Mozart in Motion
with the PBT Orchestra

Audience Guide to the Ballets
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Mozart in Motion is a mixed repertory production – a program featuring three shorter ballets. It launches PBT’s 49th season with the company’s first all-Mozart program, honoring the beauty and genius of the composer’s music for the ballet art form. Artistic Director Terrence S. Orr also notes that the production celebrates the growth of PBT’s artistry over nearly 50 years, displaying the depth and range of the company’s ability with ballets by two of the greatest choreographers of our time: George Balanchine and Jiří Kylián.

Watch [PBT’s trailer](#) for Mozart in Motion, with comments by the répétiteurs for the ballets, and retiring principal dancer Julia Erickson.

**Passing Along the Dance: The Role of the Répétiteur**

Ballet is an art form that is always taught in person, through demonstration, from coach to dancers or from one dancer to another. The coach who teaches the dance is called a répétiteur (from the French verb répéter, to repeat)—one who teaches the steps and roles of a particular ballet. He or she usually has an intimate connection with a particular choreographer’s work, often learning directly from the choreographer, and must be authorized to stage the works. Dancers can also of course watch videos to learn basic steps and stage positions, but the person-to-person connection transmits the ballet’s nuances and importantly, choreographer’s original intent for the work. Our répétiteurs for this program, [Judith Fugate](#) (Divertimento No. 15) and [Shirley Esseboom](#) (the Kylián works), are authorized by the George Balanchine Trust and the Kylián Foundation respectively.
Mozart was born on January 27, 1756 in Salzburg, Austria. As a young toddler Mozart would observe and learn from his sister’s piano lessons with their father. Mozart composed his first minuet at the age of five, and he performed publicly for the first time at age six. Mozart’s father, Leopold, took Mozart and his older sister, Maria Anna, on European tours to perform as child prodigies. When Mozart was 17, he was named the Assistant Concert Master for the Royal Court of Salzburg. He moved to Vienna in 1781, where he would compose many of his best-known works. He married soon after arriving in Vienna and had 6 children, only 2 of whom survived past infancy.

Throughout his life, Mozart was incredibly prolific, composing over 600 symphonies, operas, sonatas, string ensembles, and concertos, and creating some of the most important masterpieces of the Classical era. He had a profound influence on later composers, including Ludwig Von Beethoven and Peter Ilych Tchaikovsky. He became ill in September of 1791, probably with rheumatic or another fever and died on December 5, 1791, leaving his last work, *Requiem*, unfinished. He was 35 years old.

Watch a short video biography of Mozart [here](#), or read a bio at [Britannica.com](#).

George Balanchine (1904-1983) was undoubtedly the most brilliant choreographer of the last century. His gifts to ballet are legendary. He stretched the technique and dancer beyond their limits and along the way created a vocabulary and an aesthetic that changed the way we look at dance. He emphasized increased turnout, *batterie, port de bras* and speed, as well as higher extensions and softer, lighter landings from jumps. In short, he got people dancing bigger and faster than ever before. The celebrated Balanchine style has influenced the technical training of ballet dancers and choreographers throughout the world.

Mr. Balanchine created more than 400 dance works. His ballets are in the repertoires of the world’s major ballet companies.

Read more about Balanchine at the [New York City Ballet website](#).
Divertimento No. 15

This is just light and sunshine.

- Patricia Wilde, former PBT Artistic Director and former New York City Ballet Prima Ballerina, describing Divertimento No. 15.

Choreography  George Balanchine
Composer  Mozart
Music  Divertimento No. 15 in B-flat, K. 287-1777
Staging  Judith Fugate
Costume Design  Janet Marie Groom; Costumes built in the PBT Costume Shop under the direction of Ms. Groom
Lighting Design  Christina Giannelli
Number of Dancers  16
Length  33 minutes

When asked to present a work at the Mozart Festival held at the American Shakespeare Theater in Stratford, Connecticut, in 1956, New York City Ballet’s George Balanchine originally planned to revive Caracole, an earlier work set to Mozart’s Divertimento No. 15. Instead, he created a new ballet that used many steps from the old, and he named the new ballet after the music, which he considered the finest divertimento ever written.

The divertimento genre reached its zenith amid the parties and informal entertainments of 18th-century aristocratic life. Divertimentos did not have a fixed structure; the number of movements could vary from one to twelve and they could be scored for one instrument or a chamber orchestra. Divertimento No. 15 is choreographed for eight principal dancers, five women and three men, with an ensemble of eight women. The ballet omits the second minuet and the andante from the sixth movement; a new cadenza for violin and viola by John Colman was added in the late 1960s.

To complement the sparkling score, Balanchine created a work of prodigious ingenuity featuring a regal cast of dancers. He created the center ballerina role (5th variation), with its rapid-fire steps, for NYCB prima ballerina Patricia Wilde, PBT’s former artistic director.

- Adapted from New York City Ballet
Ballet Breakdown – What you’ll see on stage!

Dancers: 5 principal women, 3 principal men, 8 corps de ballet women. This is an unusual division of labor for a ballet – often male and female roles are paired up. Watch how fluidly though the dancers move through space and in multiple different pairings. The uneven number helps to create the continuum of movement that mirrors the continuum of the melodies in the music.

The Structure

Allegro - All of the dancers are introduced gradually, starting with the corps ladies, the men, and the principal ladies. You’ll see the principals especially develop different personalities as the ballet progresses.

Theme and Variations - First, two of the men alternate dancing, in effect demonstrating steps and sequences that will filter into the principals’ solos. This is followed by 4 principal female solos, also known as variations. The third male dances a solo; then the 5th female (also called the “center” ballerina – she’s usually positioned in the middle of the others). The solos show off the strengths and abilities of each dancer and are filled with exquisite technique. Watch for movement qualities highlighted in the different variations:

- Broad, expansive movement; big extensions
- Jumping / turning
- Rapid-fire steps

Minuet - The eight corps de ballet ladies dance together and in duets with one another. This is a wonderful way to feature the corps de ballet and to give them substantial choreography. It also allows the principals to breathe a little bit!

Andante - Five pas de deux; the men take turns dancing with each of the principal ladies. Two of the men have two pas de deux, while the third has one pas. The partnering choreography has beautiful sustained movements, dramatic lifts, and allows the ladies to hold long balances and deep penché (leaning forward) arabesques. At the end the 8 dancers perform together in a slow section, and then part and bow to each other to end the section.

Finale - Exciting, fast and furious dancing for the entire cast.

Movement Quality

“The precision. . . it has to be light, clear, very defined . . . even where the music is more drawn out and longer lined – still it has to be very, very defined.”

-Former PBT Artistic Director Patricia Wilde
“Like being shot out of a gun!” - The Center Ballerina Role
Balanchine originally created the center ballerina role and its famous variation for Patricia Wilde, former artistic director of PBT. The variation is very fast with lots of small, staccato, intricate, steps. Wilde described it as like “being shot out of a gun.” She’s famous for her brilliant footwork in this and other ballets, and noted how Balanchine pushed her to find and perfect that ability. As he created the role for her she “had to work more on it. . . because it was very petite and delicate, it was not so easy for me to do in the beginning. It put a different demand on me, which made me more able to do other things.”

The center ballerina should have a sparkling facility and personality. In PBT’s upcoming production Amanda Cochrane and Alexandra Kochis take on the role.

You can see Patricia Wilde dance the variation in this (very grainy) video: start at 5:34. Then watch a more recent video of the variation here from New York City Ballet.

The Répétiteur
Répétiteur Judith Fugate is a former Principal Ballerina with the New York City Ballet and danced roles in virtually every ballet in the NYCB repertoire, counting among her partners Mikhail Baryshnikov and Helgi Tomasson. During her career she toured extensively, appeared on “Live from Lincoln Center,” with Ray Charles in Peter Martins’ A Fool for You, and in the Metropolitan Opera’s production of La Traviata, conducted by Placido Domingo, she was partnered by Fernando Bujones and Peter Boal. She left the company in 1997 and currently works for the George Balanchine Trust and the Jerome Robbins Rights Trust, staging these renowned choreographers’ works worldwide. She shared some thoughts about Divertimento No. 15.

Working with Balanchine: “When I got into the company (NYCB) you had to earn your way into particular ballets and Divertimento was one of those . . . (along with) Concerto Barocco. I got lucky to be chosen rather quickly after I got into the company. . . I just remember (Balanchine) being so in tune with the music and so knowing of his dancers – what they were capable of and how far he could push us. That made everyone improve on a daily basis.”

The movement: “It’s very polite. . . yes, there are moments of that. But there are moments of high speed and technicality that are so challenging. I also feel like it’s really naked because it’s so pure. And it’s really academic ballet, but yet stretched, the way Balanchine works are always stretched to the furthest extent. So obviously everything has to be clean and clear and crystal, but yet bigger movements and wider breath . . . Everything shows, so you have to be aware of every fingertip, every toe . . .”
The role of the corps: The corps “creates the visual that he (Balanchine) wants - of complementing what’s happening in the front of the stage, not just by standing still but with continuing movements . . .”

The ballet’s geometry: “It’s so fun sometimes to go up in the balcony and watch how things pan out on stage. The formations shift from five and three, to two and two, or eight, and how it shifts from one to the next.”

Favorite moment: “Just to view it as a whole is what’s so spectacular . . . there’s just such a continuity - one pas de deux leads into the next, leads into the next, leads into everybody on stage again. The continuity and how he created it awes me every single time, every single time.”

The Costumes

The costumes are classical tutus for the women and tights and jackets for the men. They were built in the PBT Costume Shop under the direction of Janet Marie Groom and were originally created for PBT’s production of Balanchine’s Theme and Variations.

The five principal ladies wear pale pink and gold classical tutus, embellished with white lace, gold trim and dark pink and silver jewels. The brocade bodice is a v-neck; at the center of the “v” is a gold and white lace filigree applique. The pancake-like skirt rests at the top of the hips.

The corps de ballet ladies wear classical tutus with a nearly identical design, but in dark pink and gold. All ladies wear pale pink tights and pointe shoes and a jeweled hairpiece.

The three men wear white tights, white ballet slippers and fitted brocade jackets in a dark rose color. On the front is a large collar of lighter rose fabric that extends from the shoulders to the middle of the chest, where there is an applique of a modified fleur-de-lis design outlined in deep pink piping and jewels. The collar is edged with gold and rose metallic trim.
Born in Prague in 1947, Jiří Kylián went to the Royal Ballet School in London with a scholarship from the British Council in 1976. John Cranko, director of the Stuttgart Ballet, offered him a dancer’s contract and encouraged Kylián’s ambition to create his own dance works. In 1973, following a first choreography for Nederlands Dans Theater, an artistic relationship between Kylián and the well-known Dutch company began, which brought about the creation of almost 50 dance productions for this group.

Having created a unique and very personal style in the course of the years, Kylián’s choreographies defy academic categorization, blending elements of many sources. There are always new inspirations to be explored, new challenges and boundaries to be overcome. Profoundly based on musical reading, there is something in his work deeply penetrating into the mystery of the human being itself, unveiling hidden traces through his dance.

Among his awards, Kylián received the Decoration of the Royal Dutch Order of Oranje Nassau from Queen Beatrix of The Netherlands in 1995. He also won the Edinburgh Festival Critics Award in 1997 for his work Tears of Laughter (1996), and in the same year was given an honorary doctorate from The Juilliard School.

Kylián’s creations are danced by more than 80 companies and schools worldwide.

Kylián’s Choreography

Kylián’s style blends the precision and rigor of ballet with the “placement and weight use of modern” dance. The dancing is muscular and athletic but also fluid and graceful: he weaves classical line and form throughout his ballets. The clarity of execution demanded by his choreography has been compared to Balanchine’s. The stage pictures Kylián’s choreography creates are abstract, surreal, humorus, and sometimes shocking.

*Petite Mort* and *Sechs Tänze* are part of Kylián’s “black and white ballets,” choreographed between 1986 and 1991, and united by color and props.
The Répétiteur

Shirley Esseboom studied at the Royal Conservatory in Denmark and started her professional dance career in 1993 when she joined the Nederlands Dans Theater II. In 1997 she was asked to join the main company, Nederlands Dans Theater I, and danced there until 2009, with a brief interlude at Les Ballets de Monte Carlo, where she worked with the director/choreographer Jean-Christophe Maillot. During her career numerous renowned choreographers, including Jiří Kylián, William Forsythe, Mats Ek, and Ohad Naharin, created works for her. Since 2005 she has been a regular guest teacher at the Royal Conservatory in The Hague and has taught ballet classes and Kylián’s repertoire at dance companies around the world. Ms. Esseboom brought Sechs Tänze to PBT for the first time and restaged *Petite Mort* (originally staged for PBT in 2015 by Roslyn Anderson).

**PETITE MORT**

**Choreography**  Jiří Kylián  
**Composer**  Wolfgang Amadeus Mozart  
**Music**  Piano Concerto in A Major  
[Adagio] KV 488, Piano Concerto in C Major [Andante] KV 467  
**Staging**  Roslyn Anderson and Shirley Esseboom  
**Costume Design**  Joke Visser  
**Lighting Design**  Joop Caboort  
**Scenic Design**  Jiří Kylián  
**Number of Dancers**  12  
**World Premiere**  Nederlands Dans Theater, August 23, 1991

Jiří Kylián originally created this piece for the Salzburg Festival on the occasion of the second centenary of Mozart’s death. He chose the slow fragments of two of the most beautiful and popular Mozart’s piano concertos. “This deliberate choice should not be seen as a provocation or thoughtlessness, rather as my way of acknowledging the fact that I am living and working as part of a world where nothing is sacred, where brutality and arbitrariness are common places. It should convey the idea of two antique torsos, heads and limbs cut off — evidence of intended mutilation — without being able to destroy their beauty reflecting the spiritual power of their creator.”
The choreography includes six men, six women and six fencing foils. The foils are, in many ways, the men’s real dancing partners and, at times, seem more unruly and obstinate than a partner of flesh and blood. They visualize a symbolism that is more present than a storyline. Aggression, sexuality, energy, silence, senselessness and vulnerability — they all play a significant part. Petite Mort, literally meaning “small death,” also serves as a paraphrase for “orgasm” in French and Arabic.

— Kylián Foundation

Costumes and Props

Designer Joke Visser worked closely with Jiří Kylián to create Petite Mort’s minimalist yet striking design. At the start of the ballet the men have swords and the women appear in stiff black ball gowns, which we soon understand are actually props—sculptures on wheels. This scene immediately sets up the ballet’s sexual tension: as The New York Times describes it, the “men have their weapons, the women, their armor.” The look is vaguely Victorianesque, including the corseted underwear-like costumes for both men and women. The women wear a flesh-toned lycra leotard with a bodice that is detailed with stitched vertical trim and ribbons that mimic the paneling and boning of an old-fashioned corset. The effect is that the corset looks quite rigid but actually doesn’t constrict the dancer. There is lacing down the back; the corset looks strapless but there are invisible mesh shoulder straps that keep it in place. The dancers wear their hair in a sleek bun at the nape of the neck. The men wear briefs in a similar styling.

PBT is renting the costumes from Hubbard Street Dance.

“Two centuries separate us from the time Mozart wrote his *Sechs Deustche Tänze* (*Six German Dances*) — a historical period shaped considerably by wars, revolutions and all sorts of social upheavals. Mozart’s ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. With this in mind I found it impossible to simply create different dance numbers reflecting merely the humor and musical brilliance of the composer. Instead, I have set six seemingly nonsensical acts, which obviously ignore their surroundings. They are dwarfed in the face of the ever-present troubled world, which most of us for some unspecified reason carry in our souls.

Although the entertaining quality of Mozart’s *Sechs Deustche Tänze* enjoys great general popularity, it shouldn’t only be regarded as a burlesque. Its humor ought to serve as a vehicle to point toward our relative values. Mozart’s ability to react upon difficult circumstances with a self-preserving outburst of nonsensical poetry is well known. A fragment of a letter to his cousin is the finest example of this.”

— Jiří Kylián

Artists: Amanda Cochrane and Yoshiaki Nakano. Photo: Duane Rieder.

**The Movement**

*It’s exploring a different element of human nature, it’s always about the human being, it’s never about an abstract thing. It’s always the human being inside the craziness, the silliness. It’s a way of looking at life from every angle, and stupid is just as good as serious.*

— Roslyn Anderson, Kylián répétiteur

Kylian creates dramatically innovative ballet movement in *Sechs Tänze*. He combines elegant classical line and form with cheeky clowning, exaggerated expressions, and physical comedy: it
is ballet slapstick at its best. The humor is universal and not ballet-specific: the audience can completely relate to the crazy dance sketches that play out on stage. Kylian matches the music’s frivolity in a step-for-note movement, capturing the energy and emotion that’s so ebulliently expressed by Mozart.

Watch highlights from the ballet, performed by Los Angeles Ballet.

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### The Make-up

The men in the ballet wear powdery wigs and both the women and men have powdered faces - satirizing the aesthetic of the aristocracy during Mozart’s lifetime. The women wear “exploded” ballet buns, giving them a frazzled look.

Powder was used on the face in the 17th and 18th century to cover blemishes (often smallpox scars) and in the hair as a “de-greaser” (this is where the term powder room comes from!). Aristocratic men commonly wore wigs, which were also powdered. The use of powder eventually became a status symbol and a marker of socio-economic and racial identity.

Kylián ridicules all of that in the ballet, as the dancers romp through the slapstick choreography, powder flying everywhere.

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### The Costumes

Kylián describes the costumes in Sechs Tänze as “Mozartian underwear.”

The men are bare-chested with pantaloons that are a little puffy and that are tied with a bow at the knee. The women wear ivory dresses made of a nubby-textured silk noil that resembles muslin; it has a gentle and billowy drape. Skirts are almost ankle-length and are gathered at the waist. The bodices are sleeveless with wide straps at the shoulders; they’re quite fitted with a low, squared-off décolletage - an Elizabethan look. At the waist is a short, multi-pieceed peplum that extends from the bodice over the skirt, and which accentuates the silhouette of the hips and flounces as the dancers move. Each bodice is slightly different - they lace up like a corset on the sides, front or back, and subtle decorative detailing varies also, giving each dancer a little individuality. The ladies wear ballet slippers rather than pointe shoes.

The black ball gown props from Petite Mort appear again in this ballet as elements in comic interludes.

PBT is renting the costumes from Hubbard Street Dance.

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### THEATER PROGRAMS

**Fri. Oct. 26: Afterthoughts:** begins immediately after the 8 p.m. performance

Don’t miss this special opening night discussion with artists who staged, rehearsed and coached
the ballets. Répétiteurs Judith Fugate and Shirley Esseboom join Artistic Director Terrence S. Orr for a lively audience Q & A. Located at the front of the orchestra section in the theater; no reservations necessary.

**Sat., Oct 27, 7 p.m: Insights**
This is PBT’s first all-Mozart program. Tonight PBT Maestro Charles Barker and Artistic Director Terrence S. Orr discuss the genius and beauty of Mozart’s music for ballet. On the Mezzanine. Please [reserve your spot here](#) or email education@pittsburghballet.org.

**Sun., Oct 28, 1 p.m: Talks with Terry**
Never seen ballet class before? This is your chance! Watch a few minutes of the company’s onstage warm-up class; then get a preview of the ballets with Artistic Director Terrence S. Orr. Located in the theater; no reservations necessary.

**Sun., Oct 28, 2 p.m: Audio-described Performance**
PBT presents a live narration of the ballet for patrons with visual impairments. Devices available at Guest Services.

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**ACCESSIBILITY**

We believe dance is for everyone! Pittsburgh Ballet Theatre is committed to including everyone from our greater Pittsburgh community and beyond in the beauty, discipline, and creativity of dance. We strive to make our company, school and art form accessible to talented and committed students and families.

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**Theater Accessibility Services**

Audio Description: Our audio-described performance for *Mozart in Motion* is **Sunday, Oct. 28 at 2 pm**. Audio Description is available for all patrons to hear and experience dance through verbal description that paints a picture in the mind. For more information about our audio description program, including dates and pre-performance sensory seminars, please visit our [audio description page](#).

Wheelchair accessibility: The Benedum Center for the Performing Arts features elevators, accessible restrooms and companion seating (available only on the main floor of the theater). Guide dogs are permitted; please inquire when purchasing tickets. Please inform your ticketing representative when purchasing to take advantage of wheelchair and companion seating.

Braille and Large Print Programs: With assistance from the Western Pennsylvania School for Blind Children Outreach/Braille Project, PBT makes printed Braille programs available at the
Benedum Center for patrons who are visually impaired. Large-print programs also will be available. Please see front-of-house staff at the Benedum Center for a program.

Assistive Listening Devices: Assistive listening devices are available at the Benedum Center for Performing Arts for patrons who desire amplification. Neck loops are available. Please see an usher at the Benedum Center when you arrive to obtain an Assistive Listening Device, which are available on a first-come, first-served basis.

Sign language interpretation may be available for performances that use music with lyrics and educational programs only upon request. We kindly request at least two weeks advance notice before the performance or program dates to ensure that we are able to secure interpreters.

Sensory-Friendly Performances: PBT is proud to present a sensory-friendly performance once per year. Learn more here.

Audio Program Notes: Audio program notes are produced for each of PBT’s productions. The recordings are produced in collaboration with the Library for the Blind and Physically Handicapped, part of the Carnegie Library of Pittsburgh system. Listen here.

For more information about all of the accessibility services at the Benedum Center for the Performing Arts, please visit the theater’s accessibility page.

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**Studio Accessibility**

Dance for Parkinson’s: This program, based on the Dance for PD® program, invites people with Parkinson’s, their families, caregivers, and friends, to become participants in the dance process! Learn more here.

Adaptive Dance: Themed around classic story ballets, our adaptive dance classes are designed for students with Autism Spectrum Disorders or other sensory sensitivities. We emphasize creative movement principles and simplified ballet technique within a welcoming and structured studio environment. Learn more here.

Children’s Scholarship Program: This program aims to expose more children to dance at an early age by funding need-based scholarships for talented and committed students from ages 5-8. Learn more here.

PBT in the Community: PBT’s education team brings ballet into neighborhoods, schools and community centers in an effort to engage and inspire more people with the mind-body benefits of ballet and movement. Learn more here.