Tower); students in seats at McCaw Hall (Photo © Alan Alabastro); lobby sculpture (photo © Nico Tower)



- The lights in the audience will dim before the performance begins, and the theater is dark during the ballet.
- This performance will have an emcee who will speak from the stage to share about *Cinderella* and PNB. However, there will not be any talking during the dancing. The story is told through movements, music, costumes, and sets.
- In order to focus and help others focus on enjoying the show, audience members do their best to sit still and quietly in their seats. However, you can clap when you enjoy something or laugh if something is funny to let the dancers know you appreciate their hard work.
- At the end of the performance, the dancers and musicians take a bow. This is a curtain call. You are welcome to clap to show you enjoyed the performance.

Going to the theater for ballet is similar to going to a movie:

- Photography and video recording are strictly prohibited. *Cinderella* is copyrighted artistic material.
- Cell phones and electronics should be turned off when you enter the theater.
- There is no intermission. Use the restroom prior to the performance.

However, unlike the movies:

- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in so you can enjoy the performance.

Most importantly:

- Enjoy the movements, music, sets, costumes—and **HAVE FUN!**

About Pacific Northwest Ballet



Founded in 1972 and currently led by Artistic Director Peter Boal, Pacific Northwest Ballet (PNB) is one of the largest and most highly-regarded ballet companies in the United States. PNB is also home to one of the United States' top ballet training schools—Pacific Northwest Ballet School.



PNB dancers are full-time professional dancers. The Company is comprised of 48 dancers—20 men and 28 women. The Company dances almost 100 performances each year at McCaw Hall in Seattle and on tour. The PNB Orchestra, consisting of 64 professional musicians, accompanies most of these performances. PNB dances many types of ballets, including story ballets like *Cinderella*, as well as dances that are shorter, don't have stories, or are performed barefoot.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Francaia Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for elite ballet training and offers a complete professional curriculum to nearly 1,000 students.



PNB's Community Education Programs provide dance education in the greater Seattle area and reach 20,000 adults and children each year through student matinees, in-school residencies, behind-the-scenes field trips, professional development for teachers, and other community-based programs.

Bottom photo:
DISCOVER DANCE students © Joseph Lambert

A Dancer's Day

The dancers at Pacific Northwest Ballet are professionals. This means dancing is their full-time job. Their work is to dance, rehearse, and perform ballets. Regular classes and rehearsals take place at PNB's Phelps Center, the building next door to McCaw Hall. No day is ever the same, but most days follow a similar routine. For more about PNB dancers, visit: <http://www.youtube.com/user/pacificnwballet>

Dancers make a serious commitment at a young age. Most dancers train at least 10 years before becoming a professional; careers typically last less than 20 years.

8:30 - 9:00am: Arrive

Dancers arrive early in order to change into ballet clothes, stretch, and prepare for a full day of dancing.



9:15 - 10:45am: Class

The Company starts each day with a ballet class. Class starts with warm-up exercises at the barre, followed by longer combinations that move around the room.



11:05am - 2:00pm: Rehearsal

2:00 - 3:05pm: Break

3:05 - 6:00pm: Rehearsal

During rehearsal, dancers learn what will be performed on stage. Rehearsals are usually for smaller groups.

7:30pm: Performance

On performance days, dancers start their day later. Once they arrive at the theater, they prepare by putting on costumes and makeup, and warming up.



About PNB's *Cinderella*

PNB's production of *Cinderella*, conceived and choreographed in 1994 by Founding Artistic Director Kent Stowell, is inspired by the classic Charles Perrault fairy tale. While some ballet versions of the story focus more on comedic and tragic aspects of the story, PNB's version is more sweet and tender—focusing on Cinderella's love lost (her mother) and love found (the Prince).

Important in this ballet is the contrast between Cinderella's Real World and her Dream World. A young woman whose beloved mother has died and whose father has remarried, she revisits the happiness of the past even as she tries to cope bravely with the unhappiness of her new home life. The fairy godmother and the mother in her memories are performed by the same dancer, representing that the love Cinderella experienced as a child remains with her into adulthood. As she meets the Prince at the ball in Act II and as he searches for and finds her in Act III, Cinderella begins to feel healing and wholeness made possible through the experience of love.

Cinderella is one of the largest ballets in the PNB repertory. The ballet has roles for the entire Company- nearly 50 professional dancers- as well as 50 students from Pacific Northwest Ballet School. Over 120 costumes and 30 wigs are used in each performance, and elaborately decorated sets and backdrops drape the stage. The tutus alone required over a mile of netting; the horse-drawn carriage is 23 feet long. The Prokofiev score was slightly altered in this original creation of *Cinderella*. Excerpts from other Prokofiev scores were added, and additional sections of the score were moved. All of these aspects combined—choreography, music, costumes, and set—give the audience a dazzling version of one of the world's most celebrated stories.



Choreographer and PNB Founding Artistic Director Kent Stowell choreographing and in rehearsal for *Cinderella* with former PNB Principal Dancer, Patricia Barker.

The story of *Cinderella*



Sections noted in **red will be performed at the student matinee.
Programming subject to change.

Act One

At the beginning of the ballet, Cinderella is daydreaming about having a happier life. Her dream is interrupted by her stepmother and her two stepsisters who are getting ready for the Prince's ball. Cinderella's stepmother and her stepsisters are mean to Cinderella and treat her like a servant. Even though Cinderella's father loves her, he cannot stand up to his wife and stepdaughters to ask that they stop treating her this way. Still, Cinderella remains cheerful and helpful to everyone.



Suddenly, an old woman in need appears, and Cinderella befriends her. Something about this mysterious figure reminds Cinderella of her mother, who died when Cinderella was young. As she looks at her mother's picture in a locket she wears around her neck, Cinderella remembers her happy childhood and loving parents.

Dress-makers, wig-makers, and hat-makers arrive to dress the family for the ball. A dance teacher tries to teach the clumsy stepsisters a few steps. Finally they are ready and everyone leaves for the ball except Cinderella. Wishing that she could go to the ball too, Cinderella imagines that she is there and dancing with the Prince.



The mysterious woman comes back and this time she reveals her true identity as Cinderella's Fairy Godmother. She brings fairies of the Four Seasons (Summer, Fall, Winter and Spring) and shows Cinderella that life holds possibility for change and happiness. After a dance of celebration, the Fairy Godmother and the Seasons give Cinderella everything she needs to go to the ball. The only rule is that she must leave the ball by midnight.

The story of *Cinderella*

Act Two

Act Two takes place at the Prince's palace where the ball has started and the guests are dancing. The Prince enters and greets his guests, including Cinderella's stepmother and stepsisters who want to get his attention. Soon after, Cinderella arrives in her golden coach and everyone notices her, especially the Prince. Cinderella and the Prince dance for each other as they move between the dancing couples.

The Master of Ceremonies calls for the entertainment, and a Theater of Marvels presents a drama for the Prince and his guests. After the drama, everyone except the Prince and Cinderella go outside to enjoy the evening sky. Alone, they dance together. The other guests return for the last dance of the evening. Cinderella forgets the Fairy Godmother's warning until she hears the clock striking midnight! She runs away in a panic and leaves everyone, especially the Prince, wondering who she is. The only clue to her identity is one of the glass slippers that she accidentally left behind when she fled from the palace.



Act Three

Back at her home, Cinderella remembers the night before. Her sisters are upset that the Prince didn't notice them. Meanwhile, the Prince searches far and wide for the woman whose foot perfectly fits the glass slipper. Eventually the Prince arrives at Cinderella's home where her stepsisters and stepmother are determined to fit in the slipper. To their great surprise, Cinderella is the one whose foot fits perfectly.

Cinderella and the Prince dance together and are transported to the Fairy Godmother's world, where dreams really do come true.

About the Artists

Choreographer: Kent Stowell



Kent Stowell was Artistic Director and Principal Choreographer of Pacific Northwest Ballet from 1977 until his retirement in June 2005. Mr. Stowell began his dance training with Willam Christensen at the University of Utah, later joining San Francisco Ballet. He joined New York City Ballet in 1962 and was promoted to soloist in 1963. In 1970, he joined the Munich Opera Ballet as a leading dancer and choreographer. In 1973, Mr. Stowell was appointed Ballet Master and Choreographer of Frankfurt Ballet and was named, with Francia Russell, Co-Artistic Director of the company in 1975. In 1977, Mr. Stowell and Ms. Russell were appointed Artistic Directors of PNB. His many contributions to the repertory include *Swan Lake*, *Cinderella*, *Nutcracker*, *Carmina Burana*, *Firebird*, *The Tragedy of*

Romeo and Juliet, *Hail to the Conquering Hero*, *Carmen*, and *Silver Lining*. In 2001, the University of Utah honored Mr. Stowell with its Lifetime Achievement Award. Mr. Stowell's other awards and honors include the Washington State Governor's Arts Award, the Dance Magazine Award, and an Honorary Doctorate of Humane Letters from Seattle University. In 2004, Stowell received the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement, and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for his achievements in the arts.

Composer: Sergei Prokofiev



Sergei Prokofiev (1891–1953) was a leading Soviet composer and brilliant pianist. He left Russia in 1918 and lived in Germany and Paris for the next sixteen years, with frequent trips to America for concert appearances. In 1934 he settled in Moscow and composed busily until his death. Among his best known works are the ballet scores *Romeo and Juliet*, *Cinderella* and *Prodigal Son*; the opera *The Love for Three Oranges*; the children's classic, *Peter and the Wolf*; the film score and cantata for *Alexander Nevsky*; and the *Classical Symphony*.

His compositions are still played regularly world-wide. With the exception of Richard Strauss, his orchestral music is played in the United States more than any other composer of the last one hundred years. His score for *Cinderella* was created in 1943.

About the Artists

Scenery: Tony Straiges



A prolific designer for musical theater, **Tony Straiges** has also designed for Pacific Northwest Ballet, Joffrey Ballet, and American Ballet Theatre. He has received a Boston Critics Award, Drama Desk Award, Joseph Maharan Award, Outer Critics Award, Phoebe Award, and Tony Award, among many nominations. Models of his designs are included in museums around the United States.

Costumes: Martin Pakledinaz

Martin Pakledinaz's (1953-2012) costumes have been seen both on and off Broadway, in opera houses in Seattle, Santa Fe, Dallas, Brussels, Toronto, Tokyo, as well as at the Metropolitan Opera in New York. His New York credits include *The Life* (Tony and Drama Desk nominations); David Henry Hwang's *Golden Child* (Tony nomination); *The Diary of Anne Frank*, directed by James Lapine; *Anna Christie*, directed by David Leveaux; Kevin Kline's *Hamlet* (Public Theatre/WNET Great Performances); Francesca Zambello's production of *Lucia di Lammermoor* for the Metropolitan Opera and *Xerxes* at the New York City Opera, directed by Stephen Wadsworth.

Since 1994, when Mr. Pakledinaz designed the costumes for Kent Stowell's *Cinderella*, he established an excellent creative relationship with Pacific Northwest Ballet. In 1995, he designed new costumes for Stowell's *Zirkus Weill*. Then, in 1997, he designed the costumes and created his first-ever set designs for Franca Russell's acclaimed staging of Balanchine's *A Midsummer Night's Dream*. Mr. Pakledinaz's other dance credits include the costumes for *The Hard Nut*, *Orfeo et Euridice*, *Medium*, *Rhymes with Silver* and *A Lake*, all for the Mark Morris Dance Group; *Tuning Game* and *Silver Ladders* for Helgi Tomasson/San Francisco Ballet; and works for Lila York and Eliot Feld.



Discussion Topics

Movement:

Discussion:

Dance is a way to communicate stories, ideas, and feelings without using words. How can our bodies show feelings and ideas without talking or sounds?

Pre-performance Questions:

- What kinds of movements and facial expressions show happiness? Sadness?
- Would these movements be fast or slow? Sharp or smooth?
- How would you show a celebration? Something scary?

Post-performance Questions:

- How did the choreography communicate the story and the characters' feelings?
- Give an example of something the dancers told the audience through movement.
- Were there any parts of the ballet that were confusing to you? Why?

Costumes:

Discussion:

Costumes are important because they help to show the characters and setting in the story. The audience can use costumes as clues to identify the characters. There are over 120 costumes used in *Cinderella*—including dresses, tutus, jackets, boots, wings, and headpieces. Each piece helps create a character and adds to the fairy tale setting.

Pre-performance Questions:

- What kinds of costumes do you expect to see in *Cinderella*?
- What kinds of materials/considerations are important for dance clothing?
- Why do you think it is important for dancers to wear tights?

Post-performance Questions:

- How long do you think it would take to make so many costumes? (*over one year*)
- Think about Cinderella's different costumes. How did they help tell the story?
- Which costumes looked easiest to dance in? The most difficult?



Music:

Discussion:

Since ballet does not involve talking while dancing, music is a very important part of the performance. In addition to music helping to tell the story and set the mood, dancers use the music to remember their choreography and stay together with the musical beat while performing. The music for this student matinee will be played live by a piano soloist.

Pre-performance Questions:

- What kind of music tells you when something scary or exciting is happening in a movie?
- What kind of music do you expect to hear during *Cinderella*?
- How do you think music and dancing work together?

Post-performance Questions:

- How was the music different in each scene? The same?
- How did the music help to tell the story?
- If you were creating a ballet, would you prefer to pick a piece of music that was already composed, or one that was created specifically for your dance?

Scenery:

Discussion:

The set for *Cinderella* is elaborate and ornate, fitting with the fairy tale setting. Comprised of intricately painted backdrops, large set pieces (including a 23-foot carriage), dramatic lighting, and props, the design took over one year to create.

Pre-performance Questions:

- What kinds of things would you expect to see on stage to show a ballroom? A forest?
- What kinds of considerations do scenic designers have to make for ballet versus a play when designing set pieces?
- How could the lighting design change the mood without changing anything else?

Post-performance Questions:

- What did the sets look like?
- How and why were the sets and lights different for each scene?
- Did the set design coordinate with the costume design?



Additional Resources

LITERATURE: (both books include *Cinderella*)

Ages 4-8: [*A Child's Introduction to Ballet: The Stories, Music, and Magic of Classical Dance*](#)

Laura Lee

ISBN: 978-1579126995

Black Dog & Leventhal, 2007

Ages 9-12: [*Favorite Stories of the Ballet*](#)

James Riordan, Foreword by Rudolf Nureyev

ISBN: 978-0528821783

Rand McNally, 1984

MUSIC:

Listen Online: *The Cleveland Orchestra*

<http://www.youtube.com/watch?v=zclzTufSTRA> (*Godmother telling Cinderella to return at midnight*)

<http://www.youtube.com/watch?v=YOv7yWEv54o> (*At the Prince's ball*)

<http://www.youtube.com/watch?v=tLlmlFwRk8> (*The clock strikes midnight*)

To Purchase: [*Prokofiev: Cinderella*](#)

London Symphony Orchestra 2disc set

VIDEO / WEBSITE:

Videos, photos, program notes, and behind-the-scenes information on PNB's website:

<https://www.pnb.org/season/cinderella/>

GET TO KNOW PNB:

YouTube: <https://www.youtube.com/user/pacificnwballet/featured>

Facebook: <https://www.facebook.com/PNBallet>

Blog: <https://blogpnborg.wordpress.com/>

Instagram: <https://www.instagram.com/pacificnorthwestballet/>

PNB Community Education programs are committed to serving all members of the community. We believe every child and adult has the ability and merit to dance. Programming is inclusive, regardless of race, national origin, disability status, socioeconomic status, sexual orientation, or gender.

For more information about PNB's Community Education programs:

education@PNB.org

206.441.2432

www.PNB.org/community