

# AUDIENCE PRODUCTION GUIDE

ARTISTIC DIRECTOR TERRENCE S. ORR  
PITTSBURGH BALLET THEATRE



# COPPÉLIA

**Audience Production Guide for  
Pittsburgh Ballet Theatre's**

# Coppélia

**April 13-15, 2012**

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## Coppélia

A perennial favorite of dancers and audience members alike, *Coppélia* delights with playful comedic antics and a “magical” storyline as a doll comes to life. Despite now being considered one of the classics, *Coppélia* was novel in its time as it broke away from Romantic stylings and incorporated comedy and folk dancing into its choreography. The production has become a staple of many companies’ repertoire, and this version of *Coppélia* has been performed by PBT by 1998, 2002, and 2006.



PBT Artistic Director Terrence S. Orr and PBT dancer teaching youth movements from *Coppélia* at a Family Pointe lecture in 2002.

## The Benedum Center for the Performing Arts



The Benedum Center for the Performing Arts is the crown jewel of the Pittsburgh Cultural Trust and the Cultural District in downtown Pittsburgh. It was renovated in 1987 and is on the National Register of Historic Landmarks. The 2800 seat theatre used to be the Stanley Theater, still visible on the lighted marquees outside. It has the third largest stage in the United States measuring 144 feet wide by 78 feet deep. The Pittsburgh Ballet Theatre, Pittsburgh Opera, and Pittsburgh Civic Light Opera all use the Benedum for their performances.

**Learn** more about the Benedum Center:

<http://trustarts.org/visit/facilities/benedum/benedum-center-history>

**Investigate** the Stanley Theatre’s role in music history here in Pittsburgh:

<http://www.wyep.org/music/ppp/page12.php>

# The Foundation: Hoffmann's Short Story

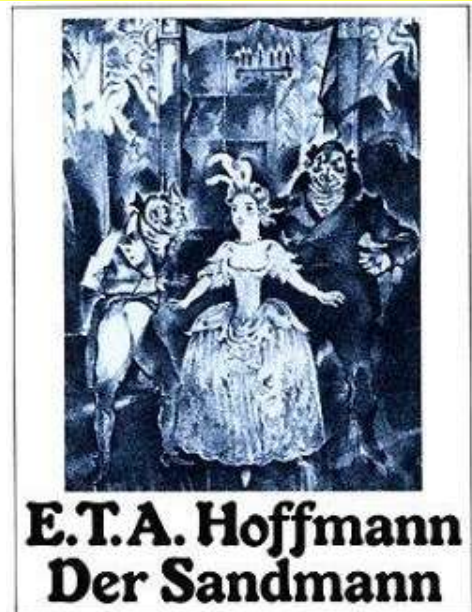
## The Sandman

The story of the ballet *Coppélia* is derived from a short story by the German Romantic author E.T.A. Hoffmann (for Hoffmann's biography, see below), called *The Sandman (Der Sandmann)*. *The Sandman* was published as part of Hoffmann's first short story collection, *Phantasiestücke in Callots Manier* (Fantasy Pieces in the *Callots* Manner), in 1815. Many internet sources cite that the ballet also comes from a short story called *The Doll (Die Puppe)*, but with help from the reference librarians at the Carnegie Library of Pittsburgh, we have determined that no short story of this name by Hoffmann exists in published form.

Like most of his writings, *The Sandman* represents many hallmark characteristics of literary and artistic Romanticism, including fantastical elements, such as automatons and supernatural beings; strong elicitation of emotions, particularly horror; enthusiasm for the grotesque; and a revelation of the inner and hidden truth of the world we live in. Read the excerpt below about the story's main character, Nathaniel, and his love for Olympia:

"Nathaniel had totally forgotten the very existence of Clara, whom he had once loved; his mother, Lothaire - all had vanished from his memory; he lived only for Olympia, with whom he sat for hours every day, uttering strange fantastical stuff about his love, about the sympathy that glowed to life, about the affinity of souls, to all of which Olympia listened with great devotion. From the very bottom of his desk he drew out all that he had ever written. Poems, fantasies, visions, romances, tales - this stock was daily increased by all sorts of extravagant sonnets, stanzas and canzoni, and he read them all tirelessly to Olympia for hours on end. Never had he known such an admirable listener. She neither embroidered nor knitted, she never looked out of the window, she fed no favorite bird, she played neither with lapdog nor pet cat, she did not twist a slip of paper or anything else in her hand, she was not obliged to suppress a yawn by a gentle forced cough. In short, she sat for hours, looking straight into her lover's eyes, without stirring, and her glance became more and more lively and animated. Only when Nathaniel rose at last, and kissed her hand and her lips did she say, 'Ah, ah!' to which she added: 'Good night, dearest.'"

The ballet *Coppélia*, as the synopsis on page 7 indicates, captures the all-encompassing love and passion told in the story but loses the darker elements. Instead of telling the audience members about a higher supernatural power, the ballet is



Cover of book from 1986 version  
(Publisher: Insel).  
Source: [http://openlibrary.org/works/OL969770W/Der\\_Sandmann](http://openlibrary.org/works/OL969770W/Der_Sandmann)

grounded in the earthly reality of robust peasants and a mechanical doll, full of comic lightness, and a happy ending for all.

**Read** the full story of *The Sandman*:

[http://www.has.vcu.edu/for/hoffmann/sand\\_e\\_pics.html](http://www.has.vcu.edu/for/hoffmann/sand_e_pics.html)

## Writer E.T.A. Hoffmann



Self-portrait.

Source: <http://www.dartmouth.edu/~german/German7/German7.html>

Ernst Theodore Amadeus Hoffmann was a German writer, artist, and composer from the 19th century German Romantic period. Born in 1776, Hoffmann was raised by his mother and extended family members. Having come from a long line of jurists, Hoffmann was learned in legal matters and pursued the study of law. Prior to Napoleon's conquering of the Polish provinces, he worked as a Prussian law officer. Shortly after the defeat of the Polish provinces, Hoffmann turned his interests to the arts.

Despite his achievements in academics, Hoffmann was very much the artist. His interest in music piqued early and he learned to play the piano from a young age; this skill was later to assist in his career as a composer. He began by writing critiques and reviews of music which led to regular work as a critic. In 1808, he was offered a position in the city of

Bamberg as theatre director and later worked as a conductor in Dresden.

During this time he also contributed to the great literary works of the German Romantic period. Hoffmann is the author of two novels and over 50 short stories. He also composed the ballet *Arlequin* and the opera *Undine*. His literary works are often wildly creative, but reflect the deeper and often darker side of human nature. Today, his works have been adapted into many forms of theatre and dance. Besides *Coppélia*, his most recognizable contribution is his story of "The Nutcracker and the Mouseking" which has been adapted and performed annually as *The Nutcracker* by ballet companies across the globe. Although Hoffman died nearly 200 years ago, his works still play a pivotal role in modern literature and theatre.

**Explore** other literary works by Hoffmann:

<http://www.gutenberg.org/browse/authors/h#a2008>

**Connect** Hoffmann's style with Freud's idea of "The Uncanny" in an essay by Kyla Ward: <http://www.tabula-rasa.info/DarkAges/Hoffmann.html>

### Did you know?

Coppélius and Coppélia derive from the Italian word for "Coppo" or "eye socket." In the original Hoffmann story, the evil figure of Coppelius, or The Sandman, would come and steal the eyes of children who refused to go to sleep!

# Coppélia: A Story Ballet

**Choreography** Arthur Saint-Léon

**Staged at PBT by** Terrence S. Orr

**Music** Léo Delibes

**Libretto** Charles Nuitter and Arthur Saint-Léon (after E.T.A. Hoffmann)

**World Premiere** May 25, 1870, Theatre Impérial de l'Opéra Paris

## What is a Story Ballet?

A story ballet is exactly what the name implies—it is a ballet that tells a story! Story ballets, unlike concept ballets, have a clearly discernible plotline that they follow with identifiable characters. Sometimes these stories would be common folk or fairy tales, such as *Sleeping Beauty* or *Cinderella*. Other story ballets would be based on pre-existing stories by literary authors, such as E.T.A. Hoffmann's stories as the foundation for both *Coppélia* and *The Nutcracker*. Other story ballets have unknown origins, such as *Swan Lake*.

## Synopsis of the Ballet

### Act I

In the village square stands the house of Dr. Coppélius the toymaker. The young Swanilda tries to attract the attention of Coppélia, a strange girl whom the village inhabitants suppose to be the old magician-craftsman's daughter. Sitting, as always, still and serious in the window, Coppélia is a source of fascination for Franz, even though he is betrothed to Swanilda.

When the square is empty, Dr. Coppélius comes out of his house and goes off, absent-mindedly dropping his key. Swanilda and her friends find it and, overcome with curiosity, enter the house. Coppélius returns, anxiously looking for his key and sees his door open, dashes into the house. Franz, thinking the doctor is away, also enters the house by means of a window.

### Act II

Inside, the girls enter the old man's workshop on tiptoe. Swanilda sees Coppélia seated in the corner and discovers to her joy that the figure is only a mechanical doll. Meanwhile the others amuse themselves by turning on all the automatons with which the workshop is filled. Coppélius bursts seriously into the room and all the intruders run away. Only Swanilda has not been able to reach the door in time; instead, she hides in Coppélia's corner, taking the place of the doll.

Franz arrives and, surprised by the indignant magician, confesses that he loves Coppélius' "daughter" and would like to marry her. Feigning friendliness, Coppélius offers his guest a drink spiked with a sleeping potion. When Franz falls senseless to the chair, the doctor calls on his magic arts to transfer the young man's life to the doll Coppélia, which he loves as if it were really his daughter. Swanilda, still disguised as Coppélia, falls in with the plan and pretends to progress gradually from mechanical movements to a radiant human vitality. To the amazed delight of the old man, she

performs two brilliant dances, until tired of the joke. She capriciously turns the workshop upside-down and wakes Franz, then shows the doctor the real Coppélia in the corner. The young lovers go off happily together, yet their moment is bittersweet as Coppélius sadly embraces his cold automaton.



Backdrop for PBT's production of *Coppélia*.

### Act III

In the village square the marriage of Swanilda and Franz is celebrated with festive dances, interrupted only by the wedding ceremony and one last, short appearance of the misanthropic Coppélius.

**Browse** through an online storyboard from the Birmingham Royal Ballet (synopsis may differ slightly from PBT's version): <http://www.brb.org.uk/coppelia-storyguide.html>

**Download** the Boston Ballet's storybook for George Balanchine's version of *Coppélia*: <http://www.bostonballet.org/making-of-coppelia.html>

**View** different artists' interpretations of *Coppélia* in conjunction with the Royal Birmingham Ballet: <http://www.pointeblank.co.uk/category/2011-coppelia/>

**Read** famed ballerina Margot Fonteyn's illustrated children's book, *Coppélia*: <http://www.amazon.com/Coppelia-Margot-Fonteyn/dp/0152004289>

#### Did you know?

This ballet is a challenging feat for the ballerina playing Swanilda. Why? Because she rarely leaves the stage during all three acts!



## Choreographer Arthur Saint-Léon



Porcelain figure by artist Allison Delarue of Fanny Cerrito (1821-1909) and Arthur Saint-Léon (1821-1870), mount for a clock. 25.5 x 17 x 9.5 cm.  
Source: [http://blogs.princeton.edu/graphicarts/2011/07/allison\\_delarue.html](http://blogs.princeton.edu/graphicarts/2011/07/allison_delarue.html)

Arthur Michel Saint-Léon was born in Paris on September 17. Historians dispute his birth year as either 1815 or 1821. His father was the Ballet Master of the Wuertemberg Ducal Theater, Stuttgart, in addition to being a dancer and fight choreographer for the Paris Opera. His father encouraged Saint-Léon to delve into the worlds of dance and music. By the young age of 13, Saint-Léon made his debut as a violinist after studying with both Mayseder and Paganini. Just one year later he made his debut as a dancer in Schneider's ballet *Die Reisende Ballet-Gesellschaft*.

In 1833, Saint-Léon began to travel throughout Europe for various appearances, and over the next two and a half decades, Saint-Léon choreographed numerous ballets in a variety of European cities beginning with *La Vivandiere ed il Postiglione*. After his marriage to renowned ballerina, Fanny Cerrito in 1845, he went on to create numerous roles for Cerrito, including the role of "Phoebus" in Jules Perrot's ballet *La Esmerelda* and *La Fille de Marbre* for her debut at the Paris Opera.

After the success of *La Fille*, Saint-Léon produced 16 ballets and divertissements for the Paris Opera and went on to hold the title of Principal Ballet Master of the

Paris Opera from 1851 to 1852. He did short stints in London, Portugal, and other European cities until his next big appointment as Ballet Master for the Imperial Theaters in St. Petersburg, Russia, in 1859. During his eight years with the Imperial Theaters, Saint-Léon had time to travel back and forth between Russia and other European countries. It was during this time that *Coppélia* was created. He was commissioned by the Paris Opera in 1868 to choreograph *Coppélia* and it debuted in Paris on May 25, 1870. Just three months after the debut of *Coppélia*, on September 2, 1870, Saint-Léon died of a heart attack in Paris. To date, only his ballet *Coppélia* is performed, but it is a main component of many ballet companies around the world.

Arthur Saint-Léon was one of the most sought after dancers, violinists, and choreographers of his time. He developed a system of dance notation, *La Sténochoréographie*, and the only surviving manuscript, *pas de six* from *La Vivandiere*, was translated into Labanotation in 1996 by Anne Hutchinson Guest. He, in collaboration with librettist Charles Nuitter and composer Léo Delibes, brought comedy and national dances into the



Lithographic music cover of *The Real Redowa Polka* by Cesare Pugni, as danced by Mlle. Cereto and Mons. St. Léon. New York: Firth, Hall & Pond, 1850.  
Source: <http://www.abaa.org/books/283485667.html>

world of ballet, bridging the Romantic and Classical periods.

**Read** Britannica Encyclopaedia's online biography of Saint-Leon:  
<http://www.britannica.com/EBchecked/topic/517616/Arthur-Saint-Leon>

## Music: Léo Delibes

Clement Philibert Léo Delibes (1836 – 1891) composed a variety of scores for operas, operettas, and ballets. One of the most enduring is *Coppélia* (1870), thought to have moved ballet music toward a more expressive character and descriptive tone.

*Coppélia* was the first complete ballet score written solely by Delibes, and this ballet became popular, and has remained so, mainly because of his music. When creating the score he combined classical elements with folk and dance music styles. Delibes also used the leitmotif as a way of identifying certain characters and setting moods. (A leitmotif is "a short musical phrase which accompanies the reappearance of a certain person or situation during the performance - a sort of musical label.") Wagner later used this same technique in his operas.



Source:  
<http://www.music.vt.edu/musicdictionary/appendix/composers/D/LeoDelibes.html>

Other well-known works by Delibes include the ballet *Sylvia* and the opera *Lakmé*. Delibes' work is known to have been a great influence on composers such as Tchaikovsky, Saint-Saëns, and Debussy.

In a letter to Sergei Taneev in December 1877 from Venice, Tchaikovsky mentions his negative impressions of Wagner's *Die Walküre* in Vienna, and how "On the other hand, I also *heard* in Vienna the ballet *Sylvia* by Leo Delibes—yes, I mean '*heard*' because this is the first ballet in which the music constitutes not just the principal, but also the sole interest. What charm, what gracefulness, what melodic, rhythmic, and harmonic richness! I was ashamed of myself. If I had known this music before, I wouldn't have written *The Lake of Swans*."

([http://www.tchaikovskyresearch.org/en/people/delibes\\_leo.html](http://www.tchaikovskyresearch.org/en/people/delibes_leo.html) )

**Listen** to excerpts of Delibes *Coppélia* from a variety of recordings:  
<http://www.classicalarchives.com/work/8430.html>

**Investigate** the legacy Delibes had on ballet's greatest composer, Tchaikovsky:  
[http://www.tchaikovsky-research.org/en/people/delibes\\_leo.html](http://www.tchaikovsky-research.org/en/people/delibes_leo.html)

## Costumes in *Coppélia*

The costumes for *Coppélia* are ethnically-based and greatly influenced by the peasant costume traditions of central and Eastern Europe in the 19<sup>th</sup> century. Charles Nutter and Arthur Saint-Léon relocated E.T.A. Hoffmann's story from Germany to Galicia because it was thought to be more colorful.

Galicia, in 1869, was a northern province of what was Austria-Hungary.



Source:

<http://www.ualberta.ca/~german/PAA/Galicians.htm>



On today's global map, that area lies in southeastern Poland and western Russia. The brilliant colors of the peasant dress during that era consisted of heavily embroidered fabrics with extensive trimmings of braid and lace. These colors and fabrics provided designers, both then and now, with a rich palette to create a real fairy tale canvas that would delight the eyes of the audience.

Hungarian couple dressed in folk costume for a wine harvest celebration, Kalotaszeg region, Transylvania.  
Photo by Prof. Ágnes Fülemile  
Source: <http://www.indiana.edu/~ceus/images.shtml>

Our production of *Coppélia* had its first home at American Ballet Theatre and was acquired by the company in 1997 by our newly-appointed Artistic Director, Terrence S. Orr. The previous version PBT had been using looked tired and worn. With no money in the budget to mount a new production he decided to acquire, on his own, the beautiful production from ABT that he had grown to love during his tenure there as both a dancer and ballet master. The sale, purchase, and rental of productions among ballet companies are a common practice. Luckily, ABT was mounting a new *Coppélia* at the same time and this one was available. Acquiring ABT's set and costumes was Mr. Orr's first step toward spicing up PBT's *Coppélia*. He also took the liberty of enhancing the story characterizations and choreography, another artistic license afforded to those staging and directing ballets.

At this point Pittsburgh Ballet Theatre's Costumier, Janet Campbell, entered the picture to mold these costumes to PBT's standards and its dancers. It was a monumental task, but a challenge that our costumier and her staff accepted with glee. Janet tells us what she looks for when first seeing a new production wardrobe.

*“Originally designed by New York designer William “Billy” Pitkin, this ‘Coppélia’ was premiered by American Ballet Theatre on December 24, 1968 at the Brooklyn Academy of Music. What first took my eye was the high quality of construction. A costumier cannot only look at the appearance of the costumes because the construction tells how long they will last and how prone to damage they will be as they are worn in performance. Costumes that are constantly in need of major repairs are costly and risky, but these costumes were beautifully made, as proven, by their longevity. They have also been worn, in the course of their life, by many famous dancers.*

*In addition to masterful construction, these costumes were built [costumes are ‘built’ not made] with some of the most beautiful fabrics and trimmings I have ever seen. Some of the costumes were worn out and did have to be replaced. Because some of the rich and beautiful trimmings were no longer available, we removed them from the worn-out costumes and placed them on the new costumes following the same design – a very arduous and cautious task requiring much patience.”*

Besides their high quality and stunning beauty, we asked Janet what makes *Coppélia* unique in the world of ballet costumes.

*“One of the most notable things about William Pitkin’s designs is how unusual it was for him to use a brilliant yellow for the principal role of Swanilda. Most often you find the principal female dressed in a pastel pink, so this yellow is a daring departure.*

*Also, the weight of the villagers’ and friends’ costumes is significant. The fabrics and trimmings are heavier in keeping with the authenticity of the ethnic peasant dress; they also complement the weight of the choreography in the nationality dances. The czardas and mazurka are strong and heavy dances. The weight of these village dances also influences the dancers’ footwear. Only Swanilda and her friends are in pointe shoes. The other girls wear boots for the czardas and character shoes for the mazurka.*

*All of the men wear boots, however, Franz’s friends have soft boot tops for their ballet shoes to allow for their challenging choreography, especially in Act I.*

*There are also some other interesting costume switches when Swanilda and her friends sneak into Dr. Coppélius’ toyshop.”*

Keeping the costumes for a ballet company properly fitted and in good repair is a never-ending job. In fact, the bright yellow costume for Swanilda was getting so tattered that it has to be rebuilt for the 2012 production. Costumier Janet Campbell has one assistant, two full-time seamstresses, a wardrobe mistress during production week, plus other part-time and volunteer helpers when needed.

## Coppélia and Pantomime

Pantomime is the art of storytelling—without words. It relies solely on commonplace, easily understood gestures to communicate feelings, ideas, and character traits. Often, these gestures have universal characteristics that can transcend cultural and language barriers. Dancers learn pantomime throughout their study, especially when learning variations from traditional story ballets like *Coppélia*. Watch for pantomime throughout the performance!

### Ideas

### Movement

I	point to yourself
King	hand gestures on sides of head in form of crown
Devil	two gestures on top of head/fingers in shape of horns
Love	two hands on heart
Knocking	tap fist in hand three times
Sewing	pull needle through fabric
You/He/She	gesture to other person palm up
Think	touch your temple
See	point to each eye
Beautiful/Handsome	circle your face/draw hand down face
Crazy	circle around your ear
Marry	point to your ring finger
True/Faithful	hold two fingers high
Dress	gesture along sides of clothing
Hear	cup your ear with your hand
Someone	hold your first finger up
Enter	sweeping gesture with both arms across your body
Cry	gesture with all fingers from eyes
Mice/Rats	moving fingers as whiskers
Dance	circling hands overhead
Die/dead	cross arms-hands in fist
Yes	nod head
No	turn head or gesture with arms

**Read** more about ballet pantomime:

[http://www.dancespirit.com/2010/06/ballet\\_pantomime/](http://www.dancespirit.com/2010/06/ballet_pantomime/)

**Watch** a video of San Francisco Ballet Mistress Anita Paciotti discussing the use of mime in *Giselle*: <http://www.youtube.com/watch?v=3SCWC6DWO60&feature=related>

**Watch** international mime artist Katie Mior as Coppélia:

<http://www.youtube.com/watch?v=9xUd7LrfO4c>

### Did you know?

Just as the costumes have traditional elements to them, so does the choreography. At one point, Swanilda shakes a stalk of wheat. This is from an old folkloric tradition that stated if your lover were true, the stalk of wheat would whisper his or her name!

## How *Coppélia* almost never happened

At a time when Paris was losing its status as the dance capital of the world, the fact that *Coppélia* came into being at the Paris Opera Ballet remains a lucky occurrence in the world of ballet. Motivated by the success of Saint-Léon, Nutter, and Delibes' ballet *La Source*, they were again asked to collaborate on *Coppélia*. With Saint-Léon dividing his time between Russia and France, however, the production took a long three years to come into being. When it did finally debut, it was a resounding success. But with the impending Franco-Prussian War, only 18 performances were given before the Prussian army invaded Paris. Soon the ballet was exported to Denmark, Belgium, and Russia where it was ensured a long life beyond Paris Opera Ballet. After the war ended, Paris Opera Ballet began performances of *Coppélia* again, and it has since had over 500 performances, making it one of the most-performed ballets of that theatre!



Paris Opera Ballet, Paris, France.  
Source: <http://www.guardian.co.uk/stage/2009/dec/23/paris-opera-ballet-live-screening>

### Did you know?

Originally at the Paris Opera Ballet and up until the 1950s, Franz was played by a woman *en travesti* (wearing men's clothing)! Since the practice has changed and the character is now played by a man, recent directors of the production have added technically difficult male solos to liven up the part.

# Coppélia in our Culture

## Coppélia production history

There have been numerous re-creations of *Coppélia* by renowned choreographers, including Marius Petipa, Enrico Cecchetti, and George Balanchine. Below a selected history of notable productions of *Coppélia* from around the world.

DATE	CHOREOGRAPHER	THEATRE
<b>November 29, 1871</b>	Joseph Hansen after Saint-Léon	Théâtre de la Monnaie, Brussels
<b>February 5, 1882</b>	Joseph Hansen after Saint-Léon	Moscow Bolshoi Theater
<b>November 25, 1884</b>	Marius Petipa	Bolshoi Theater, St. Petersburg
<b>March 11, 1887</b>		Metropolitan Opera House, New York
<b>February 17, 1894</b>	Enrico Cecchetti and Lev Ivanov	Mariinski Theater, St. Petersburg
<b>December 27, 1896</b>	G. Glasemann and Hans Beck	Royal Danish Ballet, Copenhagen
<b>November 21, 1896</b>	Alexander Genée	Hoftheater Munich
<b>March 21, 1933</b>	Nicholas Sergeyev after Petipa and Cecchetti	Sadler's Wells Ballet, London
<b>December 24, 1968</b>	Enrique Martinez	American Ballet Theatre, Brooklyn Academy, New York
<b>1973</b>	Reconstruction of original Saint-Léon version by Pierre Lacotte	Paris Opéra Ballet
<b>July 17, 1974</b>	George Balanchine and Alexandra Danilova after Petipa and Cecchetti	New York City Ballet, Saratoga Springs
<b>March 12, 2009</b>	Reconstruction of Petipa version by Sergei Vikharev	Bolshoi Ballet, Moscow

### Did you know?

The subtitle for the ballet is “The Girl with the Enamel Eyes.” How does this describe both the title character, Coppélia, and the story’s heroine, Swanilda?

**Watch** the premiere of Sergei Vikharev's reconstruction of the St. Petersburg Imperial Ballet's late 19th/early 20th century production of *Coppélia* for the Bolshoi Ballet: <http://www.youtube.com/watch?v=7vbVLo7Mhv4> and **Read** about the contentious nature of reconstructing *Coppélia*:

<http://www.theartsdesk.com/dance/reconstructing-ballets-past-2-master-restorer-sergei-vikharev>

**Watch** episodes of Pacific Northwest Ballet's recent staging of George Balanchine's *Coppélia*: <http://www.pnb.org/Season/11-12/Coppelia/#Media>

## The story in other genres

E.T.A. Hoffmann and his short stories, particularly *The Sandman* and *The Nutcracker and the MouseKing*, have captured not only the attention of the dance world but also other art forms. Jacques Offenbach created an opera entitled *The Tales of Hoffmann* (*Les Contes D'Hoffmann*) in 1881, which was later made into a film version in 1951. A German silent film, entitled *Hoffman Erzählungen* or *Tales of Hofmann*, that is unrelated to Offenbach's opera premiered in 1916. Another silent film, *Die Puppe* (*The Doll*), is attributed to Hoffmann's stories and premiered in 1919. *Coppélia* would later provide the inspiration for a comic film, *The Mysterious House of Dr. C* in 1976.



Still from the film, *The Mysterious House of Dr. C*. Source:

<http://www.tcm.com/thismonth/article/374106|373951/The-Mysterious-House-of-Dr-C.html>

**Listen** to the NPR story about the Offenbach opera, *The Tales of Hoffmann*, including the "Doll's Song:"

<http://www.npr.org/templates/story/story.php?storyId=111853462>

**Read** about a rarely seen film based on the ballet, *The Mysterious House of Dr. C*:

<http://www.tcm.com/this-month/article/374106|373951/The-Mysterious-House-of-Dr-C.html>

**Watch** the "Dance of the Dolls" from the film, *The Tales of Hoffman*:

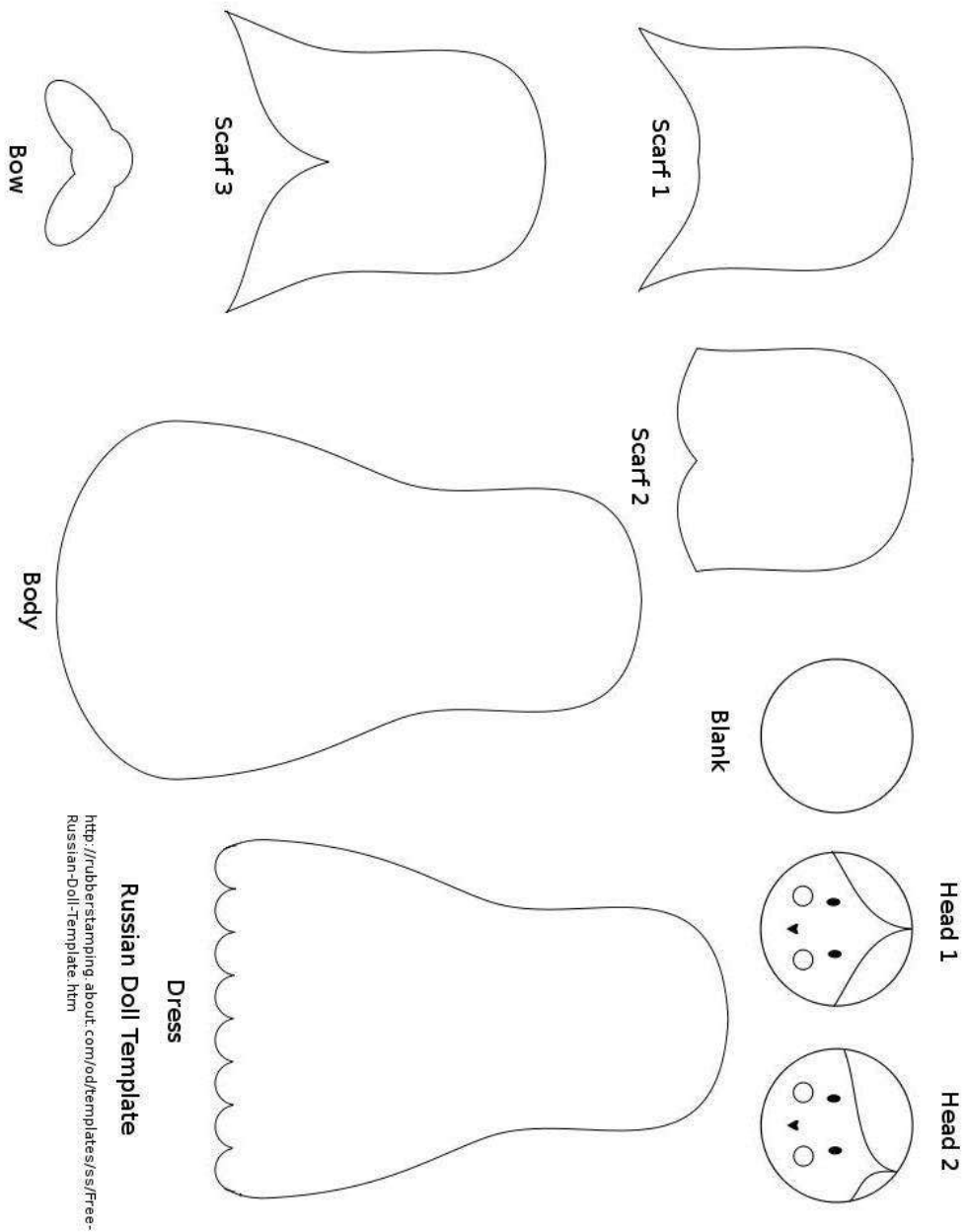
<http://www.youtube.com/watch?v=B3SQbtLemf8>



# For the Kids

## Make your own Russian Doll!

Use the template below to make your very own Russian Doll. Use crayons, markers, colored pencils, etc. and design your own creation. For an added challenge, research traditional Russian dolls and try to replicate the folk designs.



# Coppélia Word Search

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

BALLET  
COMEDY  
COPPELIA  
DOCTOR  
DOLL

FRANZ  
KEY  
MAGIC  
MARRIAGE  
SWANHILDA

