



Repertoire

2017-18 Season

Theatre Ballet

Performing Arts Management
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Sleeping Beauty: Lilac Fairy

Choreographer: Marius Petipa Composer: Pyotr Tchaikovsky

Restaged by: Ashley Ivory Parov Costume Design: Priscilla Hao Performed by: Alex Pugmire

The Lilac Fairy is the leader of the good fairies in *Sleeping Beauty*. As godmothers to Princess Aurora, the good fairies bestow the Princess with magical gifts so that someday she can marry the perfect prince. When an evil fairy named Carabosse declares that the Princess will prick her finger on a spindle and die, the Lilac Fairy promises that Aurora will not die, but instead fall into a deep sleep that will last a hundred years or more. At the end of that time, a Prince shall awaken her with a kiss.

On Aurora's sixteenth birthday, she pricks her finger on a spindle and falls into a deep sleep. The Lilac Fairy casts a spell of sleep over the entire kingdom. More than a century later, the Lilac Fairy leads Prince Désiré to the sleeping Princess. Together, they defeat the evil Carabosse and the Prince awakens Aurora with a kiss, breaking the spell.

Birthday Variations

Choreographer: Gerald Arpino, as staged by Cameron Basden Composer: Giuseppe Verdi

Costume Design: Susan Austin (costumes supplied by TCU School for Classical & Contemporary Dance)

Pas de Deux: Ryan Hatch, Brooke Lockhart Soloists: Riley Duck Cappellucci, Rachel Cornell, Chandler Hancock, Sasha Ramsay

The performance of *Birthday Variations*, an Arpino Ballet, is presented with permission of The Gerald Arpino Foundation and has been produced in accordance with the Foundation service standards established and provided by the Foundation.

Birthday Variations was created for Becky D'Angelo as a birthday present for her husband. *Birthday Variations* is a perfect example of Arpino's movement style in a classical format. It takes well trained ballet technicians who are capable of adapting Arpino's quality and style. With smooth and elegant runs, dynamic split leg jetés, the five women and one man are principal dancers, even as they work in unison. Each of the five women has a solo, showcasing the qualities of wafting, echappé, jumping, turning, and bourrée. The wafting solo uses skimming footwork blended with a fluid upper body. The echappé solo is sharp and clean. The jumping solo flies around the periphery of the stage in contrast to the bourrée solo that requires quick and precise positions. The turning solo is structured with classical technique imbued with bends and teetering balances. *Birthday's* lush pas de deux requires strong partnering for the male to execute seamless and intricate maneuvers, the swooning leans and effortless lifts.

The Magical Workshop of Dr. Coppélius

Choreographer: Arthur Saint-Léon Composer: Léo Delibes

Restaged by: Shayla Bott Costume Design: Priscilla Hao Performed by: Sean Cooney (Dr. Coppelius), Emi Tuttle (Spanish Doll), Wendy Bede (Scottish Doll), Ryan Hatch and Nicole Heddens (Harlequin Dolls), Kimberly Yorgason (Chinese Doll)

Adapted from the second act of the full-length story ballet, *Coppélia*, we find Dr. Coppélius tinkering in his workshop, surrounded by the life-sized dancing dolls of his own creation. One by one, he summons his magic to bring each doll to life and dance for him.

Paquita (excerpts)

Choreographer: Joseph Mazilier Composer: Ludwig Minkus

Restaged by: Ashley Ivory Parov Costume Design: Priscilla Hao Pas de deux: Cameron Packham and Mad-
dy Zwahlen Demi-Soloists: Bronwen Merrill, Mikaela Cook, Hannah Bender, Lauren Halversen , Dahlia
Marshall, Rachel Cornell, Morgan Hastings Corps de Ballet: Wendy Bede, Riley Duck Cappellucci, Chandler
Hancock, Nicole Heddens, Sasha Ramsay, Emi Tuttle, Kimberly Yorgason

The story of the beautiful young gypsy girl Paquita takes place in the far away village of Saragosse, Spain. The Spanish governor wants the handsome young French officer Lucien d'Hervilly killed, but Paquita saves his life. Paquita and Lucien fall in love, but gypsies and aristocrats may not marry.

Unbeknownst to Paquita, she is really of noble birth, having been carried off by gypsies when she was a baby. In the end, by way of a medallion, Paquita discovers that she is of noble birth and that she and Lucien may wed. This pas de trois divertissement is from the festival taking place just as Paquita's company of gypsies arrives in the village of Saragosse.

(Finale)

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