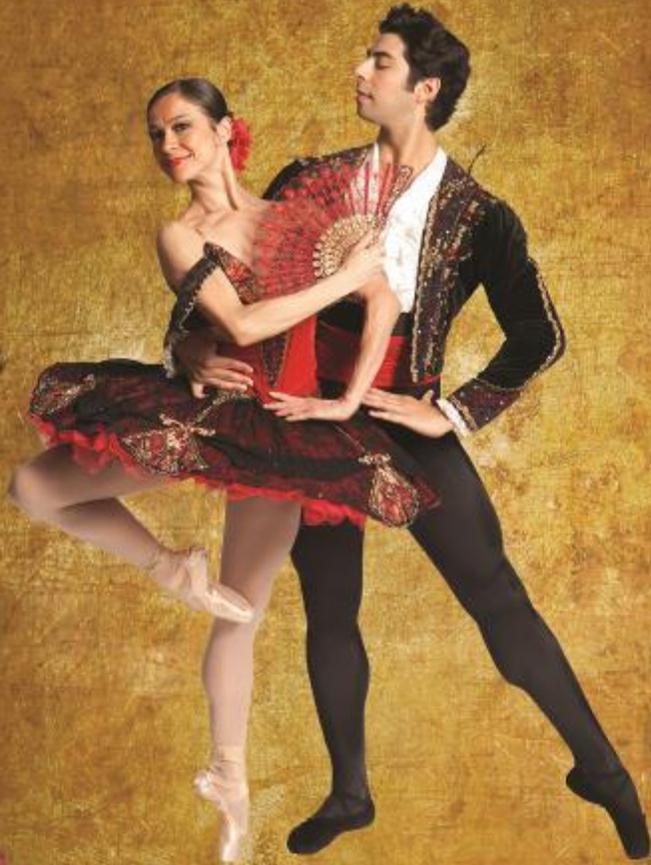


ARTISTIC DIRECTOR TERRENCE S. ORR
PITTSBURGH BALLET THEATRE



Don Quixote

WITH THE PBT ORCHESTRA

APRIL 11-13, 2014
BENEDUM CENTER

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ARTISTS: CHRISTINE SCHWANER & ALEXANDRE SILVA // PHOTO: DUANE RIEDER

PITTSBURGH BALLET THEATRE

Audience Production Guide

PITTSBURGH BALLET THEATRE

Audience Production Guide

Don Quixote

WITH THE
ORCHESTRA

Choreography by **Marius Petipa and Alexander Gorsky**

Staged and Directed by Terrence S. Orr

Costumes and Scenic Design by **Santo Loquasto**

Music by **Ludwig Minkus**

April 11-13, 2014

The Benedum Center for the Performing Arts



Student Matinee Sponsor



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About the Novel

The ballet *Don Quixote* is based on an episode taken from the famous novel *Don Quixote de la Mancha* by Miguel de Cervantes Saavedra. Published in two volumes, in 1605 and 1615, the book follows the adventures of Alonso Quixana, a member of the *hildago*, or Spanish nobility. He sets out to revive chivalry, under the pseudonym "Don Quixote." He recruits a simple farmer, Sancho Panza, as his squire, whose earthy wit and world-weariness often act as a foil to Don Quixote's high-minded idealism.

Although often labeled as a parody of the romances of Cervantes' time, the novel is also a rich, philosophical work. *Don Quixote* is a masterful study of morality, deception, love, sanity and the human condition. It has inspired other writers as well as artists, including Pablo Picasso. The character of Don Quixote is now so well known that the word *quixotic* owes its origin to the extravagant romanticism of the title character.



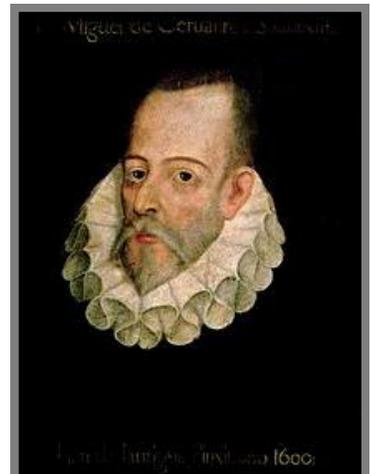
Don Quixote de la Mancha and Sancho Panza, by Gustave Doré, ca. 1863

The Author: Don Miguel de Cervantes Saavedra

Don Miguel de Cervantes Saavedra (1551-1616) was born in Alcalá de Henares, Spain, the son of a poor Spanish doctor. His childhood was spent moving from town to town with his family, and this nomadic theme would shape his whole life. In his early twenties he spent a year in the service of a Roman Cardinal. Shortly after, in 1571, he sailed with the galley fleet of the Holy League (the Pope's alliance of almost all the major Catholic maritime states in the Mediterranean) to defeat the Ottoman fleet in the Gulf of Lepanto near Corinth. Although he had "the fever," he refused to refrain from battle. He received three gunshot wounds, one of which was to his left hand, which he was never able to use again.

In September of 1575 he headed home to Spain on the galley "Sol" from Naples to Barcelona. As they approached the coast, a band of Algerian corsairs (pirates) attacked the ship. After a valiant fight many crew members, including the captain, were slain. The surviving passengers, including Cervantes, were captured and enslaved in Algeria. He made four unsuccessful escape attempts, and it was five years before his family was able to ransom his return to Spain in 1580.

He began his writing career in 1585 with his first major work, *La Galatea*, and some plays, though much of this early work was lost. Until he settled in Madrid 1606, his writing was merely an avocation and it was through his purveying and tax collection business that he made a living. It was not until the first volume of the novel *Don Quixote* was published in 1605 that Cervantes was able to make a living with his writing.



Portrait c.1600

Early *Don Quixote* Ballets

- 1740** Franz Hilverding, Vienna
- 1743** Paris Opera
- 1768** Jean-Georges Noverre, Vienna
- 1783** Paolo Franchi, La Scala, Milan
- 1792** Antoine Pitrot, La Scala, Milan
- 1801** Louis-Jacques Milon, Paris Opera, *Les Noces de Gamache* (*Gamache's Wedding*). First time the Kitri-Basilio story is used.
- 1808** Charles Louis Didelot, St. Petersburg (*Don Kikhot*). First Russian production.
- 1837** August Bournonville, Copenhagen
- 1839** Paolo Taglioni (brother of Marie Taglioni), Berlin. *Don Chisciotte*.
- 1843** Salvatore Taglioni, Turin

The ballet *Don Quixote* has a history dating to 1740 when it was first staged in Vienna. Over the next century there were several different ballets created throughout Europe based on the story of *Don Quixote*. Marius Petipa was asked to create a ballet of *Don Quixote* for the Imperial Bolshoi Theatre in Moscow in 1869.

As with all ballets, especially in the 19th century, each staging included changes and revisions, at first by Petipa and later by others. In 1871 Petipa staged a new version for the Imperial Ballet in St. Petersburg. He reworked the choreography, and Ludwig Minkus, the composer, completely reworked the score.

In 1900, Russian choreographer Alexander Gorsky was invited to revive *Don Quixote* for the Bolshoi. There was a renaissance of the arts going on in Russia, and Gorsky "resolved to produce [it] not in accordance with established practice but more on the lines advocated by the Moscow Art Theatre, which proclaimed the new theory of unity of artistic conception." He commissioned the painters Korovin and Golovin to create sets and costumes. A very important change was in the role of the corps de ballet. They were no longer just background for main characters but became an integral part of the whole. In 1902 this production was staged in St. Petersburg at the Maryinsky Theatre. It became a permanent part of the Bolshoi repertoire and even survived the Russian Revolution while many other ballets did not.

The first performance of this new *Don Quixote* premiered outside of Russia in 1924 when the famous ballerina Anna Pavlova took her small company on tour and performed a shortened version. The full-length version was not performed in the West until Ballet Rambert staged it in England in 1962. In 1980 Mikhail Baryshnikov staged it for [American Ballet Theatre](#). Pittsburgh Ballet Theatre has produced *Don Quixote* in 1985, 1988, 19913, 1998, 2003, and 2007.

This is a joyous, festive, and funny ballet. The choreography is some of the most spectacular ever created. It is classical in style and movement vocabulary with elements of Spanish rhythms and flair both in the dancing and the music. The [Grand Pas de Deux](#) in the wedding scene of Act II is such a showstopper that it is often performed as a stand-alone work.

Alexandre Silva and Christine Schwaner in the Grand Pas de Deux from *Don Quixote*. Photo by Rich



The Setting and Characters



Choreography: Marius Petipa and Alexander Gorsky

Music: Ludwig Minkus

Costume Design: Judanna Lynn

Lighting Design: Christina Giannelli

Set Design: Thomas Boyd

World Premiere: December 14, 1869

Photo by Rich Sofranko, 2007

Don Quixote: an aging gentleman inspired by tales of knights and chivalry

Sancho Panza: Don Quixote's loyal squire

Kitri: the daughter of the innkeeper

Basilio: the barber who is in love with Kitri

Gamache: a rich nobleman whom Kitri's father intends her to marry

Lorenzo: Kitri's father, an innkeeper

Mercedes: a gypsy street dancer

Espada: a Spanish toreador of noble bearing

Dulcinea: Don Quixote's ideal woman

Additional Characters:

Flower Girls

Gypsy Couple

Dryads

Queen of the Dryads

Amour

Innkeeper

Toreadors

Spanish Ladies

Sequidillas

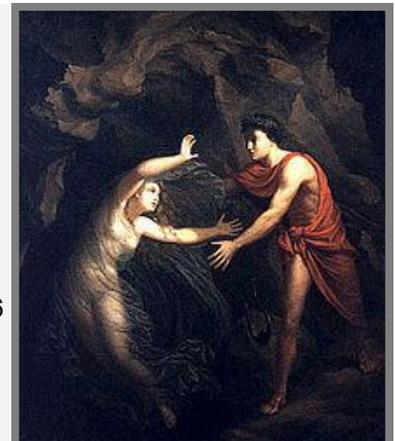
Gypsies

Classical Ladies

Did You Know?

A dryad is a wood nymph or female tree spirit derived from the Greek word "drys," or "oak." The most famous dryad is Eurydice, daughter of the god Apollo. Don Quixote encounters these lovely creatures in his dream in the enchanted forest. Dryads also appear in Léo Delibes' ballet *Sylvia*.

Christian Gottlieb Kratzenstein, [Orpheus and Eurydice](#), 1806



Prologue

Driven by the vision of Dulcinea the ideal woman, the tarnished (yet inspired) Don Quixote begins his adventure with his trusty squire Sancho Panza in tow.

Act I – Sevilla

Kitri, Lorenzo's daughter, is in love with Basilio. Much to her chagrin, she learns of her father's plan to marry her to Gamache, a foppish nobleman. Don Quixote and Sancho Panza enter the village, causing great commotion. Noticing Kitri, Don Quixote wonders if he has, at last, found his Dulcinea. At the height of merriment, Kitri and Basilio, aided by their friends Espada and Mercedes, sneak off—followed by Don Quixote and Sancho Panza. Gamache and Lorenzo attempt to pursue the young people.

Act II Scene I – Gypsy Camp

The fleeing couple is discovered in a friendly gypsy camp by Don Quixote and Sancho Panza. All are inspired by the romance of the night. As the vision of Dulcinea appears to him, Don Quixote realizes Kitri is not his ideal, but belongs with Basilio. Suddenly, the wind gains momentum. Don Quixote foolishly attacks a windmill, believing it to be a giant threatening Dulcinea's safety. Failing miserably, he collapses into a deep sleep.

Act II Scene II – The Dream

Don Quixote has an enchanted dream of beautiful maidens in which the image of Kitri symbolizes his Dulcinea.

Act II Scene III – Sunrise

Lorenzo and Gamache interrupt Don Quixote's dream. Sympathetic to the plight of the young lovers, Don Quixote attempts to lead the two men astray.

Act II Scene IV – In the Tavern

Finally discovered, Kitri is forced by Lorenzo to accept the attentions of Gamache. The thwarted Basilio commits "suicide." Upon learning of the farce, Kitri implores Don Quixote to persuade Lorenzo to wed her to the "corpse." Instantly Basilio comes to life! Triumphant, Kitri leaves to prepare for marriage, and Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable.

Act III Scene I – The Wedding

The village celebrates the marriage. Don Quixote congratulates the couple, bids them warm farewell and resumes his everlasting adventures.

The Composer: Ludwig Minkus

Ludwig Minkus (also known as Léon Minkus) was born on March 23, 1826 in Vienna. Although little is known of his personal life, he was married and had a daughter, Lyubov, who became a corps de ballet dancer with the Imperial Ballet in St. Petersburg, Russia.

In his early years, Minkus excelled at the violin. He studied composition at the Vienna Conservatory and wrote some salon pieces for violin, five of which were published. He started conducting and relocated to Paris for a career as a violinist and conductor.

In 1853 he moved to St. Petersburg, becoming conductor of the private orchestra of Prince Nikolai Borisovich Yusupov. Three years later he moved to Moscow to serve as lead violinist in the orchestra of the Moscow Imperial Bolshoi Theatre. Through several prestigious appointments—including Concertmaster at the Moscow Bolshoi Theatre and violin professor at the new Moscow Conservatory—Minkus became friends with the French ballet master Arthur Saint-Léon.

In 1862, Saint-Léon's first commission for Minkus began his almost thirty-year career as ballet composer for two titans of nineteenth century ballet: Arthur Saint-Léon and Marius Petipa. His first full-length ballet score was an 1863 commission by Saint-Léon for *Fiametta*, which premiered that year in Moscow. Both Saint-Léon and Petipa began to rely on Minkus for musical compositions for their ballets.



Maestro Minkus, photo by Braquehais

Ballet Music By Minkus

Fiametta (Love's Flame or The Salamander), 1863

[La Source](#), 1866 (with Delibes)

Don Quixote, 1869

Camargo, 1872

Le Papillon (The Butterfly), 1874

Les Brigands (The Bandits), 1875

[La Bayadère \(The Temple Dancer\)](#), 1877

Roxana or The Beauty from Montenegro, 1878

La Fille des Neiges (The Daughter of the Snows), 1879

[Paquita](#), 1881 (additional music)

La Nuit et le Jour (Night and Day), 1883

L'Offrandes à l'Amour (The Offerings to Cupid), 1886

Les Pilules magiques (The Magic Pills), 1886

Kalkabrino, 1891

Following the death of Saint-Léon, Marius Petipa was appointed Premier Ballet Master in Chief at the St. Petersburg Imperial Theatres, and Ludwig Minkus became Ballet Composer for the Court of His Imperial Majesty. This began Minkus's long and productive collaboration with Marius Petipa that produced a number of masterpieces in the 1870s and 80s.

While performing his duties as ballet composer, Minkus continued performing as a violinist. He retired from his post at the Imperial Theatres in 1886, and moved back to Vienna in 1891 after finishing his last ballet, *Kalkabrino*. He lived well on his Imperial pension until events of the Russian Revolution and World War I ended the payments, and he died in poverty in December 1917. His most impressive and celebrated accomplishments in the ballet world remain *Don Quixote* and *La Bayadere*, two of the world's most enduring classical ballets.

Kitri's Entrance (Allegretto)

As the beautiful, exquisite Kitri leaps onto stage, the dancers clap at the beginning of every 3/8 measure (first excerpt). The lively opening music leads into a seductive interlude with a *legato* line in the violins (second excerpt) followed by the return of the opening in a grandiose fashion. The last note of the number is played dramatically after a delayed rest, indicated by a ' in the score.

The musical score for 'Kitri's Entrance (Allegretto)' is presented in two excerpts. The first excerpt is in 3/8 time, marked 'Allegretto', and begins with a piano introduction featuring a forte (f) dynamic. The second excerpt continues with a violin line marked 'p dolce' and a tempo marking of 'p dolce', followed by a return of the opening material.

Kitri Variation (Allegro vivace)

In this brief but energetic number, string and upper woodwind *glissandos* lead up to the accented *vivace* melody. The brass support the strings' and woodwinds' melody with constant sixteenth note pattern. The music *accelerandos* to the end as Kitri twirls in pirouettes.

The musical score for 'Kitri Variation (Allegro vivace)' is in 2/4 time, marked 'Allegro vivace'. It begins with a piano introduction featuring a forte (f) dynamic. The main melody is accented and features a repeated staccato pattern.

Coda: Basilio and Kitri make their escape (Allegro vivace)

In this excited number, sf chords lead up to a repeated *staccato* melody in a quick 2/4 time signature (first excerpt). In the PBT production, the dancers clap on each eighth note as rising tones build up excitement. After the ascending passage, the tempo slows suddenly in a brief *forte* passage (second excerpt), followed by a return of the opening section. Suddenly the music-switches to 3/4 time as Kitri flees from the stage (third excerpt). A series of accented chords build to the end of Act I.

The musical score for 'Coda: Basilio and Kitri make their escape (Allegro vivace)' is in 2/4 time, marked 'Allegro vivace'. It begins with a piano introduction featuring a piano (p) dynamic. The main melody is accented and features a repeated staccato pattern.



Gypsy Dance

This number opens with a series of dramatic chords that lead into a wild gypsy dance with tambourine on the off-beats (first excerpt). With some of the ballet's most unconventional dancing, the gypsy dance even features the gypsy falling dramatically to the floor during an interlude of an elegant harp-filled romantic melody (second excerpt) before the energetic opening returns. Trilling woodwinds build up to a climax, and Don Quixote falls into his dream.



Kitri Variation

Part of the Grand Pas de Deux, Kitri's variation is one of the most delicate numbers of the ballet. Announced by harp *glissandos*, the music proceeds into a flute soli with *pizzicato* strings and harp accompaniment as Kitri remains on pointe with a tutu and fans herself playfully. The music slows for a bouncing section then *accelerandos* into a repeat of the opening section, ending with a spirited upward run.



Glossary of Musical Terms

Accelerando—to speed up

Allegro—quick, lively tempo

Brass instruments—metal wind instruments, including: trumpet, trombone, French horn, euphonium, and tuba

Chord—a set of three or more notes played together
f (forte)—loud

Glissando—A rapid slide through a series of consecutive tones in a musical passage

Legato—in a smooth, even style

Melody—a musical line or statement comprising a series of notes

Pizzicato—played with plucked strings

Staccato—short articulation

Strings—wooden instruments with strings, played by bowing or plucking, including: violins, violas, celli, and double bass

Tempo—pace of the music

Time signature—an indication of rhythm and beat. 2/4 is felt in two beats that are each divided into even numbers of smaller beats; 6/8 is felt in two beats that are each divided into three smaller beats

Vivace—lively and vivacious

Woodwinds—wind instruments, most of them made of wood, including: clarinet, oboe, flute, bassoon, bass clarinet, and English horn

The Choreographers



Marius Petipa (1818-1910), the “father of classical ballet,” was born in Marseilles, France. He began dance training at the age of 7 with his father Jean Petipa, a French dancer and teacher. Marius was educated at the Grand College in Brussels and also attended the conservatoire to study music. In 1831 he made his debut in his father’s production of Gardel’s *La Dansomanie*.

Jean Petipa became the Maitre de Ballet at the theatre in Bordeaux, where Marius completed his education. At sixteen he became premier danseur at the theatre in Nantes, where he also produced several short ballets. He toured North America with his father, then spent a few years dancing in Spain and Paris, and in 1847 he left for Russia.

As a principal dancer at the St. Petersburg Imperial Theatre, Petipa was much acclaimed for his performances in such ballets as *Paquita* (which he restaged) *Giselle*, and *Faust*. Considered an excellent dancer and partner, his acting, stage manners, and pantomime were held up as examples for many generations of dancers.

In 1854 he became an instructor in the St. Petersburg Imperial Ballet School, while continuing to dance and to restage French ballets. His first great success was *The Daughter of Pharaoh*, which resulted in his appointment as Choreographer-in-Chief in 1862—a position he held for nearly fifty years.

In 1869 Petipa became Premier Ballet Master of the Imperial Theatre. There he produced more than sixty full-evening ballets and countless shorter works. The ballet repertoire in the Soviet Union is still based mainly on his works.

Toward the end of his career, Petipa’s classicism was considered old-fashioned, and in 1903, at age 84, Petipa was forced to retire from the Imperial Theatre after the failure of his ballet *The Magic Mirror*.

Today, Marius Petipa is considered one of the greatest choreographers of all time. He elevated the Russian ballet to international fame and laid the cornerstone for twentieth-century ballet.

Alexander Gorsky, (1871–1924), considered in Russia today a pioneer of dramatically-oriented ballet realism, is best known for restaging Marius Petipa's classical ballets such as *Swan Lake*, *Don Quixote*, and *The Nutcracker*. His interpretations of ballets were often controversial and he often used artists outside the dance world to create sets and costumes.

He was born in 1871 outside of St. Petersburg, Russia. When he turned eight he was accepted to the School of Commerce in St. Petersburg, where his parents hoped he would go. Instead, he became a student at St. Petersburg's Imperial Ballet School.

Gorsky joined the ballet company and became a soloist dancer. In 1900 he was nominated to be principal male soloist of the St. Petersburg Imperial Theatre, but was moved to the Ballet of the Moscow Imperial Bolshoi Theatre as manager eight days later. Gorsky was later named Premier Maître de Ballet of the Theatre. In addition to teaching, Alexander Gorsky choreographed, restaged, and revived many ballets. He created many of his own ballets but it is his restaging of Marius Petipa's works that have become more well known.

By the end of 1904, Gorsky was teaching regularly in the school; his teaching was designed to develop individual creativity, and he is credited with substituting the piano for the traditional violin as class accompaniment. He served in several administrative organizations associated with the ballet and worked to improve the quality of ballet training. He was well-educated and proficient in painting, writing, acting, and music.

Gorsky revived the Petipa/Ivanov version of *La fille mal gardée* for the first time in 1903, the Petipa/Ivanov revival of *Swan Lake* in 1901, Petipa's *Don Quixote* in 1900, *La Bayadère* in 1904, and *Raymonda* in 1905. His legacy also includes revisions to *The Nutcracker* and to Petipa's revival of Arthur Saint-Léon's *The Little Humpbacked Horse* in 1901.



The Choreography

The original choreography for *Don Quixote* was created by Marius Petipa for the 1869 world premiere at the Bolshoi Theatre in Moscow. He reworked it in 1871 for the Imperial Theatre in St. Petersburg, making substantial changes to accommodate the tastes of a more sophisticated St. Petersburg audience. In the new version we see what would become Petipa's signature style: dramatic spectacle, the regal posture and attitude, the symmetrical formations, and "pure" dance in both the classical and character sequences.



Kwang-Suk Choi and PBT artists; photo by Rich Sofranko, 2007



Russian choreographer Alexander Gorsky revised the ballet twice at the turn of the 20th century. He was most concerned with inserting realistic and individualistic movements in the ballet—especially for the corps de ballet. He reduced the ballet from four to three acts and is thought to have added several scenes as well as music, both by Minkus and another composer, Anton Simon.

Don Quixote is filled with fun, physical humor and fiery dancing, all topped off with a virtuosic wedding celebration, the *Grand Pas de Deux*, which is often performed as a stand-alone ballet titled *Kitri's Wedding*. The ballet has even been staged with horses. The Spanish-inspired dancing is considered some of the most complex and challenging choreography of any ballet.

Photo: Nurlan Abougaliv and Kumiko Tsuji, by Rich Sofranko, 2007.

The Language of the Fan

The traditional Spanish flamenco dance makes dramatic use of fans in its choreography: fans appear in *Don Quixote* to both add drama and authenticity to the movement. Fans came into use as a fashion accessory early in the 19th century. A fan manufacturer devised a “Language of the Fan,” which allowed a lady to flirt with her suitors across a crowded room by using coded signals and eye contact.

- Carrying in right hand in front of face: “Follow me.”
- Carrying in left hand in front of face: “I am desirous of your acquaintance.”
- Placing it on left ear: “I wish to get rid of you.”
- Drawing across the forehead: “You have changed.”
- Twirling in left hand: “We are being watched.”
- Carrying in right hand: “You are too willing.”
- Drawing through the hand: “I hate you.”
- Twirling in right hand: “I love another.”
- Drawing across the cheek: “I love you.”
- Presented shut: “Do you love me?”
- Threaten with the shut fan: “Do not be so imprudent.”
- Gazing pensively at the shut fan: “Why do you misunderstand me?”
- Pressing the half opened fan to the lips: “You may kiss me.”

Adapted from the Guide for Classroom Teachers, San Francisco Ballet.
Right: Erin Halloran as Kitri, by Rich Sofranko, 2007.



Cloth moves, 'dances,' if you will. Chiffon does not move the same way as cotton or tulle when you do a pirouette, for instance. Cloth is as much a visual expression as the person moving it. Does it lag behind the 'note'? stop abruptly, etc? How does this affect the choreographic intent?

And what about color? I 'see' music in color if I close my eyes. I thought everybody did. It never occurred to me that was rather unique, until a few years ago in a discussion with some friends.” [-Judanna Lynn](#)

The lavish, exquisite costumes designed by Judanna Lynn contribute to the *Don Quixote*'s vibrant portrayal of past Spanish culture. Colorful flowing fabrics, elaborate feathered hats, and gypsy scarves all add to the impact of the production.

For the 2014 production of the ballet, Pittsburgh Ballet Theatre is using Houston Ballet's physical production. (Ballet companies routinely rent costumes and stage sets to each other). The *Don Quixote* costumes have been praised by audiences and critics alike, including one critic who suggested that “the exquisite and luminous costume designs of [Judanna Lynn](#) would make a perfect fashion museum show.”



Judanna Lynn, a former dancer with San Francisco Opera Ballet and former resident costume designer of The Juilliard School, has designed costumes for most of the major American dance companies, including San Francisco Ballet, Boston Ballet, BalletMet, Pacific Northwest Ballet, Atlanta Ballet, and Washington Ballet. Her work for Houston Ballet has been highly acclaimed, with its productions of *Don Quixote*, *Cleopatra*, and

Dracula (which is co-owned by Pittsburgh Ballet Theatre). She is also a painter whose work has been seen at the Rizzoli and Miniatura Galleries in New York City, the Philadelphia Museum of Fine Art, and private collections.



Top: Viengsay Valdes and Jonathan Jordan in The Washington Ballet's 2009 performance of *Don Quixote*. Photo by Carol Pratt. Left: Stephen Hadala and PBT artists in the 2011 production of *Dracula*, with costumes by Judanna Lynn. Photo by Rich Sofranko.

Don Quixote in Arts and Culture

In addition to ballets, the story of Don Quixote has inspired works in other art forms since it was first published by Miguel de Cervantes Saavedra in 1605 and 1615.

Film

- *Don Quixote*, a 1923 British silent film directed by Maurice Elvey
- *Adventures of Don Quixote*, a 1933 film directed by G. W. Pabst
- *Don Quixote de la Mancha*, a 1947 Spanish film directed by Rafael Gil
- *Don Quixote*, a 1957 Soviet drama film directed by Grigori Kozintsev
- [Man of La Mancha](#), a 1972 film adaptation of the Broadway musical, directed by Arthur Hiller
- *Don Quixote*, a 2000 film directed by Peter Yates
- *Donkey Xote*, a 2007 Spanish-Italian animated film directed by Jose Pozo
- *Don Quixote*, a 2010 Chinese film directed by Ah Gan



The musical featured James Coco as Sancho, Peter O'Toole as Don Quixote and Sophia Loren as Dulcinea.

Broadway

Man of La Mancha, 1967, which ran for 2,328 performances and won five Tony Awards

Art

In 1955 Pablo Picasso's ink drawing of Don Quixote and Sancho Panza was featured in the French weekly journal *Les Lettres Françaises* in celebration of the 350th anniversary of the first part of Cervantes's *Don Quixote*.



Opera

- *Don Chisciotte in Sierra Morena* (1719), by the Italian composer Francesco Bartolomeo Conti
- *Don Quichotte* (1864), rearranged by Victorien Sardou and Charles-Louis-Etienne Nuitter with music by Maurice Renaud
- *Don Quixote* (1898), by the Austrian composer Wilhelm Kienzl
- *Don Quichotte* (1910), by the French composer Jules Massenet
- *Don Quijote* (2000), by the Spanish composer Cristóbal Halffter

Music

- *Don Quixote*, Op. 35, an 1897 tone poem by Richard Strauss for cello, viola and orchestra, subtitled "Fantasy Variations on a Theme of Knightly Character"
- *Don Quixote*, a 1972 folk album by singer-songwriter Gordon Lightfoot
- [Don Quichotte à Dulcinée](#), a 1932 three-song cycle by Maurice Ravel
- "Don Quixote," a 1984 song by British pop singer Nik Kershaw
- "Don Quichotte," a 1984 song by French synthpop group Magazine 60
- "Don Quichotte," a 1989 song by German crooner Drafki Deutscher
- "[Don Quijote](#)," a 1981 song by Hungarian pop group Neoton Família
- "[Don Quixote](#)," a 2010 song by the band Coldplay

How the Critics Responded

Dreaming is one of the things Don Quixote does best, which provides the basis for one of the ballet's most memorable scenes. The old knight dreams of beautiful young women, prompting extended dances for the women of the corps with arresting solos

- Mark Kanny, [TribLIVE](#), October 2007

Orr and ballet mistress Marianna Tcherkassky have imbued (the cast) with a clear sense of Kitri, Basilio and the other characters they are to portray. "I have the dancers act in a manner one would in a play or movie only with out speaking," says Orr. "I think this is much more involving and interesting to audiences than watching traditional dance mime."

-Steve Sucato, [Pittsburgh City Paper](#), October 2007

The ballet requires a virtuoso technique combined with a risky playfulness.

-Jane Vranish, [Pittsburgh Post Gazette](#), October 2007

Orr upped the ante by producing a bravura, almost Bolshoi effect, particularly in the male groupings. The storyline rarely led action. Instead, the scenario was simple: One dance unfolded like a series of ruffles, everyone going virtually at full tilt and trying to outdo each other.

-Jane Vranish, *Pittsburgh Post Gazette*, May 16, 1998

Resources and References

The following resources are available in the Carnegie Library of Pittsburgh system. Please check their website for call numbers as they vary throughout the system.

Balanchine, George. *101 Stories of the Great Ballets: the Scene-by-scene Stories of the Most Popular Ballets, Old and New*. Anchor Publishing, 1975.

Cervantes Saavedra, Miguel de. *Don Quixote*, translated by Edith Grossman. New York: Ecco, 2005.

Rosenberg, Jane. *Dance Me a Story: Twelve Tales from the Classic Ballets*. London: Thames & Hudson, 1995.

Sturman, Marianne. *Don Quixote: notes (CliffsNotes)*. Lincoln NE: Cliffs Notes, 1964.

DVDs

Don Quixote (Kitri's Wedding): A ballet in three acts. American Ballet Theater: Baryshnikov after Gorsky and Petipa, 2003.

Man of La Mancha, MGM Home Entertainment, original movie musical, 1972.

The Benedum Center



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.

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

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- Assistive listening devices
- Audio recordings of select program notes
- Sign Language Interpretation provided by special request only. Please contact the Education Department (see contact information below) at least 2 weeks in advance. Thank you!
- Audio-described performances (Sunday, April 13, 2014 at 2 pm for *Don Quixote*).

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