THE AUSTRIAN BALLET EDUCATION

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PRIMARY SCHOOLS

THE SLEEPING BEAUTY
A DAVID McALLISTER PRODUCTION
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The Sleeping Beauty

Choreography Marius Petipa
Production and additional choreography David McAllister
Music Piotr Ilyich Tchaikovsky
Costume and set design Gabriela Tylesova
Design associate Kat Chan
Dramaturge Lucas Jervies
Lighting design Jon Buswell
In a grand palace the King and Queen are preparing for the christening of their only child, their daughter Aurora.

The King tells his Master of Ceremonies, Catalabutte, to invite the fairies of the kingdom as godmothers to the baby princess. Catalabutte does not want to invite Carabosse, the Fairy of Wisdom, who has not been seen for years. He tears up her invitation.

The Lilac Fairy leads the fairies to the christening. The fairies give gifts to their goddaughter: grace, joy, a musical voice, a serene temperament and beauty.
Just before the Lilac Fairy gives her gift, Carabosse arrives in a rage at not receiving an invitation.

She curses Aurora; on her 16th birthday she will prick her finger on a spindle and die. This horrifies everyone.
The Sleeping Beauty

SYNOPSIS

The Lilac Fairy cannot undo Carabosse’s curse, but she weaves her own spell. The Princess will not die, but fall into a deep sleep. When a Prince who loves her wakes her with a kiss, it will break the spell.

Carabosse is furious and she disappears. The King banishes all sharp objects from the kingdom.
ACT I

Carabosse hides a spindle in her cape, and because she is in disguise the King and Queen invite her to the party.

The King and Queen want Aurora to choose a husband, and she is presented with four princes to choose from. She wins each of them over as they present her with roses they brought from their kingdoms.

Just as everyone is enjoying the party Carabosse steps forward and presents Aurora with the spindle she smuggled in.

Aurora is fascinated and dances with it until she pricks her finger and collapses!
The Sleeping Beauty

ACT I

Carabosse laughs wickedly and disappears.

The Lilac Fairy reminds the King and Queen that Aurora is only sleeping.

She puts a spell over the kingdom and everyone falls asleep.
A hundred years later the grounds and gardens of the palace have turned into a forest. A hunting party arrives at the palace, led by Prince Desire. The Prince is more interested in reading his book of fairytales than hunting with his friends.

The Lilac Fairy, who is Désiré’s godmother as well as Aurora’s, appears and shows him the image of the sleeping princess. He is overwhelmed, and the Lilac Fairy calls on her woodland nymphs to bring forth the spirit of Aurora to dance for him.

The Prince falls in love with this beauty, and resolves to find her.
The Sleeping Beauty

ACT II

Carabosse tries to tempt him from his quest, but the Lilac Fairy gives him the key that will unlock the glass casket where Aurora sleeps.

After a final struggle with Carabosse, he opens the casket and kisses Aurora, waking her and breaking the spell.

The whole court awakes, Désiré and Aurora fall in love, and she chooses to marry him. She offers him a rose, which he joyfully accepts.
The King and Queen give a magnificent ball to celebrate Aurora’s wedding. Désiré’s friends arrive dressed as characters from his beloved fairytale book. Aurora’s fairy godmothers bring lavish wedding gifts: gold, silver, sapphire and diamond.

With much dancing and merriment, Aurora marries Désiré and the Lilac Fairy blesses them.
CAST OF CHARACTERS
Princess Aurora
Prince Désiré
The Lilac Fairy
Carabosse
The Fairy of Joy
The Fairy of Grace
The Fairy of Generosity
The Fairy of Musicality
The Fairy of Temperament
The King
The Queen
Catalubutte
English Prince
Spanish Prince
Hungarian Prince
Swedish Prince
Leader of the Hunt
The Duke
The Duchess
Princess Florine
The Bluebird
Cinderella
Prince Charming
The White Cat
Puss In Boots
Red Riding Hood
The Wolf
Courtiers, Guards, Rats,
Knitting Women, Aurora’s
Girlfriends, Nymphs, Huntsmen,
Marchionesses, Servants
THE AUSTRALIAN BALLET EDUCATION

The Creatives

DAVID McALLISTER AM
Artistic Director, The Australian Ballet

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

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

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

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

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

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

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

GABRIELA TYLESOVA
Costume and set designer

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

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

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

JON BUSWELL
Lighting Designer

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

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

His previous lighting designs for The Australian Ballet include *Raymonda*, *Constant Variants*, *Symphonie Fantastique*, *Night Path* and *Monument*. His recent ballet work also includes *La Sylphide*, *Coppélia* and *Cinderella* (West Australian Ballet), and *The Sleeping Beauty* and *Coppélia* (Queensland Ballet).

Recent theatre work includes *Glengarry Glen Ross*, *Blithe Spirit*, *The Seagull*, *Twelfth Night* and *Madagascar* (Black Swan State Theatre Company) and *Signs of Life* (Black Swan/ Sydney Theatre Company co-production).
The Creatives

LUCAS JERVIES
Dramaturge

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

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

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

DESIGN INFORMATION

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

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

READ

Valerie Lawson on the sets and costumes
Rose Mulready on David McAllister’s creative process
Every ballet begins with a strong story and a concept where the choreography, music and designs tie together. The designer’s role is to make this concept visual through sets and costumes sketches, so there is a strong, cohesive visual message.

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

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

Watch Michael Williams, Wardrobe Manager, talk about the process of creation.
Close-up on
The Sleeping Beauty

Design sketch by Gabriela Tylesova of Nymph in Act I
Nymph costume in construction

NYMPH COSTUME

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

Garland Dancer costumes in construction

GARLAND DANCER COSTUME

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

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

Design sketch by Gabriela Tylesova of Carabosse in Act I

Design sketch by Gabriela Tylesova of Carabosse in Act I

Lynette Wills as Carabosse

CARABOSSE

The Carabosse costume design references crow feathers, complemented by the iridescent shimmer of the Lurex chiffon.
Close-up on The Sleeping Beauty

FACTS ABOUT THE LILAC FAIRY TUTU

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

READ
Kate Scott on the making of the costumes
Ballet Facts

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

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

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

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

• The Australian Ballet orders 7,500 shoes each year; 5,000 are pointe shoes and 2,500 are ballet flats.

• There is a constant stream of pointes and flats coming in and out of the Shoe Room weekly. The job is to make sure a dancer’s pigeon-hole is never empty! Without shoes, a dancer cannot do their job.

• Nearly all of the shoes are custom-made, and have the dancer’s last names stamped on the outer soles.

• The life-span of a pointe shoe is quite short when they are used by a professional dancer. Some ballerinas go through one or two pairs of pointe shoes per performance!
The Music

Orchestra Victoria is a wholly owned subsidiary of The Australian Ballet, and its performance partner. Orchestra Victoria is also the performance partner of Opera Australia and Victorian Opera.

The Australian Opera and Ballet Orchestra accompany The Australian Ballet during its Sydney seasons.

Did you know?
An orchestra consists of four sections of instruments.

- The **string** section consists of violins, violas, cellos and string basses
- The **woodwind** section consists of flutes, bassoons, oboes and clarinets
- The **brass** section has several trumpets, French horns, trombones and one tuba
- The **percussion** section has all sorts of instruments, especially those that you can hit, rattle or shake

A full-scale orchestra playing a symphony contains at least 90 musicians, while a smaller orchestra might range from 15 – 45 members. There are over 45 musicians in Orchestra Victoria, as well as a Concertmaster and a Deputy Concertmaster.

**THE CONDUCTOR**

A conductor directs all the musicians in the orchestra, using a stick called a baton. The conductor decides how loud or fast, soft or slow a piece of music should be played. The conductor for most of The Australian Ballet’s performances is Nicolette Fraillon, the company’s Music Director and Chief Conductor.
The Music

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

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

Perhaps the best known of all Russian composers, Tchaikovsky had a genius for creating melodies and a mastery of musical structure that allowed him to reach directly to the hearts of his listeners. Tchaikovsky revitalised ballet music, giving it stature and dignity. Except for the works of Minkus and Delibes, most ballet music was a series of mediocre tunes strung together in the flimsiest manner. With Swan Lake, The Sleeping Beauty and The Nutcracker, ballet music was raised to its highest level, so that since 1990 fine composers have not thought it beneath them to write for dance.

What do you think makes music “danceable”?
What other music makes you want to dance?
What are the main qualities they have? Rhythm, melody, passion?

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

WATCH
Musical Director Nicolette Fraillon talk about the music for The Sleeping Beauty.
In *The Sleeping Beauty*, the fairy godmothers who attend Princess Aurora’s christening are The Fairy of Joy, The Fairy of Grace, The Fairy of Generosity, The Fairy of Musicality and The Fairy of Temperament, all led by The Lilac Fairy. Each of the fairies bestows a different quality on Aurora as a gift: grace, joy, a musical voice, a serene temperament and beauty. The fairies dance to present the gifts and each piece of music and the movements of the fairies reflect their different qualities.

In this creative movement task the students will respond to different pieces of music and use it to create and communicate ideas and intentions though movement.

**WATCH**

Watch David McAllister talk about the choreography of *The Sleeping Beauty*

**RESPONDING**

Using music from *The Sleeping Beauty*, select the tracks for each of the Fairies’ dances.

Students can sit on the floor and listen carefully as you play them the first track. You might suggest that the students close their eyes.

Once it has finished, ask each student to come up with one word to describe what they heard. Ask questions like: What did the music make you think of? Was the music fast or slow? Was the music loud or soft? Did the music make you feel a particular way when you were listening to it? How do you think you might move to this music?

Ask the students to discuss the different ways the Fairies might move to the music. Were they able to see the different qualities reflected in the dances?

Provide each student with a piece of paper and a pencil. Instruct the students to touch the pencil to the paper when they hear the music start and without taking the pencil off the paper, respond to the music by drawing.

Ask the students to discuss their drawings with the student next to them. Suggest that they consider any lines or shapes that appear or are repeated. Ask the students to look at the path made by the pencil. Is it long or short, does it curve or have sharp angles, how does it relate to the music they heard?

**MAKING**

Consider both the descriptive words and the drawings and ask the students to think about what types of movements they would do to music.

Ask the students to find a place in the room where they won’t touch anyone or anything else in the room. Instruct the students to begin moving when they hear the music. You could suggest that their bodies are like the pencil drawing on the paper in response to the music, or repeat the descriptive words they came up with as they move.

As a group, discuss the ways in which your movements responded to the music. Ask them to consider how those types of movements express the quality of the fairy who dances to it.

**CRITIQUING**

As a group, discuss the ways in which your movements responded to the music. Ask the students to evaluate how those types of movements express the quality of the fairy who dances to it.

Repeat the tasks with different pieces of music and discuss how different music causes different responses, and how different movements can communicate different ideas and intentions.