
B A L L E T A R I Z O N A
I B A N D E R S E N | A R T I S T I C D I R E C T O R

2006/07
Teacher's Guide



Contents include a glossary of ballet terms, history of ballet, audience etiquette, lists of related resources, and other information that can be used for general ballet understanding and appreciation.

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THE BALLET EXPERIENCE

Preparing Your Students

1. Read about the ballet, the choreographer and the composer.
2. Listen to tapes or CD's of music, both classical and contemporary. Have students dance and move to the music. Encourage them to write/draw/paint/act/explain how the music makes them feel, or what it reminds them of.
3. Watch videos of ballet, and then compare and contrast the ballets.
4. Have students try out the five positions of the feet. Starting with first position, have them point their toes outward but don't force them beyond where they are comfortable. Proceed with the remaining four positions. If there is a student in the class who has taken ballet classes, perhaps he or she could demonstrate.
5. Demonstrate to students the importance of turn out. Have them stand next to their desks and hold onto it for support, with their toes pointed forward (feet parallel to each other). Then, ask them to lift one leg to the side, keeping their torsos straight and in an upright position. At a certain point, the leg cannot be raised any further because it is blocked by the hip bone. Attempt the same movement again, this time with the feet and legs turned out in first position. Make sure the leg stays turned out as it is raised. The leg should go quite a bit higher because the act of turning out has moved the hip bone back and out of the way. You might also want to show your students what the hip bone looks like using a picture or model of a skeleton.
6. Emphasize to students the importance of watching and listening. Review tips on watching ballet.

Watching Ballet

There are many things to consider when watching ballet. The most important is to **watch** and **listen**. If you're talking to your neighbor you might miss something important or disturb other people who are watching (or even the dancers). If there's something you see that you want to share with a friend, write it down on a piece of paper and then you can talk about afterwards. If you have questions, you will have a chance to ask them afterwards as well.

Some tips on enjoying ballet:

1. How are the dancers moving? Fast? Slow? Do they seem sad or happy when they are dancing? How does the music affect the way the dancers move?
2. How would you characterize the music for the ballet? Some words you can use: happy, sad, lively, somber, tense, relaxed, simple, complex, dramatic, humorous, serious, romantic... What other words can you think of?

3. How do the dancers move when the music is loud? When it is quiet or soft?
4. How does the music make you feel? What parts make you want to get up and dance? What parts make you want to fall asleep?
5. How many dancers are performing at one time? If there is more than one, how are they interacting with each other? Are they moving in unison, or is each of them doing different steps?
6. Different dancers in the ballet play different characters. How do the dancers' movements let you know which character they are playing?
7. How do the dancers communicate the story of the ballet without speaking?
8. Notice the lighting on stage. How does the lighting affect the mood of the ballet?
9. Notice the sets on stage, if any. Are they complementary to the ballet or are they obtrusive?

After the Performance

1. Have students write a review of the performance or rehearsal, trying to incorporate some of the glossary terms provided at the end of this guide. Another idea is to have them write thank you notes to the dancers and/or to the sponsor.
2. Encourage students to try out some of the ballet steps they saw the dancers practicing or performing.
3. Discuss with students how the performance or rehearsal was different from what they expected. What parts did they like/dislike? Would they want to go to a ballet performance in the future? What did they learn? You may want to quiz them verbally on some aspects of the performance or rehearsal.
4. Have students draw, paint or color a scene that they liked best.
5. Discuss the similarities and differences of the ballet performance and theater to other performances students may have been to such as a movie, a sports event, a rock concert, or a school play. What are the differences between a live performance and one on television or video?

THE FOLLOWING ACTIVITIES CAN BE USED EITHER BEFORE OR AFTER THE PERFORMANCE.

What's Your Tempo?

Academic Area: Science/Health

Use it: Anytime

Have your students measure their own heartbeat during various activities and write them down. Then have them assign tempo markings for each activity.

Standards Link: 1SC-F3

Music Time

Academic Area: Math/Division

Use it: Anytime

Develop math problems that divide the number of beats in a piece of music by various tempo markings to figure out how long it will take to perform the music.

Example:

If a piece of music has a total of 400 beats, how long would it take to perform the music at 80 bpm? at 120? at 192?

Standards Link: M05-S1C2-04

Tempo around the World

Academic Area: Foreign Language

Use it: Anytime

Have your students translate the tempo markings into these languages: Spanish, German, French, Japanese, and a language of their choice. Have the students develop a chart showing the Italian tempo marking, what it means in English, and translations in the other languages.

Standards Link: 6FL-R1 & 6FL-F2

Sound City

Academic Area: Math/Graphing, Art

Use it: Anytime

Turn a piece of graph paper lengthwise. Create a scale on the left-hand side that equally divides the paper into six sections. Label the starting mark as "Silence", the next mark as *pianissimo*, the next as *piano*, and so forth until the top mark is *fortissimo*. This will serve as the "blueprint" for students to graph buildings at various dynamic levels for a Sound City. Allow students to be creative by drawing "soft" and "loud" buildings right next to each other or by connecting them with *crescendo* and *decrescendo* "bridges". Ask them to decide what dynamic level would be best for a peaceful park and include it in their Sound City.

Standards Link: M03-S2C1-02 & 1AV-F6

Ballet Mad-Lib

Academic Area: Writing

Use it: Anytime

Find or create a short story or paragraph and remove certain nouns, verbs, and adjectives from the text. Have your students develop a list of dance and non-dance terms to fill in the blanks. Insert their words into the story to create a class Ballet Mad-Lib. Read the story to the class.

Standards Link: W04-S2C4-02

How Did We Get Here?

Academic Area: Reading Comprehension

Use it: Before the performance

Read the *Brief History of Dance* section again and develop questions for reading comprehension. Have your students read aloud or quietly and then answer the questions you developed.

Standards Link: R03-S3C1-02

Ballet Timeline

Academic Area: History

Use it: Before the performance

Have your students create a timeline that relates the dance time periods or events in world history discussed in this guide. (You can also reference our timeline online!)

Standards Link: 1SS-F1

Back in My Day

Academic Area: History/Research

Use it: Anytime

Have your students research the life and times of Medieval Europe. Have them focus on accounts of entertainment. Was dance or the arts accessible to everybody, all the time like it is today? Where would a typical Medieval European have to go to see live dance? Start by visiting www.learner.org/exhibits/middleages/

Standards Link: 1SS-E13-PO3 & 5T-E2-PO2

Who's the Boss?

Academic Area: Workplace Skills/Leadership

Use it: After the performance

Have a class discussion about leadership. Why is it important for one person to make decisions for a large group of people? How would this affect 35 people trying to dance on a stage at the same time? List some attributes of a good leader. Would a Choreographer or Artistic Director need the same attributes? Would he or she need any other special skills?

Standards Link: 4WP-F4 & 4WP-E2

Good Vibrations

Academic Area: Science

Use it: Anytime

For this activity, you will need a small **tuning fork** and a large bowl of water. Strike the tuning fork and show the students how it barely moves even though they can here the sound it produces. Now, have the students gather around the bowl of water. Strike the fork again and place the prongs into the water and watch the water begin to ripple. Explain to your students that air ripples just like the water, but that they just can't see it.

Standards Link: 5SC-F2-PO 5

Sound by the Foot

Academic Area: Science

Use it: Anytime

Have students place a ruler on the edge of the table so that 3 inches hang off the edge of the table. Have them flick the ruler to make it vibrate and listen to the sound it makes. Now move the ruler further off the edge so that 10 inches are hanging off the edge. Flick the ruler again. Does is sound lower or higher?

Standards Link: 1SC-R5

How Are They Going to Fit?

Academic Area: Math/Division & Probability

Use it: Anytime

Create various math problems that divide the number of audience members into seating sections. Example: How could you divide a 2,000 person audience into four equal seating sections? How many rows could be in each section, and how many seats in each row?

Standards Link: M05-S1C2-04 & M05-S2C2-01

What Does the Music Say?

Academic Area: Creative Writing

Use it: Anytime

Have your students write a story to a piece of music that has no specific story already assigned to it. See if the students can create a cast of characters along with dances or movements for the characters. Have the students share their stories with and show their movements for the class.

Standards Link: W04-S3C1

Paint to Music

Academic Area: Art

Use it: Before the performance

Have your students paint a picture of the images they see when they listen to a piece of music. It will be interesting to note which students depict concrete images and which ones develop more abstract images based on the same music.

Standards Link: 1AV-F1, 1AV-F6, & 1AV-E1

Critics Choice

Academic Area: Writing/Drama

Use it: After the performance

Have your students write a performance review for a newspaper or TV news report. Select the best reviews to be published or filmed for your school newsletter or news channel.

Standards Link: W04-S3C2-03 & 1AT-R4

Bravo! Thanks A Bunch!

Academic Area: Letter Writing

Use it: After the performance

Have your students write "Thank You Letters" to the dancers of Ballet Arizona.

Standards Link: W04-S3C3-02

Ballet Terms Word Search

*Find and circle the words from the Word List. The words can all be found somewhere in this study guide.
(Hint: the glossary at the end may help you!)*

T	U	T	T	A	B	T	V	W	O	Y	I	R	Q	A
I	O	N	U	Q	U	C	A	B	R	I	O	L	L	E
W	K	E	F	F	A	C	E	H	M	D	W	D	E	P
G	G	O	O	I	G	A	D	A	C	V	T	R	A	F
T	E	M	P	S	L	E	V	E	E	E	R	V	R	O
K	U	E	D	U	T	I	T	T	A	A	R	F	X	N
U	S	I	S	S	O	N	E	Q	B	X	R	T	C	D
O	M	S	T	N	E	M	E	T	T	A	B	R	N	U
E	O	R	G	E	L	L	A	P	E	C	A	R	T	E
C	D	E	V	E	L	O	P	P	E	B	Q	E	T	F
N	E	N	D	E	D	A	N	S	L	J	B	S	E	L
A	P	O	I	N	T	E	S	C	B	I	N	I	N	E
L	E	A	S	S	E	M	B	L	E	H	E	O	D	M
A	F	H	A	R	A	B	E	S	Q	U	E	R	U	P
B	S	O	V	F	I	G	C	X	R	X	E	C	J	K

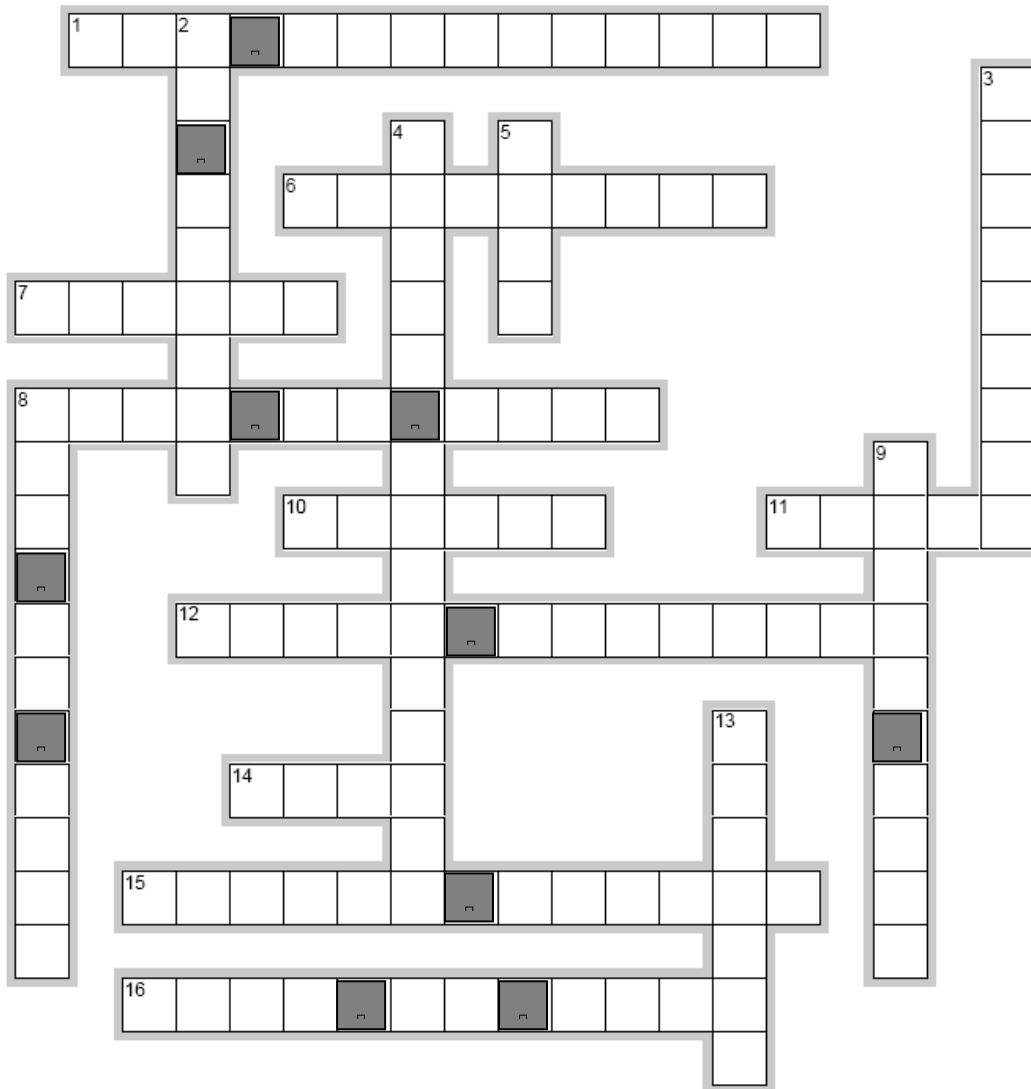
WORD LIST

ADAGIO	BALANCE	CABRIOLLE	EFFACE	PLIE
ALLEGRO	BARRE	CROISE	EN DEDANS	POINTES
ARABESQUE	BATTEMENTS	DEVELOPPE	ENTRECHAT	SISSONE
ASSEMBLE	BATTU	ECARTE	FONDU	TEMPS LEVE
ATTITUDE				TENDU

Ballet Crossword

Complete this puzzle by answering the questions below. The shaded boxes indicate spaces between two or more words. The words can all be found somewhere in this study guide.

(Hint: the glossary at the end may help you!)



Across

1. A famous ballet performed annually during the holiday season
6. A full turn or spin on one leg
7. A position in which the working foot is drawn up to the knee of the supporting leg
8. The movement of the arms
10. An Italian term for a very slow ballet movement
11. The wooden handrail the dancers hold on to during class, warm-ups or practice
12. The position in which the heels are touching and the legs and feet turned out from the hips
14. A bending of the knee that is very useful for jumps
15. The person (in this case, man) who teaches company ballet classes and conducts rehearsals
16. A turn or spin while jumping in the air

Down

2. Dancing on the tips of the toes
3. A position where the dancer stands on one leg with the other leg raised in the air
4. Big, high kicks with the legs
5. The skirt worn by women in classical ballet, made from layers of silk or nylon tulle
8. A dance for two people, usually a man and a woman
9. A large leap taking off from one leg and landing on the other
13. An Italian term for a very fast ballet movement

Word Scramble

Unscramble the words below. The words can all be found somewhere in this study guide (hint: the glossary at the end may help you). Then fill in the circled letters according to their numbers to discover the magic phrase!

1. tnedgabentmatr _ _ _ _ _ _ _ _ _ _ (not a small beat)

2. neoeintp _ _ _ _ _ _ _ _ _ _ (think on your toes)

3. tpniiofifsh _ _ _ _ _ _ _ _ _ _ _ (not the second)

4. écsahs _ _ _ _ _ _ (like a cat to a mouse)

5. hpecén _ _ _ _ _ (like the Eiffel tower)

6. sgsdieal _ _ _ _ _ _ (on a slide)

7. tdeun _ _ _ _ _ (90 degree legs)

8. obameental _ _ _ _ _ _ _ _ (fan)

9. jrnedgéat _ _ _ _ _ (how high?)

10. odfun _ _ _ _ (like chocolate or cheese)

11. goadi _ _ _ (not fast)

12. rrsatorcittieicd _ _ _ _ _ _ _ (what I say goes)

13. tgmenahecn _ _ _ _ _ _ (let's mix it up a bit)

14. lebtdpraloecs _ _ _ _ _ _ _ _ _ (the whole gamut)

15. tpeeirout _ _ _ _ _ _ _ (like a top, the toy)

16. liép _ _ _ (prepare to jump)

Magic Phrase:

“
 1 2 3 **C** 4 5 6 7 8 9
 10 11 **d** 12 13 14
 15 16 17 18 19 20 21 22 **f** **t** 23 24 25
 ”
 26 27 28 29

– Martha Graham

Ballet Word Search

Find and circle the words from the Word List. The words can all be found somewhere in this study guide.
(Hint: the glossary at the end may help you!)

ADAGIO
ALLEGRO
ARABESQUE
BALLET MASTER
BARRE
EN POINTE

FIRST POSITION
GRAND BATTEMENT
GRAND JETE
NUTCRACKER
PAS DE DEUX
PIROUETTE

PLIE
PORT DE BRAS
RETIRE
TOUR EN L'AIR
TUTU

T O U R E N L ' A I R E L P O E P I R R R
U G E P E I G N I T B N T R E A P L I E R A P
R R O B E O O A T P U N R E T I R E E T T U E
E A E B T R K S B T I R R E C R A A T A O T T
T N A T S L A T C O E E U A E R A R O U
S D E T D P A R P P E R E A A R E I G A L T E
A E T T A I P A S D E D E U X R O P
M J O T R C N R S A E K D O L J R I N R M
 E T I K E O R R E G P D T G L I E B P C E U
T T O E G U A R T R U S A C A I G D I D E L R
E E R U E A T F I R S T P O S I T I O N I U
L L A T P L D G R A N D B A T T E M E N T R
L E T L I R N A E B L I E E U L E L E U T
A E U B P O R T D E B R A S U P I R T E E
B E E O N T P S U B T B O A R A B E S Q U E A
B E I T E E A T P T E S M U R I E E L I R

WHAT IS BALLET?

Ballet is a theatrical form of dance that sprang from the renaissance festivities and masquerades of the 16th century Italian courts. Early ballets were performed by the nobility only and presented in large banquet halls with accompaniment of not only music but spoken text. This early form of ballet, known as *ballet du cour* (court dances) became very popular in the courts of Louis XIV in Paris, France. Later in the 17th century, the five positions of the feet were codified, spoken text gave way to the use of mime, and the traditional story ballet, or *ballet d'action*, was born.

Many ballets performed today are story ballets that use body, arm and facial expressions to communicate the plot, as well as elaborate scenery and costumes to establish the setting and make the story come to life. Such ballets include *The Nutcracker*, *Swan Lake*, and *Coppelia*. Other ballets do not have a story or even costumes and scenery – these ballets are exclusively about the dancing and the music. All ballets must have dancers, a choreographer, a score, a stage and lighting for the stage, and of course an audience.

Ballet Technique

Ballet technique refers to a codified system of postures, steps and movements that has developed over the past 300 years. Ballet uses the human body in way that is both mechanically efficient and artistically pleasing. Ballet technique is based on five positions of the feet that are characterized by the way in which the dancer's feet point outward. While these positions may seem unnatural, turn out is essential for dancers to be able to leap and turn quickly, as well as extend their legs as high as possible. Corresponding positions of the arms and head assist the dancer in maintaining an efficient and balanced posture.

One of the most unique characteristics of ballet is the convention of dancing on one's toes. Except in very rare and usually comical situations, only female dancers dance on their toes. Dancers must wear special shoes, called pointe shoes, which are constructed to allow them to balance on the tip of the toe. Dancing on pointe was first used in the Romantic ballets of the 19th century to give dancers a floating, ethereal quality. It remains today as an essential element of ballet technique that allows dancers to move quickly and efficiently while adding grace and drama to their movement.

The Positions of the Feet

Figure 1 - First Position: the legs are turned out from the hips, the heels and knees touching, the feet forming a straight line.

Figure 2 - Second Position: the legs are turned out from the hips, as in first position, but the heels are about twelve inches apart.

Figure 3 - Third Position: the legs are turned out from the hips, one foot directly in front of the other, with the heel of the front foot touching the middle of the back foot.

Figure 4- Fourth Position: the legs are turned out from the hips, one foot directly in front of the other one short step apart.

Figure 5 - Fifth Position: the legs are turned out from the hips, one foot directly in front of the other, with the heel of the front foot even with the toe of the back foot.



First Position



Second Position



Third Position



Fourth Position



Fifth Position

A Brief History of Dance

The history of dance is intimately connected to the history of human society. In the earliest times, dancing was a sacred act, invested with magical power that put people in contact with the divine. In all cultures, however, evolution led to a search for beauty for beauty's sake, and dance became a "spectator" art. Instead of communing with the gods, people began to dance to communicate with an audience.

Today, we dance to express joy, celebrate a marriage, or simply for the pleasure of moving. Little babies move instinctively to the beat of music. Even some animals have been observed to engage in "dances" with very precise movements designed to attract partners during the mating season.

The origins of classical dance

In the Middle Ages, dance was free and unfettered by strict rules. Small roving troupes made up of musicians, dancers and singers called minstrels wandered about the countryside putting on "entertainments" at the castles of feudal lords. And villagers would spend many a night dancing a round dance similar to a merry-go-round in which each dancer held the next by the hand.

It was in the 14th century that the first form of dance-performance that would determine the future form of ballet-theatre appeared: It was called *mummerie*, or masquerade. The Momons, an itinerant troupe, put on masquerades combining mime, dance, song and oration, accompanied by musicians and using the back of a cart as a stage.

During the Renaissance, the Italians placed increasing emphasis on the danced parts of the mummeries, which they called *ballo*. With the advent of the *ballo*, dance rose to new heights as a form of theatrical expression. The nobles staged sumptuous spectacles at the court and performed variations on traditional peasant dances themselves. These events combined poetry, music and theater. Even the great Leonardo da Vinci composed a *ballo* for the marriage of Isabella of Aragon; in his *// Paradiso*, he used an egg to represent the cosmos, and the seven planets issue from it to sing and dance with their court.

The birth of ballet

When the Italian Catherine de Medici married Henry II of France in the 15th century, she brought with her a group of artists who worked in the tradition of the *ballo*. The Queen organized court ballets, in which courtiers danced, sang, and mimed events accompanied by musicians. Dance became so popular that the entire nobility started taking lessons with ballet masters, who were mostly Italian.

In the 16th century, at the end of the One Hundred Year War, France once again became Europe's richest and most populous kingdom. The repertoire of dance was also enriched, and ballet even became a propaganda tool to asset royal authority. In 1580, Balthazar de Beaujoyeux presented *Ballet Comique de la Reine* at the Louvre. Lords and ladies vied for a view of Queen Catherine de Medici and her coterie of princes and duchesses recounting in dance the misadventures of Ulysses struggling to escape the evil sorceress Circe. Themes from Greek and Roman mythology continued to be fashionable for several decades thereafter.

In the 17th century, the young King Louis XIV took such great pleasure in his daily dance class that he declared it his favorite pastime. Dancing in public for the first time at the age of 13, he repeatedly appeared as Apollo the Sun King in *Ballet de la Nuit*. Hence the name “Sun King”, that remained with him throughout his life, and down through history.

Louis XIV is a pivotal figure in the history of dance. In 1661, he founded the *Académie Royale de la Danse*, whose ballet masters were instructed to codify all dance steps and define the rules of ballet. So it was that Charles-Louis-Pierre de Beauchamps defined the five basic positions which remain, centuries later, the foundation of classical dance.

Ballet was becoming extremely popular. At first conceived as an entertainment for the royal court, it did not remain the exclusive domain of nobility for long. Dance masters trained professional dancers, who developed solid technique. During most of this period, both female and male roles were performed by men. Young female students were not allowed on stage until around 1681.

An often-forgotten historical fact is that 13 of the 33 known works of the great dramatist Molière (1622-1673) were *comédies-ballets* in which dance was almost more important than the text. The full version of *The Middle Class Gentleman*, with all of the dances foreseen by Molière, lasts five and a half hours!

Unfortunately, as the years passed, dance became little more than a technical exercise. Furthermore, the heavy brocaded costumes, masks and wigs restricted the dancers' movements, as did the high-heeled shoes of the time. It was only with the arrival of Jean-Georges Noverre in the 18th century that dance became more natural and expressive again. In 1760, Noverre publishes his *Lettres sur la Danse et sur les Ballets*. He based his reform on two broad principles: ballet must depict dramatic action without getting lost in *divertissements* (or nonballetic interludes) that break the flow of movement, and dance must be more natural and expressive.

Much of the evolution of dance in the 18th century was due to the efforts of dancers themselves, two of the best known of whom were the legendary rivals Marie Sallé (1702-1756) and Marie Camargo (1710-1770). Marie Sallé prefigured Noverre by stressing expressivity over the purely technical side of dance. She also choreographed, and her ballet, *Pygmalion* was a triumph in London in 1734. Marie Sallé was a pioneer who opened the door to the emancipation of dancers. Marie Camargo was above all recognized as a virtuoso, of whom Voltaire declared that she was “the first woman to dance like a man”.

Romantic ballet

Under the influence of Noverre and the great impact of the Romantic Movement in music, literature, painting and philosophy, ballet gradually entered a dreamy world of enchantment in which sentiment and imagination reigned.

During this time, the male dancer, who had been hitherto in the forefront, retreated into the shadow of the ballerina, whom he partnered and lifted in the pas de deux. The ballerinas were beautiful, supple and airy, and they were adored by their audiences. Having aspired to create an ethereal dream world, ballet began to aspire to free its dancers from the pull of gravity. In 1820, a new movement in which the ballerina

danced on her toes was introduced. This was the beginning of “*la danse sur les pointes*”, a technique which the young Italian Marie Taglioni of the *Opéra de Paris* was the first to master around 1830.

Two masterpieces typify the Romantic age, *La Sylphide*, created in 1832 by Filippo Taglioni for his daughter Marie, took Paris, London, Moscow and Milan by storm. It was in *La Sylphide* that what was to become the traditional costume of the Romantic dancer was seen for the first time. The ample white crepe and muslin skirt falling to just above the knee made moving and jumping easier and lent a supernatural air to the scene. *Giselle* (1841), the other triumph of the period was created by the most celebrated choreographer of the Romantic age, Jules Perrot. When his wife, Carlotta Grisi danced the first Giselle, she was partnered by Lucien Petipa in the role of Albrecht. The famous poet and dance critic Théophile Gautier co-authored the libretto of *Giselle*. *La Sylphide* and *Giselle* are still in the repertoire of many companies around the world, and they still present a challenge to the technique and interpretive abilities of the best-trained dancers.

As the 19th century drew to a close, the center of creativity in ballet shifted from France to Russia when the great French émigré choreographer Marius Petipa joined forces with the Russian composer Peter Ilyich Tchaikovsky. Together they breathed new life into dance, creating lavish productions which combined the virtuosity and purity of classical technique with the enchanted and mysterious quality of Romantic ballet. The list of remarkable works of this period includes *The Sleeping Beauty* (1890) and *Swan Lake* (1894), choreographed with Lev Ivanov, as well as Ivanov’s *The Nutcracker* (1892), for which Petipa wrote the libretto based on the story by E.T.A. Hoffmann.

The towering genius of Serge Diaghilev

At the dawn of the 20th century, the Russian impresario Serge Diaghilev revolutionized classical dance by introducing the French to ballet as it had developed in Russia in the preceding decades. Diaghilev had been an importer of art up until 1909, when he brought together the finest talents from Russia - painters, dancers, choreographers and composers - and founded the *Ballets Russes de Serge Diaghilev*. For 20 years thereafter, Europe would remain spell-bound by the originality and modernism of his troupe. In addition to favoring the abstract and the exotic, Diaghilev was the first to present single-act ballets, which were better suited to touring.

Diaghilev is rightly viewed as the father of 20th century ballet. He never choreographed himself, but he had a theatrical genius which successfully melded all of the artistic currents that emerged during the time. His flair for finding young talent was uncanny: Igor Stravinsky, Maurice Ravel, and Éric Satie wrote music for him; Pablo Picasso, Jean Cocteau, Henri Matisse, Georges Braque and Leon Bakst designed many of the splendidly colorful and vibrant sets and scenery that were a trademark of the *Ballet Russes*; Coco Chanel did the costumes for *Train Bleu* (1924); and 3 of the greatest classical dancers of all times - Vaslav Nijinsky, Anna Pavlova and Serge Lifar - were launched on their stellar paths in productions of the *Ballets Russes*.

The influence of modern dance

Meanwhile, on the other side of the Atlantic, the rules of classical technique were being cast aside by the American Isadora Duncan, who held that dance could only convey true emotion if it was freed from convention. Barefoot, draped in flowing material and

eschewing decors and other devices of stagecraft, Isadora invented a completely new style of dance based on the principles of spontaneity and “Dionysian ecstasy”. Classical dance itself was to be heavily influenced by her call to replace rigid structures by the forces of emotion. Intuition became one of its guiding lights.

Martha Graham, the “*grande dame*” of modern dance, carried the rejection of classical technique to the point of replacing it with a technique of her own, based on breathing. For Graham, dance should no longer seek to create a world of the imaginary, but rather to evoke emotions that had never before found their place on the ballet stage - the jealousy, happiness and anger of 20th century men and women. As dance leapt out of the world of dreams and into the world of daily life, modern dance came into its own as an artistic discipline.

Ballet today

Contemporary ballet continues to explore the legacy of Serge Diaghilev and his *Ballet Russes*. After the impresario’s death, his associates spread his inspiration around the world. Ninette de Valois and Marie Rambert respectively founded the Royal Ballet and the Rambert Ballet Company in England, and Serge Lifar became the director of the *Opéra de Paris*.

And there was, of course, George Balanchine who immigrated to the United States in 1933. After co-founding the School of American Ballet (now the largest ballet academy in the Western hemisphere) in 1934 and creating several troupes, he eventually established the New York City Ballet in 1948 which soon became one of the most important ballet companies in the world. Balanchine created his own ballet technique by modernizing the vocabulary of 19th century classical dance.

The 1960s were a decade of tremendous development for ballet. American audiences discovered the phenomenal Rudolph Nureyev. In 1961, the young Russian dancer made a much publicized defection to the West and rocketed to superstar status almost overnight. Not since Vaslav Nijinsky had anyone seen a dancer so agile. His style was a mixture of feline virility and perfect control. With Nureyev, male dancing had come into its own again.

Ballet was back in popular favor. In France Maurice Béjart staged enormous productions based on the principle of dance-theatre. His bold choreography drew stadium-sized crowds. American companies like the Joffrey Ballet attracted young audiences with ballets choreographed to rock music. And in 1974, another young Russian dancer, Mikhail Baryshnikov, quickly won a place rivaling Nureyev’s thanks to his incredible technique, his charm and his sense of humor.

New choreographers also made their mark in the decade that followed. In Holland, Jiri Kylián became artistic director of the Netherlands Dance Theatre, which is still one of Europe’s most influential companies. In the United States, Eliot Feld founded the American Ballet Company, and Arthur Mitchell established the Dance Theatre of Harlem, the first company almost entirely made up of black dancers. The American dancer and choreographer Twyla Tharp irreverently mixed modern dance, jazz and ballet.

In the 1990s, the vocabulary of classical dance, codified over 300 years ago, is still capable of providing the material from which young creators like the German William

Forsythe, Nacho Duato of Spain, the American Mark Morris, CanaDíans James Kudelka and Mark Godden and the Israeli Ohad Naharin are fashioning the dynamic and stylistically diverse choreographies of today and tomorrow.

Music and Dance

Music and dance are both based on rhythm and each has influenced the other throughout history. In very early times, dance, music and theatre were integral parts of religious ritual and essential to the life of the community. Ancient Greece had a highly developed theatre which included dancing and choral singing. A single person, the *choregos*, was simultaneously the conductor, composer and choreographer.

From the fall of the Roman Empire to the dawning of the Renaissance, all forms of spectacle were banned by the Church. However, in the villages, dancing and folk music continued to flourish and provide moments of relief and joy in the otherwise harsh life of the peasants.

In the 15th century, the nobles who danced the *ballo* at the royal court also sang and accompanied themselves on instruments. This was the period when composers started writing music specifically for dance. The two arts have evolved along parallel paths ever since.

The 16th century *ballets de cour*, which mixed folk dance and social dance, called for marked cadence and rhythm. The Italian ballet teachers worked with composers to set the order in which the different dances were to be performed in the course of an evening. This collaborative effort gave rise to the suite form (a suite of dances) which ultimately inspired new musical forms. For example, balls always started with a dance called the *pavane*, followed by a *galliard*, and ended with a *chaconne* or a *passacaglia*. The suite included other dances: the *allemande*, the *minuet* and the *gavotte*. This eventually led, in music, to the emergence of the sonata, the symphony and the symphonic poem.

One of the 17th century's best known artists was Jean-Baptiste Lully, an excellent dancer and a fine composer and violinist as well. In 1672, he was appointed director of the *Académie Royale de la Musique* which would become the famous *Opéra de Paris* two hundred years later. Lully also collaborated with Molière, composing the music and choreographies for several of his *comédies-ballets*.

In the early 18th century, the composer Jean-Philippe Rameau perfected the opera-ballet and the sonata became the preferred form for dance music. But dance was stagnating, and talented composers turned away from ballet until Jean-Georges Noverre, assisted by the composer Christoph Willibald Gluck, undertook the reform of dance and made it more expressive. The melodic and emotionally-influenced music of Gluck lent itself admirably to dance.

In the course of the following decades, major composers such as Wolfgang Amadeus Mozart (*Les Petits Riens*, 1778) and Ludwig van Beethoven (*Geschöpfe des Prometheus*, 1803) wrote music for ballets. However, until the latter half of the 19th century, ballet music lacked prestige, except in the sense that ballet remained an essential component of French opera.

Right up until the early 20th century, the composition of ballet works was for the most part a specialized task relegated to the orchestra conductor or composer assigned to a given theater. Fortunately, Peter Ilyich Tchaikovsky elevated ballet music well above the ordinary with his masterpieces *The Sleeping Beauty*, *Swan Lake* and *The Nutcracker*. Even today many people associate this style of music with ballet.

The 20th century marked the entry of dance into the pantheon of fine arts. Thanks to this recognition, new generations of talented composers began to write for dance. Serge Diaghilev gave new impetus to ballet music by calling upon leading composers such as Stravinsky, Ravel, Prokofiev, Poulenc and Debussy. In fact, choreographer George Balanchine, who composed his first works with Diaghilev's *Ballet Russes*, continued to work closely with Stravinsky for decades. Together, they created masterpieces like *Agon* (1957) and *Orpheus* (1959). Balanchine is quoted as saying, "I feel that the greatest music is never very far from dance."

Today, choreographers are completely unrestricted in their choice of music. Not only do they commission works from their contemporaries, but they also use pieces by Chopin, Brahms, Mozart, Bach and Vivaldi that were never composed with ballet in mind. Some also use popular music; for instance Twyla Tharp choreographed her *Deuce Coupe* to music by the Beach Boys. Like Balanchine and Stravinsky, many 20th century creators believe that neither the music nor dance should predominate and that the two art forms should serve each other.

Setting the Stage

Aside from the dancing and the music, scenery, costumes and lighting play an integral role in defining the mood or telling the story of a ballet. Scenery and costumes have been important ingredients in dance ever since the elaborate spectacles of the Renaissance.

Today's ballets are complex productions. The ultimate goal is to achieve harmony between the movements, the music and the overall visual aspect. The choreographer stands at the center of a circle of other creators - the costume designer, stage designer, lighting designer, and occasionally the composer - without whom his or her vision could not be translated onto the stage. Their cooperation is so essential that they attend rehearsals and discuss with the choreographer until they have fully understood the essence of the work.

Scenery

In the 16th century, scenery consisted of elaborately painted panels that relied heavily on the art of perspective. These panels were fixed so the scenery did not change regardless of what was happening on stage. Toward the end of the century, performances took place on an actual stage, separating dancers from the spectators who, up until that time, had been seated in a semi-circle around the action.

In the 17th and 18th centuries, technology progressed to the point where architects and painters like Niccolo Sabbatini were able to create moveable or concealable scenery that changed the setting as the plot unfolded.

In the 19th century, the scenery for ballets like *Giselle* and *La Sylphide* were surprisingly realistic. They even included moonbeam lighting effects and "wave machines". And by the 20th century, the stage designer ceased being a mere craftsperson and began playing a creative role. Audiences of Diaghilev's *Ballet Russes*, for example, were treated to innovative and original creations by Picasso, Matisse, Cocteau, Miró, Braque, and Rouault, to mention a few.

Costumes

Costumes were for centuries a means of concealing rather than revealing the bodies of the dancers. They were heavy and awkward for both the men and the women. Dance "dress" evolved in accordance with social customs in general, slowly but surely freeing the body from bonds of layer upon layer of brocades and silk and other unwieldy accessories.

The first dancer to dare show her ankles was the 18th century ballerina Marie Camargo. From then on, changes in costumes were intimately related to developments in technique. As technique progressed, the costumes got lighter and shorter to show off the increasingly complex leg and foot work. In the less cumbersome costumes, the dancers could move more freely and it was easier for their teachers to see their weaknesses and mistakes. This in turn led to new refinements and even more rigorous training.

The invention of tights in the 19th century is attributed to M. Maillot, wardrobe master at the *Opéra de Paris*. It was also in the 19th century that the white muslin tutu first appeared in *La Sylphide*. Adopted by the Romantic school, it gradually "shrank" up the leg to become the classical tutu seen in ballets such as *Swan Lake* and *The Sleeping Beauty*. Early 20th century audiences were able to more fully appreciate the physical prowess of their idols thanks to light, "Grecian" costumes worn by "revolutionaries" like Isadora Duncan and ballerina Anna Pavlova. Today, most choreographers use skin-tight costumes to emphasize body lines and movements.

Lighting

Lighting techniques have also undergone a spectacular evolution. In the 17th and 18th centuries, candles were the only feasible means of lighting performances indoors and at night. In the 19th century open-flame gas lamps were placed just off stage in the wings. Both methods represented a constant hazard for the dancers, especially when they were passing nearby in long tutus. Tragic accidents were all too common.

Today, lighting effects are marvels of technology. The lighting designer can juggle with hundreds of lights strung over the stage, on the balconies and in the wings. To create exactly the sought-after atmosphere from moment to moment, all sorts of details have to be taken into consideration, including the movements of the dancers, the colors in the scenery, and even the material in the costumes. Like a painter, the lighting designer plays with color to change atmospheres in keeping with the action, the music and the movements of the dancers.

Although all of the theater lights are controlled by a computerized lighting plan during the actual performance, a lighting technician must be on hand to make adjustments and solve any problems that might arise.

Makeup

Stage makeup highlights and accentuates facial traits to make the recognizable from the audience. It may also be used to hide defects, improve appearance, or completely change appearance, as in character roles requiring dancers to play someone of the opposite sex or much older than themselves.

The Audience

In theater, the spoken word provides enough information to make the development of the play easy to follow for the audience. In dance, movement transcends other forms of expression. The choreographer presents his own vision of the world, just as the spectator enters the hall with his life experiences and personal tastes, receiving the choreographers work and interpreting it in his own way.

Many of the works dance by Ballet Arizona are non-narrative, or plotless. As in the case of an abstract painting the spectator has to look at an abstract ballet in a different way, paying more attention to specific aspects of the work such as the figures created by the interaction between the dancers, the movements of a particular dancer, or the themes being developed. Of course, beyond these simple indications, each audience member is free to yield to the charms and emotional power of the performance in his own way. There are some images and passages in ballets that you will see that will remain with you long after you leave the theater – often revealing their full meaning little by little over time.

Here are two suggestions you should find helpful:

- 1) Before going to a performance, read up on the ballet and the choreographer. You will find what you see more enjoyable and easier to understand.
- 2) After the show, talk about what you saw or felt with your friends and colleagues. You'll be surprised at how different people's reactions can be.

It's Show Time: Audience Etiquette

Going to see a dance company or other performance groups in a theater can be a magical, memorable event for audience members and performers alike.

Inappropriate behavior on the part of an audience member can not only distract the dancers or the performers on stage, but can prevent other members of the audience from enjoying the show.

You can talk about, or demonstrate through role play the following DO'S and DON'TS of theater behavior or etiquette:

1. Applause:

Don'ts: Boo, Hisses, "Talk Show" Audience

Do's: Clapping, "Bravo" (at end of performance or act)

Excessive noise making, especially at inappropriate times, is very distracting and disrespectful to the performers. It is advisable to simply hold applause if one dislike a performance or performer.

2. Food:

Don'ts: Crunching, chewing, noise, wrappers, spilling, distractions

Do's: A focused and undistracted audience member

Theaters do not allow food in the seating areas. In the lobby refreshments are often served during intermission, before and after the performance, and are to be consumed in the lobby.

3. Talking:

Don'ts: Whispering with companions, shushing, discussions about performance during it

Do's: Making a note on a program of something you want to remember to tell your friend about the performance after it's over. Wait until intermission or the end of a performance to speak.

4. Dress:

Don'ts: Big hats, jingly bracelets

Do's: Dressing nicely as a sign of respect to the artists and the theater

It is difficult to see over someone with a big hat on. It can also be very distracting to hear jewelry jingling during a performance.

5. Tape/Cameras:

Don'ts: Flashes during picture taking, video/audio taping of any sort

Do's: Enjoyment of the performance. Pick up a booklet or pamphlet with pictures in the lobby of the theater.

Photographs and/or audio and video taping are not allowed in the theater not only because they are distracting to the performers, but because it is considered an infringement on their rights as theatrical (live) performers. The performer has a right to be in control of when his/her picture is taken, and how it is used.

6. Bus:

Don'ts: Hanging out the window, yelling, throwing out food wrappers, standing inside bus

Do's: Remembering bus number, staying with group, keeping left over lunch in a bag (if it is allowed on the bus) until such time as it can be put in the garbage.

Obvious safety precautions and courtesy to the driver are noted here.

WHAT'S APPROPRIATE?

Audiences have different traditions in the ways they enjoy different kinds of events. We eat, talk, or cheer loudly at some events but not at others. Fill out the following table showing the different kinds of audience traditions. Is the listed behavior always acceptable (AA), sometimes acceptable (SA), or never acceptable (NA) at each kind of event?

TYPE OF EVENT									
BEHAVIORS	Sporting Event (football, basketball, or baseball game)	Movie	Live Theater	Rock Concert	Jazz Concert	Orchestra Concert	Ballet	Opera	School Performance
Eat									
Talk									
Cheer during action or performance									
Stand up or walk around during action or performance									
Give a standing ovation									
Applaud at end									
Clap along in time with music									

INSIDE BALLET ARIZONA

Now in its 21st year, Ballet Arizona is dedicated to preserving and celebrating classical ballet while creating and commissioning new, innovative dance works. Under the artistic direction of internationally acclaimed dancer/choreographer Ib Andersen since 2000, the Company has achieved a reputation for being a top performing arts organization and premier professional ballet company in the Southwest.

Ballet Arizona and is the proud 2006 recipient of Phoenix Magazine's "Best of the Valley" award as well as "Arts Organization of the Year" awarded by the Arts & Business Council of Greater Phoenix for artistic integrity and fiscal responsibility.

Ballet Arizona is committed to being an active and influential component of the Phoenix metropolitan area. The Company employs over 34 professional dancers and offers five fully-staged ballet productions each season in downtown Phoenix.

The School of Ballet Arizona is the official training institution of Ballet Arizona under the direction of Ib Andersen and former Ballet Arizona dancer, Nancy Crowley. The School prepares students for a career with professional dance companies and offers ballet training with a consistent, creative, and diverse curriculum that educates and develops dance students of any age, background, or experience.

Both Ballet Arizona and the School of Ballet Arizona are nationally renowned for providing the highest quality performances and dance education. Combined, they annually serve an audience of more than 90,000 through more than 60 public performances. From school programs to family events around the metropolitan area, Ballet Arizona's Education and Community Programs develop an awareness and understanding of dance, and foster an appreciation of ballet as a vital cultural art form. These programs engage the lives of over 35,000 children, adults, and families every year.

"Ballet Arizona is... the most consistently excellent arts organization in the state."

Richard Nilsen, *Arizona Republic*, February, 2006.

"Ballet Arizona brings refreshing exuberance, pristine technical abilities, and dramatic strength to an eclectic repertoire that runs the gamut from the nineteenth-century evening-length classics to works created by the emerging choreographers of this generation."

Lili Cockerille, *Dance Magazine*, February 1996.



Who is Ballet Arizona?

Ballet Arizona is comprised of nearly 60 talented professionals from dancers, designers, and school faculty to production, artistic and administrative staff.

The 34 dancers comprising the company are highly trained professionals from leading ballet companies and schools in North America, South America, Europe and Asia.

BALLET ARIZONA - Company Listing

Dancers & Staff

Ib Andersen - *Artistic Director*, leading the artistic team

Kevin Myers - *Management Consultant*, leading the administrative team

BALLET ARIZONA DANCERS 2006-07

Beau Campbell	Natalia Magnicaballi
Vitaly Breusenko	Michelle Hahowald
Joseph S. Cavanaugh	Kendra Mitchell
Ross Clark	Nikolai Moroz
Lisbet Companioni	Christina Noakes
Elizabeth Conaway	Katrina Olson
Michael Cook	Sergei Perkovskii
Bryce Corson	Ian Poulis
Robert Dekkers	Georgie Rusafov
Ashley Diaz	Carolyn Reardon
Kenna Draxton	Chelsea Saari
Heather Haar	Iilir Shtylla
Jennifer Ham	Ginger Smith
Paola Hartley	Wesley Tippitts
Tzu-Chia Huang	James Russell Toth
Kanako Imayoshi	Karen Wojtowicz
Tara Kaleta	Astrit Zejnati

BALLET ARIZONA STAFF 2006-07

ARTISTIC

Maria Simonetti – *Rehearsal Director*

Ben Huys – *Ballet Master*

Accompanists – Amanda Hidalgo, Tatyana Losin, Bill Swayze, Benjamin Wiseman

PRODUCTION

Mandy Lemire – *Manager*

Gabriel (Blue) Martin – *Production Assistant*

Casey Flynn – *Master Electrician*

Costume Shop

Carolyn Mitchell – *Costume Director*

Costumers – Laurie Taylor & Leonor Texidor

Volunteer Costume Staff – Joy Dolin, Judy

Henzler, Iris Weng

DEVELOPMENT

Kim Knotter – *Director*

Pam Wanser – *Major Gifts Officer*

Jill Landon – *Manager*

Mandy Heath – *Associate*

MARKETING & COMMUNICATIONS

James Watkins – *Director*

Heather Hudak – *Manager*

Kendra Schultz – *Media & Publicity Coordinator*

Amber Zachrich – *Intern*

Doreen Stackel – *Program Advertising*

Education & Community Relations

Aaron Rinsema – *Manager*

Box Office

Tara Attea – *Manager*

Suzanne Embry – *Groups Sales*

FINANCE & ADMINISTRATION

Jo Leong – *Director*

Laura Hish – *Accountant*

Janys Kalenda – *Administrative Assistant*

THE SCHOOL OF BALLET ARIZONA

Nancy Crowley – *Director*

Luan Kemper – *Business Manager*

Jacqueline Davidson – *Administrator*

Ib Andersen, *Artistic Director*



Internationally admired as both a dancer and choreographer, Ib Andersen's unique contribution to the world of dance reflects a life and career of many influences. Andersen began with his formal dance training at one of the world's most prestigious ballet schools and reached the pinnacle of his performing career as a Principal Dancer of the New York City Ballet. As the Artistic Director of Ballet Arizona, Andersen is a world renowned artist who challenges both the classical and contemporary aesthetics of modern day ballet.

Born in Copenhagen, Denmark, Andersen's first exposure to dance was through ballroom dancing. At age 7 he was accepted into the School of the Royal Danish Ballet. He rose quickly through the School, joined the Royal Danish Ballet at age 16 and became a principal dancer for the company at age 20. Andersen's career flourished in Denmark and throughout Europe then was invited by George Balanchine to audition for the New York City Ballet (NYCB). He was hired immediately and was on his way to learning 35 ballets within the first three months of his tenure. So successful at adapting himself to the Balanchine style, the great choreographer created principal roles for him in *Ballade*, *Mozartiana*, and *Davidsbündlertänze*. Other choreographers such as Jerome Robbins and Peter Martins also created roles for his unique style.

Andersen received his first choreographic commission from the Royal Danish Ballet in 1987 (1-2-3—1-2). Upon retiring from NYCB in 1990, he traveled the world staging Balanchine ballets, as well as ballets by August Bournonville, Michel Fokine, Jerome Robbins, and others. His international background led him to create ballets for companies in countries such as Slovenia (*The New World*, 1981), Belgium (*Carnaval*, 1982), Norway (*Holberg Suite*, 1993), Japan (*Simple Symphony*, 1993), Canada (*Wave*, 1994), and the U.S. (*Brandenburg Concerti*, 1994; *Rhapsody Concerto*, 1994; *Thyra*, 1995; *XII Men*, 1996).

After his tenure with Pittsburgh Ballet Theatre as Ballet Master, Andersen moved to Arizona to be among the locale's dramatic scenery and colors. In the summer of 2000, he accepted the position of Artistic Director for Ballet Arizona. He directs the Company in a demanding repertory that combines both classical and contemporary ballets. In addition, Andersen is the Artistic Director of The School of Ballet Arizona, the official training institution of Ballet Arizona.

Andersen's own choreography has been received with great critical acclaim. Since assuming his role with Ballet Arizona, Andersen has choreographed a variety of new works that include *Amoroso*, *Indigo Rhapsody*, *Sueños*, *2B*, *Elevations*, *Go With It!*, and popular re-creations of full-length productions of *Romeo & Juliet*, *Swan Lake*, *The Nutcracker*, and *Coppélia*. In 2004, Andersen debuted his first original, full-length, abstract ballet for which he created the choreography, costumes, and set design. About it, *The Arizona Republic* commented, "only the interaction of gifted dancers with the creativity of a choreographer who understands them could produce a full-length abstract ballet of such scope and strength. *Mosaik* is a major accomplishment from a unique Company and a great choreographer." This June, Andersen will unveil his second original, full-length ballet at Symphony Hall in Phoenix.

As a member of the Balanchine Trust, Andersen is part of a select group of individuals permitted to stage ballets by the great master worldwide. The Trust is an independent organization which was formed to oversee the licensing and production of Balanchine works.

History of BALLET ARIZONA

In 1986, Allen Rosenberg combined the talents of three young and struggling ballet companies located in Phoenix and Tucson by merging them to create **Ballet Arizona**: Phoenix Ballet, Ballet West Arizona (created by merging Mesa Civic Ballet and Arizona Metropolitan Ballet), and Arizona Dance Theatre. Like many such undertakings, it was both a relatively small start and something of a risk.

The consolidation was completed in time for the new company, Ballet Arizona, to launch its first season in 1986-87. The company's co-artistic directors, **Jean-Paul Comelin** and **Malcolm Burn**, in partnership with General Manager Chuck Fischl, were quickly able to establish a foundation of excellence and creativity. The season was a classical success, opening with the full-length *Cinderella* and concluding with Comelin's first work specifically for Ballet Arizona, *Requiem*, danced to one of Mozart's last works. Burns left the company after the first season, leaving Comelin to create his own artistic vision.

Michael Uthoff, a native of Chile, came to Ballet Arizona in 1992 after twenty years as artistic director of the Hartford Ballet in Connecticut. Mr. Uthoff continued to strive for distinction and enrich the Company's repertoire by presenting major works and commissioned original works from the day's most talented choreographers, notably Jawole Willa Jo Zollar (*Transitions*), Peter Pucci (*Trio for the End of Time*), and Israeli-born choreographer Neta Pulvermacher (*Young Fresh/Green Grass*).

At the time, Ballet Arizona was similar to many dance companies in the United States that had a school of dance attached to it. Artistic directors had the demanding dual role of preparing dancers to become the versatile and technical performers needed while also teaching in their schools. In 1993, Uthoff lightened the load by hiring Singapore-born Kee-Juan Han to take over The School of Ballet Arizona. Han, a former soloist with Boston Ballet, doubled the School's enrollment. Renowned teachers joined Thee School of Ballet Arizona's faculty and solidified its standing in the dance community, while strong word of mouth brought students from around the globe.

Ballet Arizona endured increasingly tough times. Its artistic and executive directors resigned, and the Company found itself teetering on the edge after having accumulated a large debt on a \$2.5 million annual budget. The Company nonetheless managed to turn in strong performances over the 1999-2000 season.

In 2000, **Ib Andersen**, veteran dancer of the Royal Danish Ballet and New York City Ballet, was hired as Artistic Director, and he reinvigorated Ballet Arizona with new vision and a "go for it" attitude. This role was not his first foray with Ballet Arizona; he had staged *Apollo* for the Company during Michael Uthoff's tenure. Andersen, the "Danish prince of dance" as described by the Arizona Daily Star in Tucson, is comfortable flirting with both the classical and contemporary aesthetic of modern day ballet. Under his direction, Ballet Arizona expanded the stature and character the Company had achieved and expanded its artistic momentum on a national level. For example, the Company performed at the Guggenheim Museum in New York in November 2004 to rave reviews.

A major strength of Ballet Arizona is the enrichment of its repertoire through the creation of innovative choreography that challenges dancers and audiences alike. Andersen choreographed his own productions of *The Nutcracker*, *Coppélia* and *Romeo and Juliet*, and he invited Olga Evreinoff to work with him to re-stage *Swan Lake* and excerpts from *Paquita*. Paul Taylor's *Company B* was added to the Company's repertoire, along with Balanchine's *Allegro Brillante*, *Theme and Variations*, *Agon*, *Apollo*, *Concerto Barocco*, *Duo Concertante*, *Prodigal Son* and *Slaughter on Tenth Avenue*. Contemporary choreographer Dwight Rhoden set two new works on the Company, *Skinny Puzzle and Scarlet Symphony*, and Andersen created new works on the Company as well: *Amoroso*, *Indigo Rhapsody*, *2B*, *Elevations*, *Suenos* and his original full length ballet, *Mosaik*.

The Life of a Ballet Dancer

Professional dance is a full-time job. In addition to being artists, ballet dancers have to be athletes. Every dancer begins his or her day with a ballet class in the morning which lasts an hour and a half. Dancers must take class every day in order to stay in shape and to improve their technique. Class is followed by rehearsals for the ballets that are scheduled to be performed in the following month. Dancers usually rehearse until 4:30 p.m.

Many dancers in Ballet Arizona also work out at the gym, because they have learned that the stronger and healthier they are, the better artists they can become. Male dancers especially have to have very strong legs so they can perform many large jumps, and they need very strong arms so that they can lift a female dancer and make it look as though she's light as a feather!



Ballet dancers have been perfecting their jumps and turns for over 300 years. Many other athletes, including football and basketball players have discovered that ballet helps them in their sport. Lynn Swan, Herschel Walker, Freddie Barnett, Evander Holyfield, and Meldrick Taylor are just a few athletes that have studied ballet because it helps them to move with precision and balance.

Like some athletes, most ballet dancers begin their training at a young age – usually at 7 or 8 years old. Young dancers spend approximately ten years in training as a student before they can become a professional ballet dancer. Only those dancers who show exceptional promise will be hired by professional ballet companies, where they usually start off as an apprentice dancing minor roles in the corps de ballet. Although these roles may not seem very glamorous, they give young dancers the chance to gain assurance on stage. Ballet dancers who continue to grow and develop physically and artistically may be cast in roles designated for soloist or even principal artists. Of the millions of students who begin ballet training every year, only a few of the most gifted will ever dance leading roles for professional ballet companies.

RESOURCES

Readings for Ballet and Dance

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For younger students:

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Audio/Video Resources

The following videos are available at the Central Library in Phoenix. Please feel free check your local video store as well.

Accent on the Offbeat. New York: Sony Classical Film and Video, 1994.

Ailey Dances. W. Long Branch, NJ: Kultur, 1982.

American Ballet Theatre at the Met. New York: Thorn EMI/HBO Video, 1984.

An Evening With the Bolshoi. Chicago, IL: Home Vision, 1986.

Baryshnikov - The Dancer and the Dance. Long Branch, NJ: Kultur, 1983.

Baryshnikov by Tharp. W. Long Branch, NJ: Kultur International Films, 1984.

Bold Steps: A Portrait of the National Ballet of Canada. Toronto: Home Vision, 1986.

Bolshoi Ballerina - Ludmila Semenyaka. W. Long Branch, NJ: Kultur, 1989.

Children of Theatre Street. Sea Bright, NJ: Kultur International Films, 1978.

Choreography by Balanchine, Part One. Chicago, IL: Films, Inc., 1988.

Dancers. Burbank, CA: Warner Home Video, 1988.

Don Quixote - Kitri's Wedding. New York: Thorn EMI Video, 1983.

Giselle - A Ballet. Baarn, The Netherlands: Philips, 1987. (Performed by the American Ballet Theatre.)

Godunov - the World to Dance In. Sea Bright, NJ: Kultur International Films, 1983.

I am a Dancer. New York: Thorn EMI Video, 1973. (An investigation of the artistic achievements of Rudolph Nureyev.)

The Individual and Tradition - RM Artists Presents Dancing. Chicago, IL: Home Vision, 1993.

The Kirov Ballet in London. W. Long Branch, NJ: Kultur, 1988.

Macbeth. Long Branch, NJ: Kultur International Films, 1984. (Performed by the Bolshoi Ballet.)

Magic of the Bolshoi Ballet. Chicago, IL: Home Vision, 1987.

Manon. New York: Thorn EMI/HBO Video, 1982. (Performed by the Royal Ballet.)

The Merry Widow. W. Long Branch, NJ: Kultur, 1983. (Performed by the New York City Ballet.)

The Nutcracker. New York: MGM/UA Home Video, 1982. (Performed by the American Ballet Theatre.)

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Once at a Border - Aspects of Stravinsky. Long Brach, NJ: Kultur, 1986.

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The Royal Ballet. Hollywood, CA: Bel Canto Paramount Home Video, 1987.

Spartacus. New York: Thorn EMI/HBO Video, 1984. (Performed by the Bolshoi Ballet.)

Tales of Beatrix Potter. New York: HBO/ Cannon Video, 1971. (Performed by The Royal Ballet.)

Online Resources

Dance Pages (www.ens-lyon.fr/~esouche/danse) - Includes links to companies, dancers and choreographers worldwide.

CyberDance (www.thepoint.net/~raw/dance.html) - A collection of over 2,000 links to classical ballet and modern dance on the Internet.

Dance Links (www.dancer.com/dance-links) - An index of dance-related resources.

Ballet Dictionary (www.abt.org/dictionary/intro.html) - 170 terms from the Technical Manual and Dictionary of Classical Ballet. Compiled by American Ballet Theatre in cooperation with Dover Publications.

Ballet CD-Rom (www.pav.org/ballet.htm) - Includes a demonstration of over 700 ballet terms, amusing anecdotes on the history of ballet, plus interviews with dancers around the world. Created by Evelyn Cisneros, Artistic Director of the Cincinnati Ballet and produced by Performing Arts Video.

Dance Resources Database (www.pav.org/CITYSEARCH.HTML) - Search for dance resources by city, state, or zip code.

Princeton Book Club (www.dancehorizons.com/index.html) - Dance Horizons books and videos.

Ballet Discussion Group (soar.sierrawave.com/dance-ballet) - A general discussion group about classical dance and ballet for professional dancers, young dancers learning the art of ballet and dance teachers.

Glossary of Ballet Terms

Ballet terminology is the same the world over. French is the primary language of ballet because the first academy of ballet was based in Paris, France over 300 years ago. Ever since then, ballet dancers and teachers have been using the same words.

adagio (a-DAHZH-ee-o): A slow dance movement.

allégro (al-LAY-groh): Quick and lively dance movement.

arabesque (ah-ra-BESK): The position in ballet where the dancer stands on one leg with the other leg stretched in the air - usually out to the back, at a right angle to the body. The arms usually correspond to the position. There are many types of *arabesques* depending on the direction of the body, height of the leg, and position of the arms.

artistic director: The person at a ballet company who is in charge of choosing ballets to perform, hiring dancers, rehearsing the company for performances and other artistic decisions.

assemblé (ah-sahm-BLAY): "assembled." This movement is a jump in which the working leg slides across the floor, helping to lift the dancer into the air where his/her feet then come together before landing in fifth position.

attitude (a-tee-TEWD): This term is derived by Carlo Blasis from the statue of Mercury by Giovanni da Bologna. As with the *arabesque*, this is a pose in which the working leg is raised; but unlike the arabesque, the knee is bent. Also unlike the arabesque, it can be done to the front, the side or the back.

balancé [ba-lahn-SAY]: "balanced," describing the shifting of the dancer's weight from one foot to the other when performing this step. The dancer steps out to the side with one foot, crosses in front or behind with the second foot, shifting weight with this second step, and then replaces the weight back onto the first foot by releasing the second.

ballerina (bahl-lay-REE-nah): The female dancer in a ballet company who is usually an exceptional performer and performs many leading roles. The best *ballerina* is called the "Prima Ballerina".

ballet master, ballet mistress (ba-LAY ma-stir, ba-LAY mis-tris): This is the title given to the person responsible for conducting company class for the dancers and rehearsing the ballets. He/she is also responsible for knowing the company's repertoire and teaching these ballets to the dancers.

balletomane (ba-LAY-toh-mane): This is the name for a person who is a ballet enthusiast, someone who attends the ballet regularly and is knowledgeable about all things related to ballet.

barre (bar): A wooden or sometimes metal hand-rail placed around the walls of the ballet studio. The dancers begin their daily classes using the *barre* for support.

battu (ba-TEW): Beaten. Any step embellished with a beat is called a *pas battu*.

cabriole (ka-bree-AWL): a leap in which the lower leg beats against the upper one at an angle, before the dancer lands again on the lower leg.

changement [shahnzh-MAHN]: "change" The term describes a movement where the dancer jumps straight up, starting from fifth position with one foot in front and landing in fifth position with the other foot in front.

chassé (shah-SAY): "chased" It is a step in which one foot "chases" the other foot across the floor in a sliding motion, moving the dancer into the air slightly with each step. These steps are usually done in succession.

choreographer (core-ee-og-rah-fer): The person who arranges movements and patterns of dancers in order to form entire dances. They may also develop the concept or idea of a ballet.

corps de ballet (cor duh bal-Lay): The group of dancers other than principals and soloists, who make up a ballet company. They work much like a chorus would for an opera.

croisé (krwah-ZAY): "crossed". A position on stage in which the dancer faces one of the front corners with the legs crossed. In *croisé devant*, the downstage leg is in fourth position to the front; in *croisé derrière*, the upstage leg is in fourth position to the back.

dedans, en (*ahn duh-DAHN*): Inward. In steps and exercises the term *en dedans* indicates that the leg, in a position *à terre* or *en l'air*, moves in a circular direction, counterclockwise from back to front.

développé (dayv-law-PAY): "developed." To execute this movement, the dancer draws the toes of the working foot up to the knee of the supporting leg and then extends the foot outward into a position that is held in the air before being released, returning the feet to the position in which they began.

divertissement (dee-vehr-tees-MAHN): a short entertaining dance.

écarté (*ay-har-TAY*): Separated, thrown wide apart. *Écarté* is one of the eight directions of the body, Cecchetti method, referring to the openness of the position.

effacé (eh-fah-SAY): "shaded," one of the eight directions of the body, Cecchetti method, referring to the way in which part of the dancer's body is hidden from the audience in this position.

entrechat (*ahn-truh-SHAH*): Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other.

first position: the first of five positions of the feet, with the heels placed together and the legs turned out from the hips forming a straight line with the feet.

fondue, fondu (fawn-DEW): "melted." The term refers to any movement that lowers the body by bending one leg. In a *plié*, both legs support the body; in a *fondue*, only one leg supports the body.

glissade (glee-SAHHD): "slip" The movement is a sliding step where one foot follows the other, usually both beginning and ending in fifth position.

grand battement (grahn baht-MAHN): "large beat". The movement is a "kick" in which the working leg is raised as high as possible while keeping the rest of the body still. "Kick" is in quotation marks because the battement should be a controlled lift, not a throwing of the leg

into the air, and the leg must be controlled as well when coming down. This is also the kick one associates with a chorus line.

jeté (zhuh-TAY): A jump in the air. There are many different types, but the most common is the *grande jete* or big *jete*. In this movement both of the dancer's legs are split in mid air after taking off from one leg and then landing on the other.

pas (pah): In French means "step".

pas de deux (pah de duh): A dance for two people, usually a man and a woman. *Deux* in French means two.

penché (pahn-SHAY): "tilted" This movement involves a tilting of the body to achieve an extreme position.

pirouette (peer-o-WET): A turn or spin on one foot. Doing multiple *pirouettes* takes very good balance and coordination.

plié (plee-AY): A bending of the legs where the knees point directly to the side. Most ballet steps such as jumps and turns begin and end with a *plie*. Plies may be done in any of the five positions of the feet.

pointe (pwent): The tip of the toe. Most female ballet dancers dance on the tips of their toes wearing special shoes, called *pointe* shoes. *En Pointe* means to dance on the tip of the toes.

port de bras (pawr duh brah): The five basic positions of the arms corresponding to each of the five positions of the feet.

premier danseur (pruh-MYAY dahn-SUHR): A male ballet star or leading dancer of the ballet company. He is the male version of the Prima Ballerina.

retiré (ruh-tee-RAY): This is French for "to withdraw." The movement is one where the working foot is drawn up to the knee of the supporting leg.

sissonne (see-SAWN): *Sissonne* is named for the originator of the step. It is a jump from both feet onto one foot - with a few exceptions.

temps leve (tahn luh-VAY): Step to lift; a term used to describe a sharp jump either on one foot or two. May be done in any position.

tendu (than-DEW): movement where the leg is extended straight out from the supporting leg with the foot fully pointed - it can be done front, side or back.

tour en l'air (toor-ahn-lehr): A turn in the air. A step in which the dancer jumps straight up in the air and performs one or more turns of the body.

tutu (too-too): A ballet costume made of a bodice and layers of netting. In most classical ballets the ballerina wears a classical *tutu* which sticks straight out from the waist. In Romantic ballets, such as *Giselle*, the *tutu* is long, hanging below the calf.

ADDITIONAL EDUCATIONAL ACTIVITIES

In Downtown Phoenix

Following is a listing of attractions and organizations in the general vicinity of downtown Phoenix that offer educational programs or school tours.

A contact person is listed whenever possible.

Arizona Mining and Mineral Museum

1502 W. Washington
Phoenix, AZ 85007
Contact: Liz Anderson
602.255.3795 x10

Arizona Opera (Phx)

4600 N. 12th Street
Phoenix, AZ 85014
Contact: Laura Baldesano
602.266.7464

Arizona Science Center

600 E. Washington
Phoenix, AZ 85004
Contact: LeAnn Gast
602.716.2028

Arizona Theatre Company

502 W. Roosevelt St.
Phoenix, AZ 85003
Contact: Sara Bernstein
602.256.6899 x6503

Childsplay Theatre

Tempe Performing Arts Center
132 E. 6th Street
Tempe, Arizona 85281
Contact: Beth Olson
480.350.8107

Desert Botanical Garden

1201 N. Galvin Parkway
Phoenix, AZ 85008
Contact: Linda Harvey
602.941.1225

Great Arizona Puppet Theater

PO Box 7001
Phoenix, AZ 85011
602.262.2050

Heard Museum

2301 North Central Ave.
Phoenix, AZ 85004-1323
602.252.8840

Orpheum Theatre

6841 N. 15th St.
Phoenix, AZ 85014
602.604.9292

Phoenix Art Museum

1625 N. Central Ave.
Phoenix, AZ 85004
Contact: Jan Krulick
602.257.2178

Phoenix Bach Choir

PO Box 16956
Phoenix, AZ 85011
Contact: Amy Perciballi
602.253.2224

Phoenix Museum of History

105 N. 5th St.
Phoenix, AZ 85004
602.253.2734 x229

The Phoenix Symphony

455 N. 3rd St. Suite #390
Phoenix, AZ 85004
Contact: Joel Levin
602.495.1117

US Airways Center

201 E. Jefferson
Phoenix, AZ 85004
602.379.2060

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US Airways is the official airline of Ballet Arizona
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