

Dance About Repertoire

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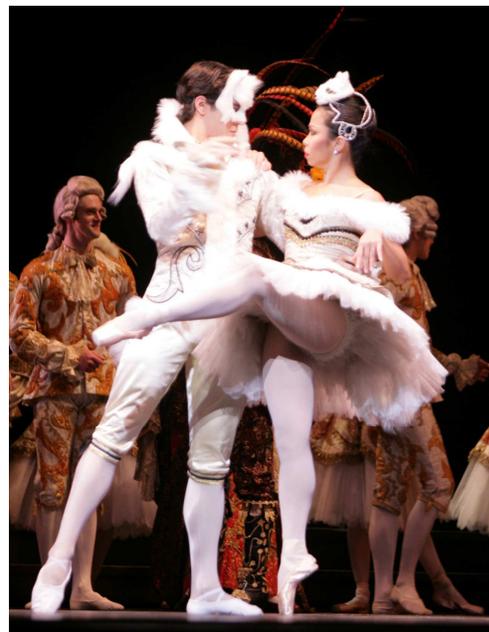


The following repertoire will be performed in the **Dance About** performances:

Pussy Cat Pas de Deux from
The Sleeping Beauty

Choreography: Rudolf Nureyev after Marius Petipa
Music: Pyotr Ilyich Tchaikovsky
Costumes: Nicholas Georgiadis

This pas de deux (dance for two) features two dancers dressed as pussy cats. From the third act of *The Sleeping Beauty* this piece demonstrates how dance is not just made up of steps but of many gestures that contribute to the telling of a story. The dancers recreate an encounter between two playful cats. Your students may notice that the female pussy cat is wearing special shoes that enable her to stand on her toes. These are called Pointe Shoes. After watching the *Pussy Cat Pas de Deux* we will discuss ballet footwear.



Artists of the Ballet in the *Pussy Cat Pas de Deux*
From *The Sleeping Beauty*. Photo by Cylla von Tiedemann.

Madge, a haggardly old witch in *La Sylphide*

Choreography: Erik Bruhn after August Bournonville
Music: H. Lovenskjold
Costume: Robert Prévost

The students learn a great deal about Madge — her age, personality, likes, dislikes. Madge is not only a witch, but she is also a fortune teller. Through mime, she tells the fortunes of young boys and girls. By reading their palms, she predicts their futures — whether they will be rich, if they will marry, have children, etc.

Karen Kain
Artistic Director



Guillaume Côté and Chan Hon Goh in *Napoli*.
Photo by Andrew Oxenham.

Flower Festival Pas de Deux from Napoli

Choreography: Peter Schaufuss after
August Bournonville

Music: Edvard Helsted

Costumes: David Walker

This pas de deux is a lovely example of the Bournonville style of dancing, developed by choreographer August Bournonville in his many ballets for the Royal Danish Ballet. The style is exemplified by warm and embracing arms, quick, intricate footwork and unexpected changes of direction. In this duet, the young Teresina and Genaro celebrate their love. The *Flower*

Festival Pas de Deux also demonstrates the use of mime in a ballet. Your students will be asked to pick out three of the mime gestures used in this dance.

Carabosse, the evil fairy in The Sleeping Beauty

Choreography: Rudolf Nureyev after Marius Petipa

Music: Pyotr Ilyich Tchaikovsky

Costumes: Nicholas Georgiadis

Carabosse is very angry because she did not receive an invitation to the christening of the baby princess, Aurora. She therefore casts an evil spell on the newborn. She announces that Aurora will grow up to be a beautiful young woman, then will prick her finger on a needle and die. Carabosse's evil spell is quickly softened by the good Lilac Fairy, who declares that yes, Aurora will grow up to be a beautiful princess, and yes, she will prick her finger on a needle; but not die. Instead, she will sleep for 100 years.

Finale – Spanish Dance

Choreography: Evelina Ganina

Music: Pyotr Ilyich Tchaikovsky

Many story ballets like *Swan Lake* and *The Nutcracker* include national dances from different countries as a way of transporting the audience to distant lands and exotic places. The atmosphere is created by the colourful costumes, the upbeat music and the sharp and percussive movement. It is fun to clap along to this dance.

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