



Don Quixote

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The February 6, 2015 EYES ON DANCE matinee of *Don Quixote* will feature excerpts from the ballet, open set changes, and introductions by PNB Artistic staff. The performance will begin at 11:30am, and will last one hour with no intermission.

This study guide was created by Pacific Northwest Ballet's Community Education Programs staff for use by teachers and students attending the EYES ON DANCE matinee of *Don Quixote*. Reproduction of this guide in its entirety is allowed and encouraged, when proper credits are included. For questions, call 206.441.2432.

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Front: PNB Principal dancer Seth Orza and PNB Company dancers in Alexei Ratmansky's *Don Quixote*
Back: PNB Principal dancer Carla Körbes and PNB Company dancers in Alexei Ratmansky's *Don Quixote*
All photos © Angela Sterling, unless otherwise noted

Attending a Ballet Performance



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

- The lights will dim before the performance begins, and the theater is dark during the ballet.
- Audience members are expected to sit still and quietly in their seats.
- Photography and video recording are strictly prohibited. In addition to being distracting to the dancers and other audience members, *Don Quixote* is copyrighted artistic material.
- Cell phones and electronics should be turned off when you enter the theater.
- There is no intermission. Please use the restroom prior to the performance.

However, unlike the movies:

- There is no talking in ballet. The story is told through movements, music, costumes, and sets
- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Clap when you enjoy something, laugh if something is funny, and give a standing ovation at the end if it was amazing. Let the dancers know you appreciate their hard work!
- McCaw Hall is a big theater—nearly 3,000 seats!
- The music for *Don Quixote* will be played live by 57 musicians that sit in the orchestra pit, just below the stage.
- At the end of the performance, the dancers and musicians take a bow. This is a *curtain call*.
- 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



Pacific Northwest Ballet (PNB) is recognized as one of the top ballet companies in the United States, known for its diverse mix of full-length, classical, and contemporary ballets. Founded in 1972 and led by Artistic Directors Kent Stowell and Francina Russell since 1977, PNB has grown from a small division of the Seattle Opera to a full-fledged company of 48 dancers, 57 musicians, and over 200 staff. Since 2005 Artistic Director Peter Boal has led both the Company as well as PNB School, one of the top three training program for ballet in the nation. PNB presents approximately 100 performances each year at Marion Oliver McCaw Hall and on tour, including approximately 40 performances of *Nutcracker* alone. The Company is made up of dancers from across the world—including France, Brazil, Cuba, Mongolia, and the United States.



The Company has toured to Italy, England, Australia, Taiwan, Hong Kong, Canada, and throughout the United States, including appearances at Jacob's Pillow, New York City and Washington, DC. Under the direction of Peter Boal, PNB has continued to expand and diversify its repertory to include works by Ulysses Dove, Twyla Tharp, Christopher Wheeldon, Alexi Ratmansky, Jerome Robbins, and others.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Francina Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for ballet training and offers a complete professional curriculum to nearly 1,000 students. PNB's Education Programs provide dance education to the greater Seattle area and reaches more than 23,000 adults and children each year through EYES ON DANCE matinees, DISCOVER DANCE, in-school residencies, professional development for teachers, and community-based partnerships.



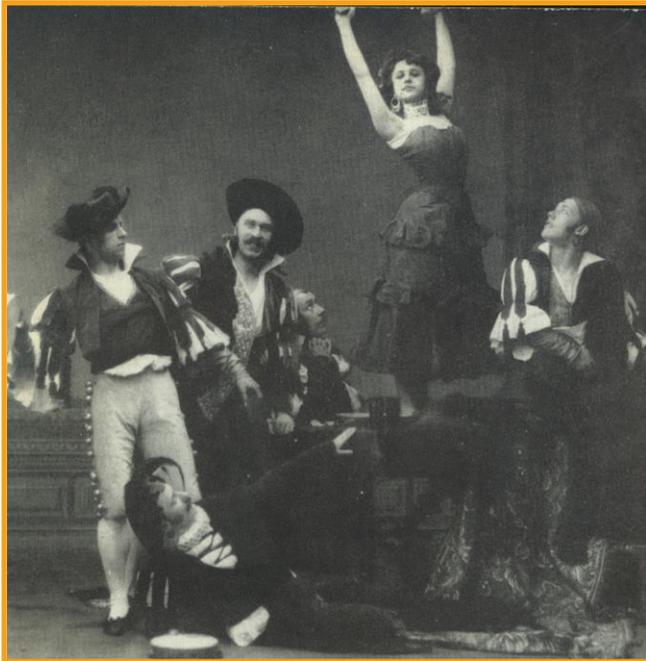
Photos, top to bottom:
PNB Company dancers in *The Sleeping Beauty*
Jeffrey Stanton and PNB Company dancers in George Balanchine's *Symphony in Three Movements*, © The George Balanchine Trust
PNB School students in a partnering class with faculty member Stanko Milov
PNB teaching artist Suzanne Singla with 3rd graders at Graham Hill Elementary
(DISCOVER DANCE photo © Bill Mohn)

About Don Quixote



Title page of the first edition of *Don Quixote*

The ballet *Don Quixote* is based on the novel *Don Quixote de la Mancha*, by Miguel de Cervantes, originally published in two parts in 1605 and 1615. The story has served as inspiration for countless works of art, theater, music, opera, dance and film. The first known ballet interpretation was presented in Vienna in 1740 and focused on the central character of Don Quixote. Later versions focused on the second part of Cervantes' novel centered around the story of lovers Kitri and Basilio. In 1869, choreographer Marius Petipa premiered his version at the Bolshoi Ballet in Russia, accompanied by a commissioned score by Ludwig Minkus. This version continues to serve as the foundation for present-day versions of the ballet.



Don Quixote, Bolshoi Ballet
Featuring Sophie Fedorova (circa 1900)



Don Quixote
Pablo Picasso (1955)

About PNB's *Don Quixote*

- 48** Professional dancers
- 56** PNB School students
- 8** Shipping containers from Amsterdam
- 280** Costumes
- 47** Wigs and hairpieces
- 3** Months of rehearsal
- 57** Musicians
- 11** Performances
- 5** Principal couples (Kitri and Basilio)



Alexei Ratmansky's *Don Quixote* was created in 2010 for Dutch National Ballet. Pacific Northwest Ballet was the second company world-wide to dance this work, producing the American premiere in February 2012. Ratmansky blends historical segments from the Petipa (1869) and Alexander Gorsky (1900) versions of *Don Quixote* along with his own choreography for a fresh take on the famous story. *Don Quixote* is the largest ballet in Pacific Northwest Ballet's extensive repertoire.

The story of *Don Quixote*

**Sections in red will be performed at the EYES ON DANCE matinee on February 6th. *Subject to change.*



Act I, Scene 1

Don Quixote is an aging man, who is slowly going mad from reading so many novels. His niece and housekeeper have become worried about him and have started to hide his books from him. When he realizes this, he becomes angry and retreats into his imagination. He imagines himself a knight roaming the world and saving a woman named Dulcinea from monsters. He meets a local thief, Sancho Panza, who has crawled into the house through the window. Don Quixote decides Sancho should be his squire and the "knight" sets off to Barcelona.

Act I, Scene 2

It is a holiday and a crowd has formed in the Barcelona town square. Kitri, the daughter of the innkeeper Lorenzo, is having fun with her friends and flirting with a young barber, Basilio. The couple is in love, but Kitri's father doesn't approve of their marriage. He wants his daughter to marry a rich suitor, Gamache. Kitri ignores Gamache's advances and rejects him, which angers her father.

Many performances are taking place to celebrate the holiday. A dancer named Mercedes arrives, followed by a group of bullfighters led by Espada. They entertain the crowd until two strange-looking characters arrive: Don Quixote and Sancho Panza. Don Quixote is mesmerized by Kitri, believing she is Dulcinea, the woman from his dreams. Kitri flirts back with the Don to make Basilio jealous. Sancho Panza returns to his devious ways and begins to steal food. As the townspeople chase Sancho and the Don, Kitri and Basilio seize the opportunity to flee, narrowly escaping her father and Gamache.

Photos (R to L):
Tom Skerit and Allan Galli as Don Quixote and Sancho Panza
Kaori Nakamura as Kitri
Lindsy Dec as Mercedes
Carla Körbes and Karel Cruz as Kitri and Basilio
Seth Orza as Espada

The story of *Don Quixote* (cont.)

Act II, Scene 1

Kitri and Basilio arrive in the mountains, where a troupe of traveling actors has set up camp. The actors help them escape, and give them costumes for disguise. When Lorenzo and Gamache arrive at the camp, the actors point them in the opposite direction. Their departure is followed by the arrival of Don Quixote and Sancho Panza. When the Don watches the performance he does not realize the play is make-believe. When he sees Kitri approached by an actor in a monster costume he destroys the whole camp. Everyone leaves except for a defeated Don Quixote and Sancho Panza.

Act II, Scene 2

At night, Don Quixote is plagued by dreams. He thinks the windmills on the plateau are monsters and he sees Dulcinea in the moon. Gradually his nightmare turns into a heavenly vision including cherubs, nymphs and Dulcinea. In his dream, the Don saves Dulcinea and is crowned with a laurel wreath. Sancho Panza appears, waking his master in order to take him home.

Act III, Scene 1

Kitri and Basilio believe they have escaped her father and her arranged marriage to Gamache. They are celebrating their escape with their friends, Mercedes, Espada, and a group of gypsies. However, Lorenzo and Gamache find them and demand that Kitri come home immediately.

Act III, Scene 2

Basilio and Kitri, broken hearted and desperate, create a plan. Basilio causes a distraction by pretending to stab himself. Kitri and Don Quixote beg Lorenzo to give his blessing to her “dead” love. Lorenzo agrees, but as soon as his blessing is given, Basilio jumps up. They have fooled everyone! Gamache becomes furious and challenges the Don to a duel. However, both are terrible fighters and the fight ends quickly. Lorenzo finally agrees to allow Kitri to marry Basilio. After the wedding, Don Quixote and Sancho Panza set off in search of new adventures.



About the Artists

Choreography: Alexei Ratmansky



Photo by Henrick Stenberg

Born in St. Petersburg, **Alexei Ratmansky** trained at the Bolshoi Ballet School in Moscow. He was a principal dancer with the Ukrainian National Ballet, Royal Winnipeg Ballet, and Royal Danish Ballet. As a choreographer, Mr. Ratmansky has created ballets for Dutch National Ballet, Kirov Ballet, Royal Danish Ballet, Royal Swedish Ballet, New York City Ballet, San Francisco Ballet, and the State Ballet of Georgia. His 1998 work, *Dreams of Japan*, earned a prestigious Golden Mask Award by the Theatre Union of Russia.

In 2003, Mr. Ratmansky was invited to mount a full-length ballet, *The Bright Stream*, at the Bolshoi Theatre, a production which would win for him the appointment of Bolshoi Theatre artistic director in 2004. For the Bolshoi Ballet, he also choreographed full-length productions of *The Bolt* (2005) and re-staged *Le Corsaire* (2007) and the Soviet-era *Flames of Paris* (2008). Under Mr. Ratmansky's direction, the Bolshoi Ballet was named "Best Foreign Company" in 2005 and 2007 by The Critics' Circle in London, and he received a Critics' Circle National Dance Award for *The Bright Stream*.

In 2005, Mr. Ratmansky was awarded the *Benois de la Danse* prize for *Anna Karenina* for Royal Danish Ballet, and in 2007, he won a Golden Mask Award for Best Choreographer for his production of *Jeu de Cartes* for the Bolshoi Ballet. Alexei Ratmansky joined American Ballet Theatre as Artist in Residence in January 2009.

Original Choreography: Marius Petipa



Marius Petipa (1818–1910) was the greatest choreographer of the second half of the nineteenth century. Born in Marseille, France, Petipa was trained by his father. He moved to St. Petersburg, Russia in 1847, where he worked as a ballet master and dancer. In 1869, Petipa retired from dancing and became the sole ballet master of the Imperial Theater, St. Petersburg, a position he held until 1903. *The Daughter of Pharaoh* (1862) was Petipa's first major choreographic work. Others include *Don Quixote* (1869), *La Bayadère* (1877), *The Sleeping Beauty* (1890), and *Raymonda* (1898), as well as many dances for operas. Petipa was also responsible for restaging ballets by other choreographers; his versions have become the basis for most subsequent productions.

These include *Le Corsaire* (1863), *Paquita* (1881), *Coppélia* (1884), *Giselle* (1884), and *Swan Lake* (with Lev Ivanov, 1895), among others.

About the Artists (cont.)

Composer: Ludwig Minkus



Ludwig Minkus made his appearance as a composer in Paris in April, 1846, with *Paquita*, which was written jointly with Edward Deldevez and choreographed by Joseph Mazilier. He next collaborated with Delibes on *La Source* and composed music for two more ballets with Saint-Leon as the choreographer – *Le Poisson d'Or* and *Le Lys*—in Paris. In 1853 he went to Russia as the conductor of Prince N. B. Yussupov's serf orchestra in St. Petersburg and was a soloist in the Moscow Bolshoi Orchestra from 1861-1872. He taught at the Moscow Conservatory and was the official ballet composer at the Bolshoi Theatre in Moscow. In 1871 he was transferred to St. Petersburg, where he worked until 1891 when his position was eliminated. The composer left Russia for Austria, where he died, in 1917, at the age of 91. Minkus composed over twenty ballets, including *Don*

Quixote, *Roxanna*, *Camargo*, *Papillons*, *The Bandits*, *La Bayadère*, *The Daughter of the Snows*, *The Magic Pills*, *Mlada*, *Kalkabrino*, and *Day and Night*. Minkus was an excellent craftsman in the style of ballet music of his day. His music is melodic and distinguished by clear dance rhythms.

Scenic and Costume Design: Jérôme Kaplan



Costume sketch for Ktiri, Act I
By Jérôme Kaplan

Born in Paris in 1964, **Jérôme Kaplan** studied at L'Ecole de la Rue Blanche and discovered the world of dance when he met choreographer Jean-Christophe Maillot in 1991. He has since created sets and costumes for Maillot's *L'enfant et les Sortilèges*, *Roméo et Juliette*, *Cendrillon*, *Casse-Noisette Circus*, *Œil pour Œil (Eye for Eye)*, and *Scheherazade* at Les Ballets de Monte-Carlo. His other design work for ballet includes *The Prince of the Pagodas* and David Nixon's *Ondine* (Strasbourg Opera), *Raise the Red Lantern* (National Ballet of China), *In the Mood for Love* (Shanghai Ballet), *Feu le Music Hall* (Comédie-Française), *Dans le Regard de la Nuit* (Opera of Cairo), *The Wood Nymph of Sibelius* (National Ballet of Finland), *La Fille Mal Gardée* (National Ballet of Korea), *A Sleeping Beauty Tale* (Northern Ballet of Leeds), and *Notre-Dame* (Royal

Opera of Stockholm). In 2010, Mr. Kaplan designed sets and costumes for Alexei Ratmansky's *Don Quixote* at Dutch National Ballet and Christopher Wheeldon's *Tornerose (Sleeping Beauty)* for Royal Ballet of Denmark. His work at Pacific Northwest Ballet includes new set and costumes designs for *Giselle* in 2012.

Discussion Topics

Movement:

Pre-performance Discussion:

Describe ballet to students as a way to communicate stories, ideas, and feelings without using words. Ask them how they can tell if someone is angry, happy, sad, or frightened just by walking into a room. Share a little about the history of *Don Quixote* and the time period in which it was originally created.

Pre-performance Questions:

What movements and facial expressions correspond to happiness? Anger?

Would these movements be fast or slow? Sharp or smooth?

What steps would you do, or expect to see, when a character is celebrating?

Do you expect to see movements that are classical or contemporary?

Post-performance Questions:

Did the choreography fit the mood of each scene?

Were there any parts of the choreography that were confusing to you? Why?

Would you have made any changes?

Can you create a short movement phrase/sequence inspired by what you saw?

Costumes:

Pre-performance Discussion:

Costumes are important because they help identify the characters in the story. Without words, audience members can rely on costuming to distinguish characters even before they begin dancing. There are 280 costume pieces in *Don Quixote*—ranging from dresses, tutus, jackets, boots, capes, and wigs. Each piece helps define a character and adds to the setting. Some dancers will perform multiple parts and change costumes up to 5 times.

Pre-performance Questions:

What kinds of costumes do you expect to see in *Don Quixote*?

How long do you think it takes to make so many costumes? (over one year)

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:

What different types of costumes did you see?

How did the costumes help tell the story?

Which costumes were your favorites? Why?

Which costumes would it be easiest to dance in? The most difficult?

Discussion Topics (cont.)

Music:

Pre-performance Discussion:

Remind students that music is all they will hear at the ballet. Dancers tell the story with movements, not words, so ballet relies heavily on musical cues. Dancers also use the music to remember their choreography and stay together while performing. You may choose to play short excerpts from *Don Quixote* for students (see page 13).

Pre-performance Questions:

How does music tell you when something scary is happening in a movie?

What kind of music do you expect during *Don Quixote*? Classical? Spanish?

Does anyone in your class play a musical instrument? Which ones?

Why would live music be important for a live ballet performance?

Post-performance Questions:

How was the music different in each scene? The same?

If you were creating a ballet, would you prefer to pick music that was already composed, or music that was created specifically for your choreography?

Set:

Pre-performance Discussion:

Don Quixote is set in Spain, both in Barcelona and the countryside. The set for the ballet very is large, with lots of red, yellow, and orange tones. Comprised of intricately painted backdrops, large set pieces, and dramatic lighting, the sets took one year to create. The sets and costumes for *Don Quixote* were designed by the same person, Jérôme Kaplan.

Pre-performance Questions:

What kinds of things would you build to create a town square? The countryside?

What kinds of considerations might set designers need to make for ballet versus a play?

How could lighting alone change the mood on stage?

Post-performance Questions:

What did the sets look like? What types of scenery did you notice?

How did the set design coordinate with the costume design?

Additional Post-performance Questions:

Did all of the elements work together to create a successful performance? Why?

How would you do it if you were the choreographer? What elements would you keep the same? What would you change?

Resources

LITERATURE:

- Miguel de Cervantes's Don Quixote* Adapted by Marcia Williams ISBN: 1564021742
Ages 7 and up Available at: <http://www.amazon.com>
- Don Quixote* (Candlewick Illustrated Classic) Adapted by Martin Jenkins ISBN: 0763640816
Grades 5 and up Available at: <http://www.amazon.com>
- Don Quixote* (Penguin Classics) Miguel de Cervantes ISBN: 0142437239
Available at: <http://www.amazon.com>

MUSIC:

- Listen Online:** *Sofia National Opera Orchestra* 30 second clips online
<http://www.classiconline.com/catalogue/product.aspx?pid=4341>
- To Purchase:** *Minkus: Don Quixote* Sofia National Opera Orchestra, 2-disc set
Available at: <http://www.amazon.com>

Support PNB! Link to Amazon.com through PNB's website and PNB will receive up to 8% of the purchase price. More information at <http://www.pnb.org/Support/Amazon.aspx>

BEHIND THE SCENES:

Visit the PNB website for webcasts, photos, rehearsal videos, and behind-the-scenes information: <http://www.pnb.org/Season/11-12/DonQuixote/>

Additional Activities:

Visit the PNB Webpage for Teachers at <http://www.pnb.org/Community/Teacher/> for:

- Additional movement activities and lessons
- Dance vocabulary activities
- A behind-the-scenes study guide
- Scheduling in-school workshops
- Professional development workshops
- PNB Teacher Discount for performance tickets

For more information or questions, please contact PNB's Community Education Programs at 206.441.2432 or education@pnb.org

PNB 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 Education Programs:
education@pnb.org
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