

THE AUSTRALIAN BALLET

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THE SLEEPING BEAUTY

A DAVID McALLISTER PRODUCTION

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The Sleeping Beauty



Choreography Marius Petipa
Production and additional choreography David McAllister
Music Piotr Ilyich Tchaikovsky
Costume and set design Gabriela Tylesova
Design associate Kat Chan
Dramaturge Lucas Jervies
Lighting design Jon Buswell

The Sleeping Beauty



SYNOPSIS

THE PALACE

In a grand palace, the King and Queen are preparing for the christening of their long-awaited only child, Aurora. The King tells his Master of Ceremonies, Catalabutte, to invite the fairies of the realm as godmothers to the baby princess. However, Catalabutte is loath to invite Carabosse, the ancient Fairy of Wisdom, who has not been heard from in many years. He tears up her invitation.

The fairies arrive at the christening, led by the Lilac Fairy. The King and Queen greet them with gifts suited to the qualities they will bestow on their goddaughter: grace, joy, a musical voice, generosity, a serene temperament and beauty. The fairies give their gifts to the Princess, but just before the Lilac Fairy can bless Aurora with hers, Carabosse arrives in a rage at being overlooked.

She bestows a curse on Aurora: on her 16th birthday, she will prick her finger on a spindle and die. The whole court is horrified. However, just then the Lilac Fairy steps forward. While she cannot undo Carabosse's curse, she weaves a counter spell: the Princess will not die, but will fall into a deep sleep. When a Prince who truly loves her wakes her with a kiss, the spell will be broken. Furious, Carabosse disappears. The King thanks the Lilac Fairy and declares that from now on, all spindles and sharp objects will be banished from the kingdom.



The Sleeping Beauty



ACT I

SCENE 1: THE PALACE GATES

Three peasant women at the palace gates meet a mysterious stranger (Carabosse in disguise). She tempts them to try some knitting needles and a spindle, and urges them to come into the palace for the celebrations of Princess Aurora's 16th birthday. Catalabutte comes past and Carabosse betrays the poor peasant women to him. He gathers up all the spindles and knitting needles, but Carabosse hides one in her cape. The King and Queen arrive, and when they hear what has happened the King sentences the women to death and invites the disguised Carabosse to the party.

SCENE 2: THE PALACE GARDENS

The courtiers are dancing with garlands to celebrate Aurora's birthday. The King and Queen are anxious for their daughter to choose a husband, and introduce four foreign princes to her. She beguiles each one in turn as they present her with roses brought from their kingdoms.

When the festivities are at their height, Carabosse steps forward and presents Aurora with the spindle she has smuggled into the party. Aurora, who has never seen such a thing, is captivated and dances with it until she pricks her finger and collapses. Carabosse reveals herself, laughs triumphantly, and disappears. The Lilac Fairy appears and reminds the King and Queen that all is not lost – Aurora is not dead but sleeping. She puts a spell over the kingdom and all the guests fall asleep.



The Sleeping Beauty



ACT II

THE PALACE GROUNDS

A hundred years later, the gardens and grounds of the palace have grown into a forest. A hunting party comes upon the woodland place, led by Prince Désiré and his friends. The Prince is melancholy, beset by an unnamed yearning, and is more interested in reading his book of fairytales than sporting with his friends. The Lilac Fairy, who is Désiré's godmother as well as Aurora's, appears and shows him the image of the sleeping princess. He is overwhelmed, and the Lilac Fairy calls on her woodland nymphs to bring forth the spirit of Aurora to dance for him. The Prince falls in love with this beauty, and resolves to find her. Carabosse tries to tempt him from his quest, but the Lilac Fairy gives him the key that will unlock the glass casket where Aurora sleeps. After a final struggle with Carabosse, he opens the casket and kisses Aurora, waking her and breaking the spell. The whole court awakes, Désiré and Aurora fall in love, and she chooses to marry him; she offers him a rose, which he joyfully accepts.

ACT III

THE PALACE

To celebrate Aurora's wedding, the King and Queen give a magnificent masked ball in the style of Louis XIV, the Sun King of France. Désiré's friends arrive dressed as characters from his beloved fairytale book. Aurora's fairy godmothers bring lavish wedding gifts: gold, silver, sapphire and diamond. Amid much dancing and merriment, Désiré and Aurora are married, and blessed by the Lilac Fairy. After their wedding, they are crowned: they will succeed to the throne and will rule over the kingdom in peace and happiness.







CAST OF CHARACTERS

Princess Aurora

Prince Désiré

The Lilac Fairy

Carabosse

The Fairy of Joy

The Fairy of Grace

The Fairy of Generosity

The Fairy of Musicality

The Fairy of Temperament

The King

The Queen

Catalubutte

English Prince

Spanish Prince

Hungarian Prince

Swedish Prince

Leader of the Hunt

The Duke

The Duchess

Princess Florine

The Bluebird

Cinderella

Prince Charming

The White Cat

Puss In Boots

Red Riding Hood

The Wolf

Courtiers, Guards, Rats,

Knitting Women, Aurora's

Girlfriends, Nymphs, Huntsmen,

Marchionesses, Servants

The Creatives

DAVID McALLISTER AM

Artistic Director, The Australian Ballet

A graduate of The Australian Ballet School, Perth-born David McAllister began his training with Evelyn Hodgkinson and joined The Australian Ballet in 1983. He was promoted to senior artist in 1986 and to principal artist in January 1989.

His principal roles have included those in *Onegin*, *Romeo and Juliet*, *La Fille mal gardée*, *The Sleeping Beauty*, *Don Quixote*, *The Sentimental Bloke*, *Coppélia*, *Manon*, *La Sylphide*, *Sinfonietta* and *Stepping Stones*.

In 1985 he won a Bronze Medal at the Fifth International Ballet Competition in Moscow and the same year won the Oceanic Equity Arts Award for Young Achievers in Perth. As a result of the Moscow Competition he was invited to return to the USSR as a guest artist and made numerous appearances with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet and other companies in *Don Quixote*, *Giselle* and in gala performances.

In 1989 he was guest artist with The National Ballet of Canada, alternating in the roles of Mercutio and Benvolio in John Cranko's *Romeo and Juliet*, and dancing *Études* and *The Four Temperaments*. He has also been a guest artist with Birmingham Royal Ballet and Singapore Dance Theatre. In London in 1992, he took part in the Royal Gala performance of *Coppélia* in the presence of the Princess of Wales.

In 1997, David McAllister danced in several premiere ballets: *In the Upper Room*, *Theme and Variations* and *Cinderella*, and in 1998 in *La Bayadère* and *1914*. A highlight of 1999 was the opening night of *Don Quixote* in Shanghai. In 2000 he performed the role of Doctor/Beloved Officer in Graeme Murphy's *Nutcracker – The Story of Clara* and recreated his 1993 ABC Television simulcast role of Camille in *The Merry Widow*.

David McAllister has worked as a guest teacher with The Australian Ballet School, The Dancers Company, the Royal Academy of Dancing, the Cecchetti Society, the Australian Institute of Classical Dance, and various summer schools. In November 2000, he completed a Graduate Diploma in Arts and Entertainment Management at Deakin University.

David McAllister danced for the final time in *Giselle* on 24 March 2001 at the Sydney Opera House, and became Artistic Director of The Australian Ballet in July 2001. He was awarded a Member of the Order of Australia in the 2004 Australia Day Honours List.

GABRIELA TYLESOVA

Costume and set designer

Gabriela Tylesova is an award-winning, internationally acclaimed designer.

Her awards include: Helpmann Award for Best Set Design in 2009, 2011 and 2014; Helpmann Award for Best Costume Design in 2011, 2012 and 2014; Green Room Award for Best Set Design in 2003 and 2011; Green Room Award for Best Costume Design in 2002, 2006 and 2011; Australian Production Design Guild Award for Best Set Design in 2012; Australian Production Design Guild Award for Best Costume Design in 2012 and 2014; Sydney Theatre Award for Best Costume Design in 2012 and 2013; and Sydney Theatre Award for Best Set Design in 2013.

Some of Gabriela's career highlights include designing *Love Never Dies* for Really Useful Group; *Così fan tutte*, *Sweeney Todd*, *L'elisir d'amore*, *Baroque Masterworks*, *Salome*, *Il Turco in Italia* and *The Rabbits* for Opera Australia; *The Visit*, *Cyrano De Bergerac*, *The Pillowman*, *Urinetown*, and *Tomfoolery* for Melbourne Theatre Company; *Macbeth*, *Fireface*, *Attempts On Her Life*, *Volpone*, *This Little Piggy* and *Rosencrantz And Guildenstern Are Dead* for Sydney Theatre Company; *Schéhérazaade* for The Australian Ballet; *Boomerang* and *Of Earth And Sky* for Bangarra Dance Theatre; *Can we Afford This/The Cost of Living* for DV8 Physical Theatre (Sydney 2000 Olympic Arts Festival); *A Funny Thing Happened on the Way To the Forum* for Gordon Frost Organisation; and the Broadway musical adaptation of *First Wives Club* (USA).

Gabriela recently worked on *Love Never Dies* for Germany and USA and the Queensland Theatre Company's musical *Ladies In Black*, directed by Simon Phillips. Gabriela is also Creative Director of Aviatrix, a multi-national design house specialising in luxury woven textiles, wall coverings, Bohemian crystal ware and bone china.

The Creatives

JON BUSWELL
Lighting Designer

Jon Buswell has designed lighting for well over 100 productions in the UK, Europe and Australia.

A graduate of Croydon School of Art in the UK, Jon first worked for the Royal Shakespeare Company before becoming a freelance designer in 1997, working across all disciplines of the performing arts.

His previous lighting designs for The Australian Ballet include *Raymonda*, *Constant Variants*, *Symphonie Fantastique*, *Night Path* and *Monument*. His recent ballet work also includes *La Sylphide*, *Coppélia* and *Cinderella* (West Australian Ballet), and *The Sleeping Beauty* and *Coppélia* (Queensland Ballet). Recent theatre work includes *Glengarry Glen Ross*, *Blithe Spirit*, *The Seagull*, *Twelfth Night* and *Madagascar* (Black Swan State Theatre Company) and *Signs of Life* (Black Swan/Sydney Theatre Company co-production).

His overseas work includes *Lady Windemere's Fan* with Vanessa Redgrave, and *The Royal Family* with Judi Dench (Theatre Royal Haymarket); *The Vagina Monologues* (The Royal Court at the New Ambassadors Theatre); *My Brilliant Divorce* with Dawn French (Apollo Theatre) in the UK; *Otello* (Lyric Opera of Chicago); *The Magic Flute*, *Oedipus Rex* and *Gianni Schicchi* (Royal College of Music); *The Flying Dutchman* (New Zealand Opera); *The Sleeping Beauty*, *Don Quixote*, *A Christmas Carol* and *Swan Lake* (Royal /New Zealand Ballet); and *Pinocchio* (Opera du Rhin/West Australian Ballet).

Jon has also worked as lighting designer for televised features, including the UEFA Gala Awards 2000 and *Nutcracker Sweeties* for Birmingham Royal Ballet and the BBC. He has also worked as visiting lecturer for The University of Central England in Birmingham and the Victorian College of the Arts.

LUCAS JERVIES
Dramaturge

Lucas Jervies is a dance and theatre maker for audiences of all ages. One of Australia's most sought-after directors, he has created work for The Australian Ballet, Sydney Dance Company, Opera Australia, Queensland Ballet, West Australian Ballet, Louisville Ballet, Milwaukee Ballet, Expressions Dance Company, Scapino Ballet Rotterdam, Sydney Chamber Opera, Griffin Theatre Company, JACK Productions, Hèrmes, Buzz Dance Theatre, Sydney Dance Company Pre Professional Year, Korzo Theatre Den Haag, Noverre Society Stuttgart Ballet, CoDarts Rotterdam University for the Arts and The Australian Ballet School.

A graduate of the Victorian College of the Arts and The Australian Ballet School, Lucas danced professionally with The Australian Ballet, Dance Works Rotterdam and Scapino Ballet Rotterdam, contributing as collaborator/dancer to over 50 contemporary creations and world-premiere seasons. He retired from dance in 2010 and co-founded JACK Productions in Melbourne, presenting three ballet-theatre productions over two years.

In 2012 Lucas was accepted into The National Institute of Dramatic Art (NIDA) to study directing. Following his graduation, he became an Affiliate Director with Griffin Theatre Company, where his physical theatre work *The Witches*, based on the book by Roald Dahl, has toured nationally to critical acclaim. In 2013 he was appointed Artistic Director of Buzz Dance Theatre; in 2014 he joined Sydney Dance Company as interim Rehearsal Director and in 2015 became a freelance artist, choreographing works for Opera Australia, Sydney Dance Company and Louisville Ballet.

DESIGN INFORMATION

Dozens of skilled artisans in our costume department worked tirelessly to realise Gabriela Tylesova's sublime designs for David McAllister's new *Beauty*. Slowly but surely, from a sea of plumes and velvets, beads and tulle, silks and faux fur, sequins, satins and braid, this beautiful production took shape.

"Tylesova's costumes for The Sleeping Beauty are as intricate and detailed as haute couture. The tutus for the fairies who bestow gifts on the baby Princess Aurora are scattered with crystals, with cut-out lace adorned with beads, and with fabric petals stitched one by one onto the top layers of the tulle skirts."

READ

Valarie Lawson on the sets and costumes

Rose Mulready on David McAllister's creative process

Close-up on The Sleeping Beauty

Every ballet begins with a strong story and a concept where the choreography, music and designs tie together. The designer's role is to make this concept visual through sets and costumes sketches, so there is a strong, cohesive visual message.

The wardrobe department then creates a costume folio with material samples as the reference to show how everything should look.

The process of designing and making any ballet costume is long, detailed and involved. Wardrobe staff source fabrics and dye costumes, and make samples for the dancers to try on. These are adjusted to suit movement, trimmed and often detailed with thousands of beads, embroidery or sequins. Ballet costumes are as beautiful close up as they are from afar and the costumes are a significant part of the magical spectacle of the ballet.



Watch Michael Williams, Wardrobe Manager, talk about the process of creation.



Design sketch by Gabriela Tylesova of Aurora in Act I



Design sketch by Gabriela Tylesova of Carabosse

Close-up on The Sleeping Beauty



L-R Lilac Fairy tutu in construction, Amber Scott as the Lilac Fairy, Wig fitting for the Temperament Fairy

FACTS ABOUT THE LILAC FAIRY TUTU

- The Lilac fairy tutu took a month to make.
- It is made of nylon net and silk dupion.
- Five dancers played the Lilac Fairy but only two tutus were made. These had many different fastenings to accommodate the different dancer's sizes.
- The wigs were handmade by The Australian Ballet's resident Wigmaker Alison Kidd. Alison is the full-time wigmaker of The Australian Ballet, and for *The Sleeping Beauty* she created 89 wigs out of yak hair. Some, like the Queen's wig, were handmade, others were adapted from base wigs and had a handmade front added.

READ

Kate Scott on the making of the costumes

Close-up on The Sleeping Beauty



Design sketch by Gabriela Tylesova of Nymph in Act I



Nymph costume in construction

NYMPH COSTUME

The design of the Nymph costume was inspired by a 17th-century panniered dress. Twenty Nymph costumes were made, and each costume took three weeks to make. The wardrobe cutters made a template for the skirts so that they were all identical. The costumes were a green colour to reflect the nymphs' forest home.

Close-up on The Sleeping Beauty



Garland Dancer costumes in construction

GARLAND DANCER COSTUME

Each of the 15 identical Garland Dancer costumes took three weeks to create and featured individual flower designs, which were made by an external company from the fabric chosen by the designer. Each costume weighs about five kilos. Gabriela Tylesova, the designer of *The Sleeping Beauty*, used a pastel palette of floral colours that complemented the gold and cream of the set. The male costumes featured the green of the flower stems, referenced with thorns on their cuffs.

The whole combination made for a rich, opulent and glittering production that uses 17th-century Baroque references.

Close-up on The Sleeping Beauty



Design sketch by Gabriela Tylesova of Carabosse in Act I



Lynette Wills as Carabosse

CARABOSSE

The Carabosse costume design references crow feathers, complemented by the iridescent shimmer of the Lurex chiffon.

Ballet Facts



Did you know many costumes are only dry-cleaned at the end of a production run?

To be cleaned the costume must be dry. The wardrobe department has a hot room to help with this.

Between shows the costumes have to be hand-cleaned using Shellite (a dry-cleaning fluid). They are then sprayed with sphagnum (to deodorise and prevent mould). It is part of the touring crew's job to ensure the costumes are in proper condition so that the dancers can wear them with comfort and in good repair.

Did you also know that the ballet has a full-time shoe fitter to ensure that pointe and flat shoes are ordered, maintained, and fitted to each dancer's specifications?

- The Australian Ballet orders 7,500 shoes each year; 5,000 are pointe shoes and 2,500 are ballet flats.
- There is a constant stream of pointes and flats coming in and out of the Shoe Room weekly. The job is to make sure a dancer's pigeon-hole is never empty! Without shoes, a dancer cannot do their job.
- Nearly all of the shoes are custom-made, and have the dancer's last names stamped on the outer soles.
- The life-span of a pointe shoe is quite short when they are used by a professional dancer. Some ballerinas go through one or two pairs of pointe shoes per performance!

The Music



The music for *The Sleeping Beauty* is by one of the most famous of all Russian composers, Piotr Ilych Tchaikovsky. Although he wrote music for only three ballets, *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*, most of his other music has been used as scores for ballets because they are so “danceable”.

Tchaikovsky and Petipa worked together on the score. In fact Petipa told Tchaikovsky exactly how many measures he wanted for each episode, and specified the tempo, the style, even the scoring. For example, “Princess Aurora’s first variation should be accompanied by violins and cellos pizzicato, and harps; at Carabosse’s unmasking, at the end of Act I a chromatic scale must sound in the whole orchestra; the Sapphire of Act III, being of pentahedral cut, requires an accompaniment in 5/4 time.” When, during rehearsals, the Panorama music of Act II came to an end before the great panorama of painted canvas had rolled its full course, Tchaikovsky composed extra music, whose length was determined by the yard!

Perhaps the best known of all Russian composers, Tchaikovsky had a genius for creating melodies and a mastery of musical structure that allowed him to reach directly to the hearts of his listeners. Tchaikovsky revitalised ballet music, giving it stature

and dignity. Except for the works of Minkus and Delibes, most ballet music was a series of mediocre tunes strung together in the flimsiest manner. With *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*, ballet music was raised to its highest level, so that since 1990 fine composers have not thought it beneath them to write for dance.

What do you think makes music “danceable”?

What other music makes you want to dance?

What are the main qualities they have? Rhythm, melody, passion?

Listen to a range of different music and try to imagine the type of movements that would suit each of the pieces.



Musical Director Nicolette Fraillon talk about the music for *The Sleeping Beauty*.

Curricular Activities

RESPONDING

THE GARLAND DANCE

In *The Sleeping Beauty* for The Australian Ballet, David McAllister added a new section of choreography for his version of the classic, designed to keep the style of choreography used in the original 1890 Marius Petipa ballet. He also wanted to showcase the technical ability of today's dancers. He was especially interested in the use of patterns and the way the garlands could be used to create moving tableaux within which the dancers could dance and interact.

Can you identify unison, canon, symmetry, repetition and the circular patterns?

FAIRY GODMOTHERS

It is interesting to note how the choices of the creative team are reflected in how the ballet's story is told in different productions. The fairy godmothers bring gifts to Aurora at her christening and promise to protect her. Originally these fairies were called the Lilac Fairy (she also had a retinue), Candide, Fleur-de-Farine, Breadcrumb, Violante and Canari. In Peggy van Praagh's 1973 production they were named the Fairy of the Crystal Fountain, the Fairy of the Enchanted Garden, the Fairy of the Woodland Glades, the Fairy of the Songbirds, and the Fairy of the Golden Vine. In Stanton Welch's 2005 production for The Australian Ballet they were fairies of the elements: Earth, Water, Air, Fire, plus Canari and Lilac. In The Australian Ballet's current production by David McAllister the Fairies are Joy, Grace, Generosity, Musicality and Temperament. How are the qualities of the Fairy of Grace reflected in the costume design?

THE LILAC FAIRY

Originally a mime role given to his very beautiful (but not very technically competent) daughter Marie by Marius Petipa, the Lilac Fairy has developed over the intervening years to become one of the most challenging roles for a ballerina. She represents good and is able to countermand the evil spell of the fairy Carabosse from death to sleep.

NOTATION

The first production of *The Sleeping Beauty* outside of Russia was made possible by the Stepanov notation of the St Petersburg version, brought to the West by Nicholas Sergeyev when, after years of being the Regisseur of the Maryinsky Theatre, he fled the Revolution. Vladimir Stepanov was a Russian dancer and teacher who had studied anatomy. He developed a system of dance notation based on the principles of music notation. It was eventually accepted into the syllabus of the Imperial Ballet Academy and used to notate all the great classics of the time. The Australian Ballet uses a form of dance notation invented by Rudolf and Joan Benesh for The Royal Ballet in England in the 1940s.

SETS AND COSTUMES

The role of the designer is very important in story ballets. When the curtain first rises on the production, the audience should know from the scenery and costumes the era in which the action is set, the time of year and whether the dancers are portraying rich or poor people.



David Mc Allister talk about the choreography of *The Sleeping Beauty*

Curricular Activities

RESPONDING

KISS

The “awakening kiss” is very prevalent in fairy tales. In *The Sleeping Beauty* it symbolises the first kiss of spring which lays winter to rest. Prince Florimund with a single kiss allows Aurora to rise. What else could *The Sleeping Beauty* story symbolise?

Answer: In many cultures fairytales were used to introduce knowledge and discussion. *The Sleeping Beauty* has been discussed by many as a tale that refers to the process of puberty and becoming an adult and that the reference to sleep is actually a reference to the feeling of tiredness that often happens to adolescents as they are growing.

WRITE

If you were to re-write *The Sleeping Beauty* story to place it within a modern-day context, who might the Fairies be and what gifts would the fairies give Aurora to suit her role in society, the time and place? How would changing the time, place and context affect the story?

How different is modern day to the 17th century in terms of society, women, social traditions and structure?

ROSE ADAGIO

The Princes and Princess Aurora dance a very difficult dance called the Rose Adage. What movements can you identify that makes this technically difficult?

Answer: In this slow dance for Aurora and four princes, she is given a rose by each of her suitors who are vying for her hand in marriage. The choreography for this pas de cinq is extremely difficult for the ballerina who has to sustain extended balances en pointe.

GRAND PAS DE DEUX

The original choreographer of *The Sleeping Beauty*, Marius Petipa, was also the person who formulated the sequence of dances that we now know as a Grand Pas de deux. It consists of an adagio in which the ballerina performs, with her partner’s support, difficult pirouettes and complicated poses. Next, the male is given a solo so he can present his high jumps, leaps and turns. This is followed by the ballerina’s solo in which her movements are small and dainty, but precise and brilliant. Finally the two perform flashy, technically difficult steps, which builds the excitement of the dance until the ballerina finishes in a daring position in her partner’s arms. The Grand Pas de Deux in *The Sleeping Beauty* is a perfect example of this formula.

MAKING

The Rose Garland dance uses unison, canon, symmetry, repetition and circular patterns with a number of dancers. When choreographing, David McAllister considered the proportion and magnitude of the movement to create balance.

Map out a 36-count movement phrase with a number of dancers featuring

- Unison
- Canon
- Symmetry
- Repetition
- Circular patterns
- Develop a 16-count solo using symmetry and repetition

CRITIQUING

Show your movement phrase to a partner. Ask your partner to identify the strengths of your phrase and suggest two modifications. Then swap roles.

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