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March 31-April 3, 2016

THE SLEEPING BEAUTY

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THE SLEEPING BEAUTY

Choreography by MARIUS PETIPA
Staging and additional choreography by ALEXEI RATMANSKY,
assisted by TATIANA RATMANSKY
Music by PETER ILYITCH
 TCHAIKOVSKY
Scenery and costumes by RICHARD HUDSON,
inspired by LÉON BAKST
Lighting by JAMES F. INGALLS

SYNOPSIS

PROLOGUE

The Christening

King Florestan XIV and his Queen have arranged a splendid christening to celebrate the birth of their newborn daughter, the Princess Aurora. Courtiers gather in the castle, awaiting the entrance of the royal couple. Catalabutte, the Master of Ceremonies, checks the invitation list to ensure that everything is in order. Trumpets sound, and the King and Queen enter.

The herald announces the arrival of the fairies. The Lilac Fairy, principal godmother to the Princess Aurora, enters, surrounded by her retinue of fairies, their cavaliers and pages. The pages bear gifts to accompany the qualities of beauty, wit, generosity, liveliness and strength that the fairies will bestow on the young princess.

Suddenly a noise is heard. The herald rushes in to announce the arrival of the powerful, evil fairy Carabosse. The King demands to see the invitation list, distressed when he sees that Carabosse was not invited to the christening. Catalabutte is in despair. How could he have made such a horrible mistake?

Carabosse appears in a chariot drawn by rats. The King and Queen beg her not to hold them responsible for Catalabutte's mistake, and the mortified Catalabutte throws himself at her feet, pleading for forgiveness. Carabosse makes fun of him, pulling tufts of hair from his head and beating him with her cane.

The good fairies beg Carabosse not to harm their beloved godchild, but she proceeds to place an evil curse upon the baby. She allows that Aurora will grow up to be the most beautiful and enchanting of princesses; however, by her sixteenth birthday she will prick her finger with a spindle and die.

The King and Queen are horrified. Carabosse roars with laughter, reveling in her cruelty. But to her dismay, the

Lilac Fairy steps forward and tempers her curse. Aurora will indeed prick her finger on a spindle, the Lilac Fairy says, but she will not die—instead, she will fall into a deep sleep. After a hundred years, a handsome prince shall come to find her and awaken her with a kiss. She will become his bride, and they will live in happiness and contentment.

The enraged Carabosse leaves in her chariot, and the good fairies surround the cradle, guarding their goddaughter from further harm. The King is relieved that the curse has been diminished; still, he issues an edict to ban all spindles from the kingdom.

- Pause -

ACT I

Aurora's Birthday

Aurora has just turned sixteen. Catalabutte, supervising the preparations for the Princess's birthday celebration, notices a group of village women knitting with spindles in front of the castle. He reminds them of the decree forbidding all spindles in the kingdom, a crime punishable by hanging. The King and Queen arrive, accompanied by four princes, Princess Aurora's suitors. When the King hears of the crime of which the women are accused, he orders that they be put to death. The women beg for forgiveness. The Queen pleads on their behalf, and the King grants them mercy. The villagers rejoice.

Aurora enters, accompanied by her maids of honor. She is introduced to the princes, who are struck by her beauty. Aurora dances with them, and the King and Queen try to persuade her to choose one as her fiancé.

Suddenly, Aurora notices an old woman standing in the crowd, holding a spindle. She takes the spindle from the woman and begins to dance with it coquettishly to win the admiration of her suitors, but her dance ends abruptly when the spindle pricks her finger. Aurora rushes about in fear, then collapses unconscious. The King and Queen dash to her side.

The old woman throws off her cloak and reveals herself as the fairy Carabosse. She roars triumphantly that her curse has succeeded. The four princes rush at her, but Carabosse disappears in a cloud of smoke.

At that moment, the Lilac Fairy appears to remind the desperate parents that their daughter is not dead but asleep,

and that she is destined to sleep for one hundred years.

The sleeping princess is carried to the castle, accompanied by the King, the Queen and members of the court. The Lilac Fairy casts a spell of sleep over the castle and all inside. When the princess awakens, they will awaken with her, but till then an impenetrable forest will shield them. The fairy's pages gather around her, and she orders them to guard the castle so that no one disturbs the peace of those within.

- Intermission -

ACT II

Scene 1. The Hunt

One hundred years have passed. Prince Désiré and his party are hunting in the forest. He enters a clearing with his companions and tutor Galifron. The hunters dance to amuse themselves. They shoot bows and arrows and play various games.

The prince is told that a bear has been trapped in a thicket, but he is feeling listless and orders the company to go on without him.

Scene 2. The Vision

Just as the hunt party has gone, the Lilac Fairy, who is also the Prince's godmother, appears in the wood. He bows before her. The fairy asks the Prince whether he loves any of the noble women in his court. Sadly, he says he does not. The fairy tells him of the beautiful and enchanting Aurora. She waves her staff and reveals the princess, asleep in the castle. She waves her staff again, and Aurora appears.

Prince Désiré is overwhelmed and entranced. He pursues Aurora, but each time she evades him. He wishes to embrace her, but she slips away and finally disappears.

Madly in love with the vision of Aurora, the prince throws himself at the feet of the Lilac Fairy. He asks her to take him to the castle, and they set off immediately.

Scene 3. The Awakening

Prince Désiré and the Lilac Fairy enter the castle chamber. The Prince tries to wake the King, the Queen and their sleeping court, but he only succeeds in stirring up clouds of dust. Finally, Prince Désiré sees the sleeping Aurora. He rushes to her and kisses her.

Carabosse's spell is broken. Princess

Aurora awakens, and with her, the rest of the court. The dust and cobwebs vanish, and the room is awash in light. The Prince implores the King to let him marry the Princess. The King agrees most happily and joins their hands in union.

— Intermission —

ACT III

The Wedding

The court assembles for the wedding of Princess Aurora and Prince Désiré. The invited guests include many fairy tale characters— Puss-in-Boots, Red-Riding-Hood, Cinderella, Hop-o'-my-Thumb, Princess Florine and the Bluebird, among others— who present their stories as gifts to the royal couple. Also present is the Lilac Fairy, and, in the spirit of forgiveness and celebration, even Carabosse has been invited.

After all these guests have paid their respects to the bride and bridegroom, Aurora and Désiré dance a *grand pas de deux*. The whole assembly joins in a dance in their honor, and the kingdom rejoices.

Special thanks to Doug Fullington, Sergey Konaev, Peter Koppers and David McAllister for providing additional materials and information that contributed to the creation of this production.

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Judith Molina, JoAnn Cusmano

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This production of *The Sleeping Beauty* is a co-production with Teatro alla Scala.

ABT gratefully acknowledges Linda Allard for her generous support of costumes for *The Sleeping Beauty*. Additional support has been generously provided by Avery and Andrew F. Barth, The Susan and Leonard Feinstein Foundation, Caroline and Edward Hyman, Howard S. Paley, Linda and Martin Fell, Mr. and Mrs. Austin T. Fragomen, The Ted and Mary Jo Shen Charitable Gift Fund, and Michael and Sue Steinberg. Support has also been provided by the National Endowment for the Arts. This production is generously supported through an endowed gift from the Toni and Martin Sosnoff New Works Fund.

PRODUCTION HISTORY:

Originally choreographed by Marius Petipa, *The Sleeping Beauty* received its World Premiere by the Imperial Ballet at the Mariinsky Theatre in St. Petersburg on January 15, 1890. The leading roles were performed by Carlotta Brianza (Princess Aurora), Pavel Gerdt (Prince Charming), Marie Petipa (Lilac Fairy), Enrico Cecchetti (Carabosse), Barbara Nikitina (Enchanted Princess), and Enrico Cecchetti (Bluebird).

American Ballet Theatre presented its first full-length production of *The Sleeping Beauty*, with choreography by Mary Skeaping from the original of Marius Petipa and the staging of Nicholas Sergeyev, at the Metropolitan Opera House in New York on June 15, 1976. Sets and costumes were by Oliver Messel. The cast included Natalia Makarova

(Princess Aurora), Mikhail Baryshnikov (Prince Florimund), Martine van Hamel (Lilac Fairy), Dennis Nahat (Carabosse), Yoko Morishita (Princess Florine), and Fernando Bujones (The Bluebird).

The Sleeping Beauty, with choreography after Marius Petipa and staging and additional choreography by Sir Kenneth MacMillan, received its world premiere at the Auditorium Theatre in Chicago on February 11, 1987. The dancers were Susan Jaffe (Princess Aurora), Robert Hill (Prince Désiré), Leslie Browne (Lilac Fairy), Victor Barbee (Carabosse), Marianna Tcherkassky (Princess Florine), and Johan Renvall (The Bluebird).

The third production, with choreography after Marius Petipa and staging by Kevin McKenzie, Gelsey Kirkland and Michael Chernov, received its World Premiere at the Metropolitan Opera House, New York on June 1, 2007. The dancers were Veronika Part (Princess Aurora), Marcelo Gomes (Prince Désiré), Michele Wiles (Lilac Fairy), Martine van Hamel (Carabosse), Xiomara Reyes (Princess Florine), and Herman Cornejo (The Bluebird).

The present production of *The Sleeping Beauty*, with choreography by Marius Petipa and staging by Alexei Ratmansky, received its World Premiere at the Segerstrom Center for the Arts, Costa Mesa, California on March 3, 2015, danced by Diana Vishneva (Princess Aurora) and Marcelo Gomes (Prince Désiré).

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ABT alumna Gretchen Schumacher generously volunteers her time as Alumni Coordinator.

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Susan Angermeier, Carol Becker, Pat Belote, Melvin Bernstein, Judi Chandon, John Condon, Vivien Delugg, Beverly Epstein, Margaret Fridecky, Bill Gerdes, Claire Gilbert, Marianne Goodman, Honey Hilzen, Perin Hurewitz, Phyllis Jacobs, Harriet Kirk, Shelley and Stephen Limmer, Keiko Matsumura, Barbara Q. Myers, Eileen O'Neill, Beth Shapiro, Jean Sun Shaw, Nancy L. Sifton, Joy Silber, Linda Sitnick, Janet Slavin, Lynne Smalley, Marianne Stegeland, Ayumi Takahashi, Steven Toback, Johanna Weber, Hermine Weiss, Elinor Wexler, Anthony Yazzetti.

Michigan Opera Theatre Orchestra — *The Sleeping Beauty*

VIOLIN I

Eliot Heaton+
Concertmaster
 Velda Kelly+
 Laura Leigh Roelofs+
Assistant Concertmaster
 Bryan Johnston+
 Andrew Wu+
 Beth Kaufman+
 Charlotte Merckerson+
Concertmaster Emeritus
 Molly Hughes+
 Jenny Wan

VIOLIN II

Victoria Haltom+
Principal
 Daniel Stachyra+
 Henrik Karapetyan+
 Anna Bittar-Weller+
 Bethany Moses
 Janet Sullins
 Judith Teasdale

VIOLA

John Madison+
Principal
 Scott Stefanko+
 Kathleen Grimes+
 Barbara Zmich-
 McClellan+
 James Greer

CELLO

Nadine Deleury+
Principal
 Daniel Thomas +
 Katri Ervamaa
 Stefan Koch
 Andrea Yun

BASS

Derek Weller+
Principal
 Clark Suttle+
 Greg Sheldon

FLUTE

Amanda Blaikie+
Principal
 Dennis Carter

PICCOLO

Laura Larson+

OBOE

Nermis Mieses+
Principal
 Stephanie Shapiro

ENGLISH HORN

Sally Heffelfinger-Pituch+
Principal

CLARINET

Brian Bowman+
Principal
 J. William King+

BASSOON

Pawel Wnuk+
Principal
 Gregory Quick+

FRENCH HORN

Andrew Pelletier+
Principal
 Tamara Kosinski
 David Denniston
 Anthony Cleeton

TRUMPET

Derek Lockhart
 Clark Irwin

CORNET

David Ammer+
Principal
 Gordon Simmons+

TROMBONE

Tyler Vahldick+
Principal
 Greg Near+

BASS TROMBONE

John Rutherford

TUBA

Phillip Sinder
Principal

PERCUSSION

John Dorsey+
Principal
 Keith Claeys
 David Taylor

TIMPANI

Alison Chang+
Principal

HARP

Patricia Terry-Ross+
Principal

+ Michigan Opera
 Theatre Core
 Orchestra

Detroit Federation of
 Musicians Local #5
 American Federation of
 Musicians



Re-Awakening *Sleeping Beauty*: The Lively Debate over Alexei Ratmansky's New Production

Alexei Ratmansky's 2015 production of *The Sleeping Beauty* for American Ballet Theatre caused a rather unprecedented stir in the dance community. The choreographer's new version of Marius Petipa's classic ballet wed elements of the first 1890 production for the Mariinsky Theater in St. Petersburg, Russia, preserved in dance notations from the early 1900s (with abundant archival material detailing its costumes, sets, and lighting) with designs inspired by the 1921 Diaghilev production, surely the most opulent staging in the ballet's history. Ratmansky's esteem as the twenty-first century's pre-eminent maker of ballets added to this unusual juxtaposition of choreography based on the original with visual elements from the ballet's first significant restaging and its audiences' reception of the new work. His reputation as an *auteur* choreographer, one who leaves personal stamp on each historical work he revives, lent an additional layer of complexity to conversations in the press, social media, and theater lobbies.

The result left dance professionals and audience members alike to ponder a set of questions concerning historical performance, authenticity, and the role of the re-stager/choreographer, as well as the ephemeral nature of ballet as an art form and how best to preserve it. Scholl's lecture will explore these questions, using video and musical examples.

Re-Awakening Sleeping Beauty: The Lively Debate over Alexei Ratmansky's New Production.

■ Tuesday, March 29 at 7:00 p.m.

"Dance" Club with Professor Tim Scholl
 In partnership with University Musical Society
 The Carr Center, Knight Artist Lounge
 311 E Grand River Ave., Detroit, MI 48226

■ Wednesday, March 30, 12-1:30 pm

CREES Noon Lecture with Professor Tim Scholl
 1636 International Institute
 1080 S. University, Ann Arbor, MI

Sponsors: CREES and the University Musical Society

Tim Scholl is a scholar of Russian and dance historian who has written two books on the history of Russian dance: *From Petipa to Balanchine, Classical Revival and the Modernization of Ballet* (Routledge 1994) and *Sleeping Beauty, a Legend in Progress* (Yale 2004). Professor of Russian and comparative literature at Oberlin College, Scholl is also a docent in the Theatre Research Department of Helsinki University, where he held a Fulbright teaching/research fellowship in 2000-01. His current research examines Russian and Soviet ballet as an artifact of empire and explores the ballet's engagement with borders and borderlands, from the purported foreign 'domination' of the Russian ballet in the nineteenth century through the cultural exchange process of the post-World War II years.