

ARTISTIC DIRECTOR TERRENCE S. ORR  
PITTSBURGH BALLET THEATRE



# Cinderella

..... *with the Orchestra*

April 19–21, 2013  
Benedum Center

Audience Production Guide

# Teacher Resource Guide for Pittsburgh Ballet Theatre's Production of

# Cinderella

## with the Orchestra

April 19-21, 2013

Benedum Center for the Performing Arts

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*Cover photo by Lois Greenfield. Artists: Christine Schwaner, Nurlan Abougaliev*

*Production Guide created by PBT's Department of Arts Education and Community Engagement, 2013. Excerpted from PBT's 2009 Cinderella Handbook by former Arts Education Director Carol Meeder.*

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# About the Fairy Tale

*Cinderella* is perhaps the most universally loved of all fairy tales. It is estimated that there are more than 1500 versions of the Cinderella story existing around the world. The earliest-known version is from China in the ninth century: entitled *Yu Yang Ts Tsu*, the young heroine's name is Yeh-shen. Versions of this story have also been found in the folklore Indonesia, among the tribes of South Africa and in the mountains of South America.



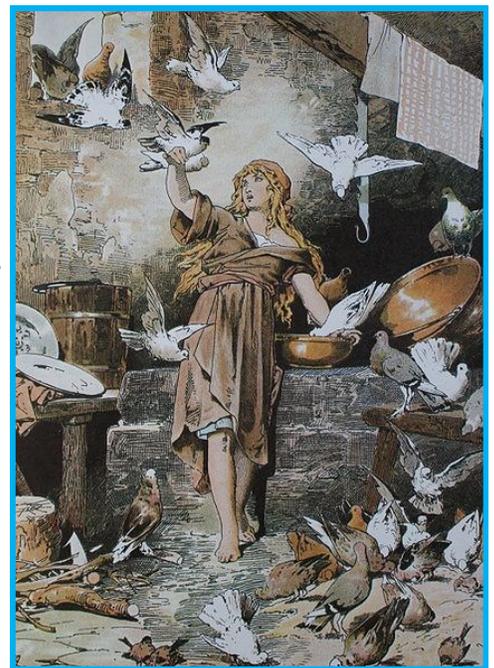
The best-known version, especially in Western cultures, appeared in a collection of tales written in 1697 by a retired French civil servant named Charles Perrault. His "Contes de ma mere l'oye" or "Tales of Mother Goose" brought us not only *Cinderella*, but also *Little Red Riding Hood*, *The Sleeping Beauty in the Wood*, and *Puss in Boots*, among others. This collection was later translated into English in 1729.

The story according to Perrault concerns a poor, neglected girl who is forced by her cruel stepmother and stepsisters to be their servant. They give her the name Cinderella, meaning "little cinder girl." She is rescued by her Fairy Godmother who sends her to a ball in a pumpkin that has been magically transformed into a coach. At the ball she meets a prince who falls in love with her. Fleeing at midnight before the magic ends, she loses one of her tiny glass slippers. With the slipper as his clue, the prince finds Cinderella and marries her.

Although the many versions vary, the basic elements are the same: a youngest daughter who is mistreated by her jealous stepmother and stepsisters, or a cruel father; the intervention of a supernatural helper on her behalf; and the reversal of fortune brought about by a prince who falls in love with her and marries her. In other versions, Cinderella is called Cenerentola (Italian), Angkat (Cambodian) and Aschenputtel (German). She is often assisted by her late mother who appears in the form of a cow or goat. In other versions, she is helped by a fish or a bird. The test of recognition is often a golden or silver slipper, golden hair, or a ring. Perrault's version was the first to introduce the Fairy Godmother and the glass slipper.

This lucky folk heroine who exemplifies the concept of inner beauty and purity of spirit overcoming loneliness, cruel mistreatment and vanity, has a universal appeal that has lasted over the centuries. *Cinderella* has inspired pantomimes, operas, ballets, musicals, films, and television programs.

The earliest known *Cinderella* ballet was performed in 1813. Numerous choreographers and composers have created *Cinderella* ballets in England, Russia, France, Scandinavia, Canada and the United States.



Left image: "It went on very easily" from a 1901 version of Perrault's *The Tales of Mother Goose*. By D.J. Munro after the original drawing by Gustave Dore. [Image Source](#). Right: *Aschenputtel* by Alexander Zick. [Image source](#).

See a listing of multicultural Cinderella stories from the [American Library Association](#).

Read Ila Lane Gross' *Cinderella Tales Around The World*: CLP: GR75.C4G76 2001

Learn about the Chinese culture's [Cinderella story, Yeh-Shen](#).

# Cinderella Ballets Timeline

**1813**—The first reported ballet of *Cinderella* in Vienna.

**1822**—The first full-length *Cinderella* ballet premieres in London. This is also the year that Rossini's *Le cenerentola* opera debuts.

**1870**—The Boshoi Theatre asks the great composer Tchaikovsky to write music for a *Cinderella* ballet but the project never materializes.

**1891**—Sergei Prokofiev is born in the Ukraine.

**1893**—Marius Petipa (choreographer of *Swan Lake*, *The Nutcracker*, *The Sleeping Beauty*) choreographs *Cinderella* for The Marinsky Theater in St. Petersburg, Russia (along with Lev Ivanov and Enrico Cecchetti). Baron Boris Fitinhof-Schell is the composer. None of the choreography has survived, though it is in this ballet that famed ballerina Pierina Legnani first performed 32 *fouettes* (whip-turns on one foot).

**1941**—The score for *Cinderella* is begun by Prokofiev, but is quickly laid aside during World War II. He finishes the score in 1944.

**1945**—Prokofiev's score, *Cinderella*, premieres with the Bolshoi Ballet, choreographed by Rostislav Zakharov. Prokofiev dedicates the score to Tchaikovsky.

**1948**—Frederick Ashton choreographs his own version of *Cinderella* for The Sadlers' Wells Ballet to Prokofiev's music.

**1962**—Septime Webre, choreographer for PBT's upcoming production, is born.

**1970**—Ben Stevenson creates a ballet to Prokofiev's score. PBT last performed this version in 2002.

**1986**—Rudolf Nuryev choreographs his version of *Cinderella* to Prokofiev's music for the Palais Garnier.

**1994**—Kent Stowell of Pacific Northwest Ballet creates a *Cinderella* ballet to Prokofiev's score.

**2003**—Webre's version of *Cinderella* premieres at the Washington Ballet (D.C.)

**2009**—PBT premiere's Webre's *Cinderella* in Pittsburgh.

# Cinderella—The Ballet

<b>Choreography</b>	Septime Webre
<b>Music</b>	Sergei Prokofiev
<b>Costume Design</b>	Judanna Lynn
<b>Lighting Design</b>	Tony Tucci
<b>Set Design</b>	James Kronzer
<b>World Premiere</b>	The Washington Ballet, May 28, 2003

## The Setting

Location: “in a faraway kingdom”

Stylistically, however, the production is set in a world reminiscent of the mid-late 18th Century just before the French Revolution. Some of the ways in which the production uses styles from this era:

- Powdered white wigs for both men and women.
- “Queues” (detachable ponytails) or a “clubbed” hairstyle (tied back at the nape of the neck) for the men. Initially a military fashion to get hair out of the face, others began to adopt the practice of wearing queues if their hair wasn’t long enough, often using a black bow ribbon to secure the ponytail.
- Elaborate court dress, including low-necked gown with tight elbow-length sleeves, decorative *stomacher* (a v-shaped piece of cloth worn over the waist and stomach) and “false hips” panniers for the women, and a coat, waistcoat, and breeches for the men.
- In interior design, the castle has hints of the French Style, related to Rococo, with its gilded, curvaceous mirrors and windows.

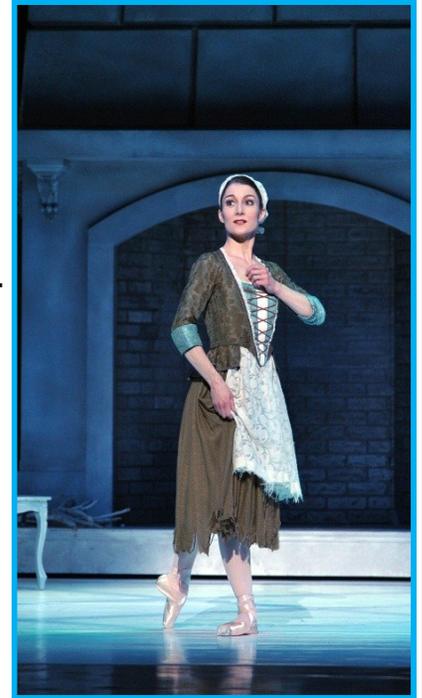


An example of a woman's evening gown with stomacher from the mid-18th century. [Image Source](#)

See page 18 for more information about the scenic designs by James Kronzer.

## Characters (in order of appearance)

**Cinderella**  
**Cinderella's Father**  
**Her Stepsisters**  
**Ball prep: Messengers, Wigmasters, Dancing Master, violinist**  
**Fairy Godmother**  
**Fairies (Spring, Summer, Fall, and Winter)**  
**Garden creatures: snow angels, dragonflies, putti, butterflies, roses, bumblebees**  
**The Prince**  
**Jester**  
**Ladies and Gentleman of the Court**  
**Footmen**  
**World Dancers: Spanish Woman, Tunisian Woman and Men, Siamese Twins**  
**The Prince's Valets**



*Erin Halloran as Cinderella, 2009. By Rich Sofranko*

## Synopsis

### ACT I

#### **Cinderella's Kitchen**

Once upon a time, in a faraway kingdom there lived a father with three daughters – one beautiful daughter of his own named Cinderella, and two ugly, evil stepdaughters. Jealous of her beauty and kindness, Cinderella's stepsisters have forced her to be a servant in her own home. One day, an invitation arrives from the Palace, inviting every eligible maiden in the kingdom to a lavish ball in honor of the handsome, charming Prince. The stepsisters are overjoyed and put Cinderella to work on sewing and preparing their lavish gowns. The day arrives, and in a whirl of taffeta, they depart for the Ball with Cinderella's father, leaving Cinderella in despair.



*The invitation arrives. Artists of Pittsburgh Ballet Theatre, 2009. By Rich Sofranko*

### **In the Garden**

Like a mysterious wind, Cinderella's fairy godmother appears, and the kitchen is magically transformed into a garden. With the help of Fairies of Spring, Summer, Autumn and Winter, other enchanted garden creatures and flowers, Cinderella's rag dress is transformed into an exquisite gown. Before Cinderella departs for the Ball, her fairy godmother warns her of one very important rule – she must leave the Ball by midnight!



### **ACT 2**

#### **At the Ball**

In the Royal Palace, the jester dances for the Prince and Ladies and Gentlemen of the Court. Strange music is heard and a beautiful woman appears. It is Cinderella. The Prince and Cinderella fall in love as the Courtiers whirl around them. But, as the clock strikes midnight, Cinderella's beautiful dress turns into rags and she must depart, forgetting to tell the Prince her name and leaving only one of her slippers. The Prince makes an oath – he shall marry the beautiful woman whose foot fits the slipper.



### **ACT 3**

#### **In Search of Cinderella**

The Prince travels the world in search of Cinderella. His search is futile and he returns home with a deep heartache. On the way, he stops at one last cottage – it is the home of Cinderella. Despite her stepsisters' protests, Cinderella tries on the slipper, and it fits. The Prince and Cinderella are reunited, married, and live happily ever after!



Photos top to bottom: Alexandra Kochis and PBT corps de ballet; Christopher Budzinski; Christopher Rendall-Jackson and Erin Halloran. By Rich Sofranko, 2009

# The Choreographer — Septime Webre

Septime Webre, choreographer and Artistic Director of The Washington Ballet comes from a family of eight brothers and one sister. He has a Cuban-American background and grew up in Louisiana, the Bahamas and Africa.

Webre was appointed artistic director of The Washington Ballet in June 1999 after six years as artistic director of American Repertory Ballet in New Jersey. Much in demand as a choreographer, he has created works that appear in the repertoires of companies across North America, including Pacific Northwest Ballet, North Carolina Dance Theatre, Ballet Austin, Atlanta Ballet, Cincinnati Ballet, among many others. As a dancer, Mr. Webre was featured in works by George Balanchine, Paul Taylor, Antony Tudor, Alvin Ailey, and Merce Cunningham as well as in principal and solo roles from the classical repertoire. A former member of the board of directors of Dance/USA, Mr. Webre sits on the board of the Cultural Alliance of Greater Washington and has received a number of fellowships and for his choreography. In addition to his artistic achievements, Mr. Webre holds a B.A. in History/Pre-Law from the University of Texas.



Photo: Washington Ballet

Webre has an innovative way of presenting stories that has become his signature as a choreographer. His choreography is very athletic and uses a blending of multicultural styles that allows him to create a different view of familiar stories. With his own company, The Washington Ballet, he provides Flamenco and African dance studies to expand the sensibilities of his ballet dancers. In his choreographic process, he works from the music first, develops a theme, and then goes home to put down some ideas. Once he takes those ideas back to the studio, he welcomes the collaboration of his dancers through improvisation to expand his own ideas. He is not afraid to experiment. His main goal, however, is to "instill passion for ballet in others, especially children."

## A Conversation With The Choreographer

Septime Webre's production of *Cinderella* had its world premiere at The Washington Ballet in 2003. PBT first performed this production in 2009 and spoke with Mr. Webre then.

**What inspired you to create a new production of *Cinderella*?** I was inspired by the musical score – it is one of my absolute favorites. *Cinderella* has so much potential as a ballet. It has everything: comedy, drama, romance. Between the music and the story, the opportunity is there for some really great dancing.

**What is your favorite part of the fairy tale, *Cinderella*?** My favorite part of the story is when the shoe fits, absolutely.

**What is your favorite part of your production of *Cinderella*?** Especially Cinderella's solos and her *pas de deux* with the Prince in Act II. Also, the solos for the Four Seasons are very beautiful. Watch for the character of the Jester in Act II. He's really something. Of course, I also really love when the bumblebees shake their stingers.

**How did you decide to use so many young dancers in the production?** I love working with kids. I really feel that they approach dancing and watching dance with a sense of wonderment and pure joy. I feel that their presence adds to the purity of the experience and underscores the youthful feeling of the production.

**Can you speak to the use of gesture in the production?** I didn't use much classical mime, if any. I wanted the characters in the ballet to be real people. I used real, humanistic gestures and exaggerated them for the stage. The gestures are very musical and are carefully timed. Especially the comedic passages – the secret to good comedy is perfect timing!

# Signature Step: Grand Jeté Lift

The movement of the grand jeté is a familiar one to most ballet-goers. In its simplest terms, it is a leap forward or to the side where the legs extend outward in both directions, most often to 180 degrees. A grand jeté is performed by both men and women.

Add a male partner to the movement, however, who lifts the female upwards as she grand jetés, and the interpretive possibilities are endless as we see numerous times in *Cinderella*.

Below are just a few times when the grand jeté lift is used in the first act alone. Envision the lifts, and consider how the quality of the lift and the intention behind it changes.

- The Stepsisters, one at a time, toss a bewildered Cinderella in the air, her feet splaying out to her sides, to get her out of their way.
- The Dancing Master who gently lifts Cinderella
- Two dragonflies, each holding one of the Fairy Godmother's hands, lift her into the air (supporting her underneath her armpit with their other hand) as she grand jetés where she hovers for several seconds.



A grand jeté lift in the Arabian Dance from *The Nutcracker*. Artists: Danielle Downey and Robert Moore. Photo by Aimee DiAndrea (2012).

# Ballet Convention: *En Travesti*



*Les Ballets Trockadero de Monte Carlo*

In his 1946 *Cinderella* ballet, choreographer Frederick Ashton cast men in the role of the step-sisters (known as playing a role *en travesti*), utilizing the comic gender-role reversal convention prevalent in British pantomime. Many choreographers, including Webre, have followed this tradition.

But *en travesti* dancing has been prevalent in ballet since its beginning. When the Paris Opera Ballet formed in 1689, women weren't allowed on stage, and for the first 12 years of its existence, men danced all female roles. Even after, as men were the favored gender in ballet until the early 19th century, the practice was common. When women rose to favor with the

development of the pointe shoe and shorter skirts, the practice was reversed, and women danced male roles. The most famous example of this is the role of Franz in *Coppelia*, danced by a woman at the Paris Opera Ballet until the 1950s.

Other art forms have equivalent roles. In the opera, these roles are called breeches roles (women playing men) and castrati (men playing women). In Shakespeare's London, women weren't allowed on the stage, and all parts were played by men. Some contemporary companies seek to do "original practices" performances of all-male casts to recreate the experience for modern audiences.

# The Composer — Sergei Prokofiev



Image: Unknown photographer, 1918. PD-US. Library of Congress Prints and Photographs Division. [Source](#).

When composer Sergei Prokofiev asked famed ballerina Galina Ulanova in 1940 what new ballet she'd like for him to create, her answer was *Cinderella*. A Kirov Ballet commission followed and Prokofiev was already hard at work when fearful news reached him in Moscow – Hitler's German army had invaded the USSR. Prokofiev abruptly put the new ballet aside to concentrate his efforts on an even larger work: his new opera *War & Peace*. Despite the chaos of the war, these years marked a tremendous creative period in his artistic life, including such achievements as the monumental Fifth Symphony, the film score *Ivan the Terrible* and some of his finest piano and chamber music.

When he finally returned to *Cinderella* in 1943, he was dispatched to the regional industrial city of Perm, where the entire uprooted personnel of the Kirov had been relocated for the duration. Acutely aware of both the resistance which had met his score for *Romeo and Juliet*

in 1936 (declared "undanceable" by many) and the restrictive Soviet political climate concerning the arts, Prokofiev set out with *Cinderella* to return to the Russian ballet traditions of the great Tchaikovsky scores. He composed *Cinderella* exclusively in dance forms and "set pieces" in contrast to the almost cinematic breadth of *Romeo*. Though far from the extremes of his early satirical ballets, for the comic absurdities of the stepsisters in *Cinderella* he drew on Russian folk traditions. Setting the libretto in the 18<sup>th</sup> century, he also indulged his affection for the new-classical spirit of such earlier, lighter works as his youthful *Classical Symphony* or the film score *Lt. Kije*.

As failing health and political hostility increasingly took its toll on Prokofiev's creative life, *Cinderella* was to become his last great work for the theater. Despite its humor and the lightness of the subject matter, the music gives these traditional dance forms an unusual emotional weight. Two of the ballet's famous waltzes and many of its other dances are in minor keys, and Cinderella's desires and eventual apotheosis with the prince are painted not with the broader strokes of fairy tale color but with the deeper hues of almost melancholic longing. Prokofiev wrote of his attempt to "convey the poetic love between Cinderella and the Prince – the birth and flowing of feeling, the obstacles thrown in its path, the realization of the dream."

Prokofiev himself understood such obstacles. Just before the war, he had fallen in love with a young Russian woman named Mira Mendelsohn, who remained his constant companion from this chaotic wartime period until his death in 1953. Long-time friends quickly noticed a transformation in Prokofiev from his usual aloofness and cynicism into what one friend called "a sort of amazing affectionate and kind attitude toward all those around him," even during nearly three years of nomadic evacuation from Moscow. Perhaps it was this deep new feeling in the 50-year-old Prokofiev's heart which illuminates his intensely expressive music for this timeless fairy tale.

More information about Prokofiev: [San Francisco Classical Voice](#) website; [Classical.net](#).

# The Music—Finding the Story

Prokofiev found that the fairy tale offered many challenges musically, such as “the atmosphere of magic surrounding the fairy godmother, the twelve fantastic dwarfs that pop out of the clock as it strikes twelve [*editor’s note: there are no dwarfs in Webre’s version*]...the swift change of scene as the Prince journeys far and wide in search of Cinderella; the poetry of nature personified by the four fairies symbolizing the four seasons.” But most importantly, he noted that “what I wished to express above all in the music was the poetic love of Cinderella and the Prince, the birth and flowering of that love, the obstacles in its path and finally the dream fulfilled.”

Prokofiev thus had to find a way to represent the many characters, distinguishing them one from the other, while serving the desires of his producers to create a “fairy tale to serve merely as a setting for the portrayal of flesh-and-blood human beings with human passions and failings.” He used various musical techniques to do this such as the *leitmotiv* or character theme. Cinderella herself has three themes: one to portray the abused and mistreated Cinderella, the second to show her pure spirit and pensive nature; while the third is an expression of Cinderella in love. The Stepsisters also have a rather humorous *leitmotiv* (see page 15, Excerpt 1, for more information).

## Musical Selection Order

(Numbers refer to order in original score)

### Act I

- 2 Introduction
- 3 Veil Dance
- 5 The Fairy Godmother
7. The Dancing Lesson
8. Departure for the Ball (Stepmother and Sisters)
9. Cinderella’s Dream of the Ball
10. Second Appearance of the Fairy Godmother
14. Grasshoppers and Dragonflies
12. Spring Fairy
13. Summer Fairy
17. Interrupted Departure
15. Autumn Fairy
16. Dance of the Winter Fairy
25. Putti
18. Clock Scene
19. Waltz

### Act II

26. Mazurka and Entrance of the Prince
22. Dance of the Cavaliers (Bourée)
23. Dance of the Little Boy
24. Dance of the Little Man
29. Cinderella’s Arrival at the Ball
30. The Great Waltz
32. Cinderella’s Dance
33. Dance of the Prince
34. Refreshments for the Guests
35. The Sisters’ Duet with the Oranges
36. Duet – The Prince and Cinderella (Adagio)
37. Waltz-Coda

### Act III

40. First Galop of the Prince
41. Temptation
42. Orientalia
42. Second Galop of the Prince
45. Cinderella Awakes
46. Morning After the Ball
48. The Prince finds Cinderella
50. Amoroso (Prince and Cinderella)

All Prokofiev quotations from the Cleveland Orchestra recording, conducted by Vladimir Ashkenazy (London: Decca Record Company Limited, 1985).

# The “Danceable” Music

Prokofiev said that he wrote *Cinderella* in the “traditions of the old classical ballet; it has pas de deux, adagios, gavottes, several waltzes, a pavane, passepied, bourree, mazurka and galop. Each character has his or her variation.” He wanted to make the ballet as “danceable” as possible. Prokofiev had been heavily criticized not long before this when his music for *Romeo and Juliet* had been declared “undanceable” by the Kirov dancers. Today, we find that hard to comprehend. Since the Kirov was also commissioning *Cinderella*, Prokofiev hoped to avoid more conflicts without compromising his musical ideals.

Below are definitions for the parts of the score that Prokofiev mentions:

**Bourrée** = a rapid French folk dance in 3/4 or 2/2 time. Characterized by a strongly accentuated rhythm and a skipping step.

**Galop** = North German round dance in very fast 2/4 time; later incorporated into the Quadrille. Has a hop at the end of every phrase of music. See “Galop Infernal” (CanCan) from Offenbach’s *Orpheus in the Underworld*.

**Gavotte** = Lively dance in 4/4 time that usually begins on 3<sup>rd</sup> beat of a measure. Became court dance under Marie Antoinette. Vestris co-opted for the stage until ballet dancers were the only ones left who could do the dance correctly!

**Grand Pas** = series of events in a ballet that featured the principal dancer and ballerina, normally 5 parts: Entrée (entrance), Adagio between ballerina and partner, two variations, and Coda.

**Mazurka** = a Polish folk dance in 3/4 time characterized by dotted rhythms and accents on the second or third beat. Danced by four, eight, or twelve couples with stamping feet and clicking heels. Introduced to European ballroom in late 19<sup>th</sup> century.

**Pas** = (Fr.) Step or Dance

**Pas de Deux** = (Fr.) Dance of two

**Passapied** = (Fr.) Pass feet. Originally a quick and lively dance for sailors, but became popular under Louis XIV in the courts. Performed by couples or groups of four men, accompanied by singing or bagpipes in 3/8 or 6/8 time.

**Promenade** = in ballet, a slow turn on one foot with body held in same position (usually arabesque or attitude), often done with partner holding ballerina who is *en pointe* and walking around her.

**Variation** = a solo in ballet

**Waltz** = turning dance in 3/4 meter; originated in Germany and Austria and was one of first dances where couples embraced. Upper instruments carry melody while lower instruments carry the beat, which is always accented on the first beat.

## Sources:

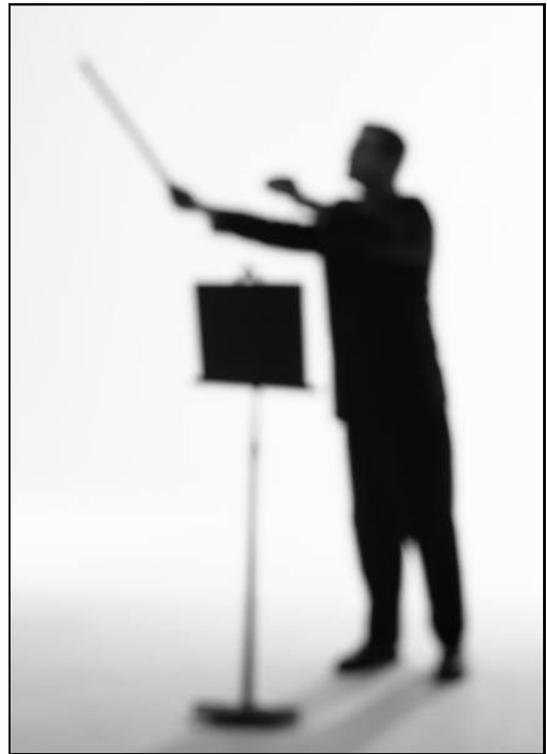
Ammer, Christine. *Harper’s Dictionary of Music*. New York, New York: Harper and Row, 1972.

Koegler, Horst. *The Concise Oxford Dictionary of Ballet*. Oxford, UK: Oxford University Press, 1982.

# The Music—Live Orchestra

In the orchestration for PBT's production of *Cinderella*, only the following instruments will be utilized in the orchestra:

**Violin 1:** 7  
**Violin 2:** 6  
**Viola:** 4  
**Cello:** 4  
**Bass:** 3  
**Flutes/Piccolo:** 3  
**Oboe:** 3  
**Clarinet/Bass Clarinet:** 3  
**Bassoon/Contra Bassoon:** 2  
**Horns:** 4  
**Trumpet:** 3  
**Trombone:** 3  
**Tuba:** 1  
**Timpani:** 1  
**Harp:** 1  
**Percussion:** 2  
**Piano:** 1



While the woodwinds and brass numbers remain largely the same between different ballet companies, the number of string instruments can vary greatly. Why the disparity? Having live orchestra for the ballet is a very high expense. Some ballet enthusiasts would say it's a necessary expense, but as ballet companies have seen their costs soar, many—including PBT—have had to make some very tough choices about whether or not to include live music for the ballets. Such factors that are taken into consideration include:

- Has the ballet always traditionally been danced to live music?
- How big is the orchestration that is called for, and, if possible, can it be scaled back while still retaining a robust and lively sound?
- How many performances will there be during the production run?
- How might audiences react if there is or isn't live music for a particular ballet?
- To what extent will having a live orchestra for a particular ballet be a financial strain on the company?

PBT, like most other companies and dancers, strives for live music at all productions and, whenever fiscally-responsible to do so, will provide it .

How do you think your experience seeing *Cinderella* would have changed if the music had been recorded?

# The Music—Excerpts

Listen to these excerpts to become acquainted with Prokofiev’s music before seeing the ballet, or afterward! Sheet music images are from the Stage Manager’s piano rehearsal score.

## [The Dancing Lesson](#) (partial excerpt, click on “Dancing Lesson”)

This excerpt from *Cinderella* is the full score version of “The Dancing Lesson,” where a Dancing Master is hired to teach the Stepsisters how to dance. The beginning section however, is omitted from Webre’s production. This section is a great example, though, of the “Stepsister’s Theme.” Listen for the horns and low brass coming in bouncy and booming up the scale before sinking down low again. A vigorous tambourine also shakes an appearance in this theme, and its use is reflective of Prokofiev’s general love of using percussion instruments to create different effects. This *leitmotiv* is also heard in the scene with the Tailors when the Stepsisters are getting fitted for their gowns. At (0:18) a steady driving beat is maintained in the low strings while the upper woodwinds flurry above them.

Vivo  $\text{♩} = 144$

60 Ob. C. ing. V-nl, V-le V-ni I. Cl.

## [The Spring Fairy’s Variation](#)

The Spring Fairy is the first of the four “seasons” that arrives to help prepare Cinderella for the ball. In this excerpt, written in E major and in 6/8 meter, the flourishes of the upper winds is non-stop but light and airy—a breath of fresh air for the coming spring! The music is intended to be played “presto” or very quickly. Notice in the sheet music that the stage manager has written in “hands” four times above the first two measures to correspond with each beat. The Spring Fairy flicks her hands upward, one at a time, on each of these beats. You’ll notice, however, that Prokofiev only accented the first note in the first measure, and he keeps musicians on their toes by constantly changing the accent from the down beat to the second beat of the measures.

83 Presto  $\text{♩} = 160$

Picc. Fl. *HAND HAND HAND HAND*

Camp. Pf. *giocoso*

Vl. I

**The Clock Scene** (this is a partial excerpt)

The beginning of this excerpt, written in B major in a moderate 4/4 meter, immediately sets the tone for the scene. With the upper woodwinds and violins trembling in the stratosphere at an incessant pace, the low brass and woodwinds come roaring in with The Fairy Godmother's message for Cinderella: beware, beware, the spell will be broken at Midnight! Compare the two lines in the piano score below. The look of them clearly illustrates the contrasts in their rhythms and melodies.

ARM, RUN DS

**Allegro moderato** ♩ = 112

Fiati Archi

114

simile

f

C.ingl.,Fg.,Corni,V.c.

Die Bettlerfee führt Cinderella zur Uhr / The Fairy Godmother leads Cinderella to the clock

Tr-ni, Tuba, P-no, V.c., C-b.

CALL!

brusco

**Cinderella Arrives at the Ball** (This video clip is an undated and features famed British ballerina Margot Fonteyn as Cinderella: the choreography is not from PBT's production though the music is the same.)

The excerpt begins with the tinkling of the celeste and flutes ever so quietly. The guests at the ball all turn their heads wondering what is this magical sound they are hearing. The key changes from C major to A major when the Fairy Godmother arrives in a sweet melody played by the strings. Note the ascending, partially chromatic scale that decrescendos right before the arrival of Cinderella.

199

PIQUE

dim.

Andante CIN. REVEAL

V.ni

Auftritt Cinderella

Entrance of Cinderella

pp (tr) (tr) (tr)

Cl. V.le

(simile tr)

30

## The Clock Strikes Midnight

Prokofiev chooses to use the hard, hollow sound of the woodblock to create the incessant “tick-tock” of the clock as it is about to strike midnight. Meanwhile, the piccolo jumps up into its upper octaves (something Prokofiev liked to do quite often with instruments) as another warning bell. Later, he layers the tension at the other end of the sound spectrum with a fast, descending phrase from the booming lower brass at (0:56) (see below—notice the phrasing in the bass clef with the wood block hammering written in underneath).

## The Prince Finds Cinderella (this is a partial excerpt)

The image shows a musical score for a partial excerpt from 'The Prince Finds Cinderella'. The score is written in 9/8 meter and consists of two systems of staves. The first system is labeled '278' and 'F.G. RUN US' in the top left, and 'FATHER' in the top right. The second system is labeled 'THROUGH 3L GUYS' and 'PRINCE'. The score includes staves for woodwinds (Cl. b, Tr. ni, V. o.), strings (Violins I and II, Violas, Cellos, Double Basses), and a woodblock. The woodblock part is written in a lower register and features a rhythmic pattern of eighth notes. The string parts are written in a higher register and feature a melodic line with many dissonances. The woodwind parts are written in a higher register and feature a melodic line with many dissonances. The score is written in a key signature of one sharp (F#) and a time signature of 9/8.

This excerpt, in 9/8 meter, begins timidly but quickly builds to the climax of the story—when the Prince finds Cinderella—and is marked by the melody in the strings and a counter-melody in the low brass. This melody, however, holds many moments of dissonance before finally resolving itself. Listen at (0:56) for how various instruments share the melody. The entrance of the harp at (1:27) is the moment when the Fairy Godmother whisks away the home and transports the reunited lovers to their happily ever after.

# Costumes and Scenic Design

## Costumes



Judanna Lynn's costume designs capture the spellbinding qualities of the production through Cinderella's ragamuffin dresses, the courtiers' shimmering ball gowns and the stepsisters' humorous frocks. She has designed costumes for ballet companies across the country, including San Francisco Ballet, Houston Ballet, Atlanta Ballet, Pennsylvania Ballet and Pittsburgh Ballet Theatre among others. Her theater credits include the Cleveland Playhouse, The Hartford Stage/Old Globe Theatre and the Children's Theatre Company of Minneapolis. Lynn danced with the San Francisco Opera Ballet and was the resident designer at The Juilliard School.

PBT Artists; Photo by Rich Sofranko, 2009

## Scenic Design



Cinderella's world is brought to life through James Kronzer's designs, which include Cinderella's kitchen, a garden full of dancing creatures and flowers, a wintry forest, and a grand ballroom lined with mirrors. At midnight, Kronzer creates a striking vision on stage when it is filled with clock faces of various sizes alerting Cinderella that her gown will soon return to rags. James Kronzer has designed sets for theatrical productions both on and off Broadway, as well as sets for regional theater and national tours. Some of his credits include *Glory Days*, *Opus*, *Under the Bridge*, *Cradle of Man*, *Smokey Joe's Café* and *My Fair Lady*.



Mirror frame design for the ball scene; and scrim design for the forest scene. By James Kronzer.

# Cinderella in Arts and Culture

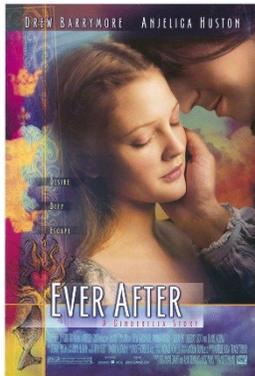
In addition to the many different versions of *Cinderella* in ballet (see page 5 of this resource guide), the story has been told time and time again in various art forms and cultural products.

**Film** The Walt Disney version (1950) is perhaps the most well-known of all, but did you know that there are close to 30 film, musical, or made-for-tv movies that are titled *Cinderella*? That's not even counting those movies that spin-off from the traditional story! The earliest version is a silent film from 1899, *Cendrillon*. Here are some of the more famous adaptations:



[Image Source](#)

***Cinderella, Rodgers and Hammerstein***—This made-for-tv musical from 1957 starred Julie Andrews, and was remade in 1965 starring Leslie Ann Warren and in 1997 starring Brandy. In February 2013, it opened for the first time on Broadway (with some twists to the ending!). Visit the [production's website](#).



***Ever After***—Drew Barrymore stars in this 1998 movie about a “real life” Cinderella, Danielle, in 1517 France. After her father dies and leaves her in the hands of an evil stepmother, she impersonates a noble in order to save her father’s loyal servant. The servant introduces her to the Prince, and they fall in love.

[Image Source](#)

**Art** Two of the most famous paintings of Cinderella include:

**“Cinderella at the Fire”**—Painted by American Thomas Sully in 1843, this work is considered one of the finest examples of genre painting, a category that depicts literary and sentimental material. It is housed at the Dallas Museum of Art. [Image Source](#)

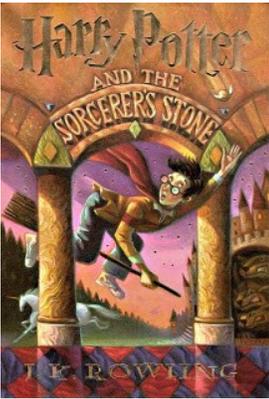


**“Cinderella and the Slipper”**—Painted by Britain Richard Redgrave in 1842, this work mixes design styles from the 18th century and the Victorian era. [Image Source](#)



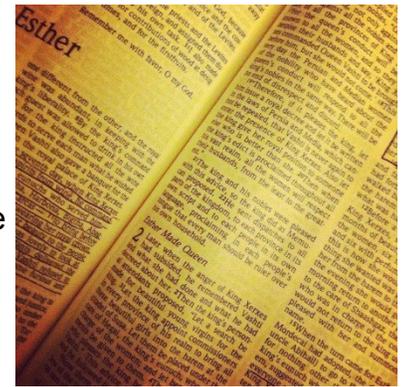
*The research for “Cinderella in Culture” was conducted by Pittsburgh Opera Education Department Intern, Erin Schmura, and generously provided by the Pittsburgh Opera Education Department.*

**Literature** While there are an estimated 1500 versions of the fairy tale across cultures (see page 4 of this resource guide), here are a few other stories that bear resemblance to *Cinderella* that you might not be aware of:



[Image Source](#)

**Harry Potter, J. K. Rowling**—Young Harry grows up in a broom closet underneath the stairs in the home of some nasty relatives after his parents die, notices some “odd” things start happening when he turns 11, and then is taken under the wings by the half-giant, Hagrid (fairy godmother-like in spirit, not in form) who informs Harry of his status as a wizard. Hagrid stands by Harry’s side as he fights the good fight against evil.



[Image Source](#)

**The Bible, Book of Esther**—Esther is seen by many as the “Cinderella of the Bible.” An orphan of the exiled Jewish people, she rises to become a queen, and is known for her loyalty and devotion to her king.

**Opera** Two very different renditions include:

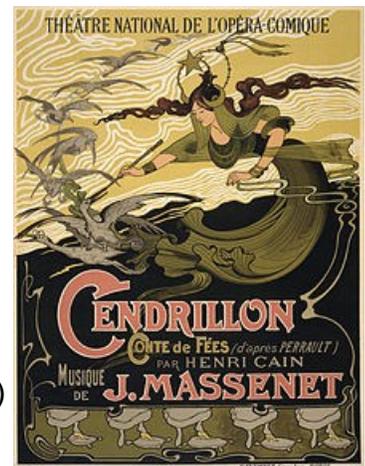


[Pittsburgh Opera’s upcoming production,](#)

April 27—May 5, 2013

**La cenerentola, Rossini**—Rossini changes his 1817 opera in 3 major ways: eliminating the magical Fairy Godmother, changing the evil stepmother to an evil stepfather, and has Angelina (Cinderella) identified by a bracelet instead of a glass slipper.

**Cendrillon, Massenet**—This version from 1899 follows very closely to the original Perrault story. The part of Prince Charming was intended to be a “breeches role” (see “Ballet Conventions” on page 10 for ballet’s equivalent) sung by a Falcon soprano.



[Image Source](#)

The research for “Cinderella in Culture” was conducted by Pittsburgh Opera Education Department Intern, Erin Schmura, and generously provided by the Pittsburgh Opera Education Department.

# Review • Reflect • Respond

After you attend the performance of *Cinderella* we encourage you to reflect upon your emotional and intellectual experience of being an audience member at this particular ballet. We believe that everyone is a critic, has a unique experience with each of our productions, and holds valid opinions of the ballet based on those experiences. We encourage you to respond with your reflections via email to [education@pittsburghballet.org](mailto:education@pittsburghballet.org), or via social media, such as [Facebook](#) and [Twitter](#).

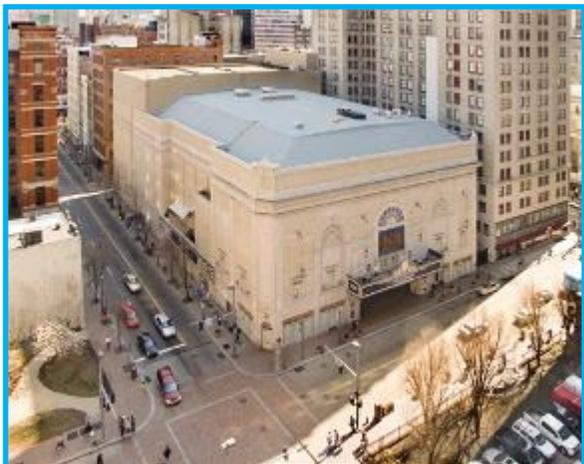


To read reviews of PBT's and The Washington Ballet performances of Septime Webre's *Cinderella*, click on the links for the newspapers highlighted below.

1. A critic from the [Pittsburgh Tribune-Review](#) (4/27/2009) said of PBT's 2009 performance of *Cinderella*: *No matter how familiar the plot, gifted storytellers find ways to keep it fresh. Septime Webre certainly does in his version of Cinderella.*  
*Cinderella* is an age-old story about a cinder-girl and her mean sisters. It's estimated that there are over 1500 versions of the *Cinderella* story existing in cultures around the world: each has incorporated local settings and ethnic customs. This is a completely original story ballet based on a version of the fairy tale from about 1697. What are your expectations before seeing this ballet based on what you know of the traditional *Cinderella* fairy tale? How were your expectations met or not met while watching the performance? What parts of the story were most compelling to you and why? If you already know the *Cinderella* story, were there any parts of the ballet that were not familiar to you?
2. A recent review in the [Washington Post](#) (3/22/13) said of the ballet: *What gives the ballet its crisp, contemporary edge is the high-low aesthetic Webre devised — moments of sentimental elegance alongside rakish shtick.* How effectively do you think Septime Weber adapted ballet dance techniques to the *Cinderella* story? Which choreography do you think worked really well? Which parts of the choreography do you think could be improved upon?
3. This production is danced to a live orchestra. Read the review of PBT's 2009 production in [The Pittsburgh Post-Gazette](#) (4/27/2009) paying special attention to the discussion of live music: *The high point came during the waltz at the ball, filled with circular steps and supported delectably by the PBT orchestra. Conductor Charles Barker played down Prokofiev's musical tension in favor of a light, almost feathery touch and swift tempi that gave the dancers an instantaneous buoyancy.* How do you think the music complemented the choreography? How do the music and choreography work together to create a story without words? How do you think the presence of a live orchestra affected your experience at the ballet? What would be different if the ballet were performed to recorded music?
4. What will you tell others about this production?

# 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.

[Investigate](#) the Stanley Theatre's role in music history here in Pittsburgh.

## Accessibility

PBT is committed to being an inclusive arts organization that serves everyone in the greater Pittsburgh community through its productions and programs.

In conjunction with the Benedum Center for Performing Arts, the following accessibility services are provided to patrons:

- Wheelchair Accessibility
- Braille and Large Print Programs
- Assistive Listening Devices
- [Audio Recordings](#) of select program notes
- [Audio Described performances](#). *Cinderella* will be audio described at the Sunday, April 21 performance at 2 pm.

Should you have a special request that is not listed above or have any questions about our accessibility services, please do not hesitate to call Alyssa Herzog Melby, Director of Education and Community Engagement, at 412-454-9105 or [amelby@pittsburghballet.org](mailto:amelby@pittsburghballet.org). A two-week advance notice for accommodations not listed above, such as ASL interpretation or captioning, is kindly requested.

For more information about all of the accessibility services at the Benedum Center for the Performing Arts, please visit their [accessibility page](#).

# Books and Resources

## Cinderella (Fairy Tale)

Gross, Ila Lane. *Cinderella Tales Around the World*. New York, NY: LEAPUSA, 2001.

Northrup, Mary. "Multicultural Cinderella Tales." American Library Association. <http://www.ala.org/offices/resources/multicultural>

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Ragan, Kathleen. *Fearless Girls, Wise Women, and Beloved Sisters*. New York, New York: W.W. Norton and Company, 1998.

Salda, Michael N., Ed. *The Cinderella Project* The de Grummond Children's Literature Research Collection, University of Southern Mississippi. Version 1.2, December 2005. <http://www.usm.edu/media/english/fairytales/cinderella/cinderella.html>

Sierra, Judy. *Cinderella (The Oryx Multicultural Folktale Series)*. Westport, CT: Oryx Press, 1992.

Solomon, Charlotte D. *Children's Literature*. Grolier Electronic Publishing, Inc. 1995

## Cinderella (Ballet)

Birmingham Royal Ballet. *Cinderella*. West Long Branch, NJ: KULTUR International Films.

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Lee, Laura. *A Child's Introduction to Ballet: The Stories, Music, and Magic of Classical Dance*. New York: Black Dog & Levanthal, 2007.

Mason, Francis, Ed. *Balanchine's New Complete Stories of the Great Ballets*. New York: Doubleday & Company, Inc., 1978.

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Rosenberg, Jane. *Dance Me A Story*. New York, NY: Thames and Hudson, Inc, 1985.

# Books and Resources

## Prokofiev and the Music

Cleveland Orchestra, conducted by Vladimir Ashkenazy. Prokofiev's *Cinderella-Cendrillon-Aschenbrödel*. London, UK: The Decca Record Co., Ltd., 1983.

London Symphony Orchestra, conducted by Andre Previn. Prokofiev's *Cinderella* and Glazunov's *Raymonda Highlights*. EMI Classics Ltd., 2009.

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## General Ballet

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Bussell, Darcy. *A Young Dancer*. New York, NY: Dorling Kindersley Publishing, Inc: 1994.

Dowd, Olympia. *A Young Dancer's Apprenticeship*. Brookfield, CT: Twenty-First Century Books, 2003.

Gaynor Mindon, Eliza. *The Ballet Companion*. New York, NY: Simon & Schuster, 2005.

Gruska, Denise. *The Only Boy in Ballet Class*. Salt Lake City, UT: Gibbs Smith, 2007.

Hackett, Jane. *DK How To...Ballet*. New York, NY: DK Publishing, 2011.

Homans, Jennifer. *Apollo's Angels: A History of Ballet*. New York, NY: Random House, 2010.

Kargman, Bess, Director. *First Position*. New York, NY: MPI Media Group, 2011.

Kemp, Ann. *Dogs Don't Do Ballet*. New York, NY: Simon & Schuster, 2010.

Matter, John. *Dancers Among Us: A Celebration of Joy in the Everyday*. New York, NY: Workman Publishing, 2012.

Vaughn, Carolyn. *Invitation to Ballet: A Celebration of Dance and Degas*. New York, NY: The Metropolitan Museum of Art, 2011.