BALLET THEATRE COMPANY

WEST HARTFORD'S PREMIER BALLET COMPANY



Through the Tulle

An exhibit featuring the finest costumes from Ballet Theatre Company's collection

Stephanie Dattellas, Artistic Director

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CHEERS TO THE 2-2!

Ballet Theatre Company's 22nd season has been dedicated to its talented "tutu makers" whose work has gone above and beyond the stitchings of costumes to ensure Greater Hartford the highest quality of professional performances, education, and cultural experiences.

Just as a dancer trains countless hours to perfect their performance on stage, a seamstress works countless hours to perfect each aspect of a costume. To pay tribute to these artists and to feature this crucial component of ballet production that is too often left out of the spotlight, Ballet Theatre Company is presenting a touring costume exhibition, *Through the Tulle*, in museums throughout New England. Viewers of all ages are given the rare opportunity to learn about costume creation and examine up-close some of BTC's most valued costumes.

ABOUT THROUGH THE TULLE

from Stephanie Dattellas, Artistic Director

Dear Patron,

I am happy you are here, and I thank you for joining us as Ballet Theatre Company presents *Through the Tulle*, our first ever costume exhibition.

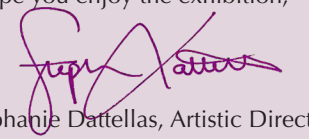
As the company approached its 22nd season, I tossed around the number 22, and I realized just how much weight the number holds. Being a member of the Greater Hartford community for 22 years shows the amount of dedication, passion and impact the company has created through the hard work of its leaders, artists and supporters. In the performing arts industry, it is an admirable feat to reach a birth age of over 20 years due to the ever changing nature of art and those who are committed to its future investment. And of course, as a lover of ballet, I couldn't help but think that we were approaching our tutu season.

I remember the day I walked into the BTC costume room to find a stack of over 30 tutus, each sparkling with different colors and embellishments. I later learned that just about every one was hand stitched by the company's very own, Tracy Dorman. As I proceeded to pick my jaw up off the floor, she continued to astonish me, noting that all her work is done as a passionate volunteer.

Costumes and costume design are too often lost in conversation, since the quality of dancing or choreography is usually the center of discussion. I imagine that most people don't know that female ballet costumes were once heavy, with elaborate trains, wigs and jewels. Over time, the skirts gradually shortened to reveal more of a ballerina's lines, and eventually the classical tutu was born. A male dancer's tunic wasn't created until the 18th century when a tonnelet, a stiff, wired skirt of brocade was finally discarded.

As you walk through the exhibit you will be greeted with a collection of costumes specifically grouped together to tell their own unique story. I invite you to notice the ornate details, each carefully crafted by its stitching master. I am honored to have had the opportunity to work with these extraordinary and creative women, as they have made my artistic visions and dreams come to life on stage.

I hope you enjoy the exhibition,



Stephanie Dattellas, Artistic Director

Through the Tulle

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"Clothes make a statement, costumes tell a story."

Mason Cooley

PARTS OF A TUTU

THE BODICE

The top corset-looking part of the tutu that wraps around the dancer's torso and includes attached shoulder straps. The bodice must fit snugly to the dancer's body; any wrinkles or loose fabric are indicators of an unacceptable fit. In fact, the designers cut the side pieces along the fabric's bias* to take advantage of its stretchy nature, creating the tightest fit possible while still allowing movement. **The bias grain of a piece of woven fabric, usually referred to simply as "the bias," is any grain that falls between the straight and cross grains. When the grain is at 45 degrees to its warp and weft threads it is referred to as "true bias." Every piece of woven fabric has two biases, perpendicular to each other.*

THE BASQUE

The smooth section, made of the same fabric as the bodice, that extends from under the bodice to the top of the dancer's hip bones. Panties are sewn to the bottom portion of the basque which forms the base for the many layers of net.

THE FRILLS/ SKIRT

A tutu has an average of 12 layers of frills made out of net or tulle, with some designs adding up to 16 layers for extra fullness. The layers decrease in width, from the widest on the top (or outside) to the narrowest at the very bottom, which helps the tutu to be self-supported. The layers are attached 15 mm from one another, determining the exact width by the height of the designated dancer. When creating a pancake or platter tutu, a wire hoop is placed in a casing on the 8th layer to support the tutu's stark shape.



TYPES OF TUTUS

The first recorded use of the word "tutu" was in 1881 – the same year Edgar Degas showcased his famous sculpture *La Petite Danseuse de Quatorze Ans* (The Little Dancer of Fourteen Years). Marie Taglioni of the Paris Opera Ballet was first seen wearing a long gauzy white skirt cut to reveal her ankles in 1832 in the premiere of the classical ballet *La Sylphide*. This skirt was eventually given the name Romantic tutu matching the name of the era in which it was first used. The skirts gradually shortened to reveal more of the ballerina's lines and eventually were starched to stick straight out from the hips.

THE ROMANTIC TUTU, named after the era of which it was first seen, is recognized by its long flowing tulle skirt, made of five or six layers of tulle. The tulle is cut in many lengths ending anywhere between the dancer's knees and ankles.

THE BELL TUTU is midway between a Classical tutu and a Romantic tutu. Its many layers of netting stick straight out from the dancer's hips, however they are not supported by a hoop and therefore fall in a bell shape usually ending mid-thigh.

THE PANCAKE TUTU is a Classical style tutu that is most commonly associated with ballerinas. It consists of several layers of tulle and net that is supported by a wire hoop allowing the layers to stick straight out from the hips.

THE PLATTER TUTU, similar to the Pancake tutu, juts out from the dancer's hips, but this style has a flat top allowing for decorations and embellishments, instead of pleats.

THE POWDER-PUFF (BALANCHINE) TUTU is the most modern style of tutu created and often named after New York City Ballet's founder George Balanchine. It consists of a short skirt with many layers of tulle all cut the same length and loosely tacked together offering a softer appearance and allowing for more movement.

THE PROCESS OF TUTU MAKING

with Tracy Dorman

The creation of a pancake or platter tutu is a lengthy process that takes even a seasoned costume designer like Tracy Dorman countless hours. To begin, Dorman will create the design concept, in discussion with the choreographer, which is used to determine the style, color scheme, and specific details for the character and the scene in which they appear. Once the design has been chosen, fabric is selected. For a traditional tutu, 15 yards of net are needed for the skirt alone, double if made with tulle. Additional fabric is needed for the panties, bodice, and overlay.

Once the fabric has been collected, Dorman begins with cutting and sewing outer casings to the underpanties. The panties are then marked to indicate where each layer of net will be attached. The net itself is cut into strips of varying widths (typically from 2"-15" wide), and arranged in piles, one for each layer of the tutu. Each layer consists of 4 to 6 lengths of fabric depending on its location on the tutu. Dorman scallops the ends to soften rigid edges, and gathers each layer into a pleat.

Next, the layers are stitched on to the panty from the bottom up, each layer being ironed flat as it is applied. When the top layer (the largest in diameter) is completed, the basque, created from the same material as the bodice for continuity, is attached. The basque is lined with twill or a similar fabric for durability and a waistband, often made from ribbon, is sewn to the top. Next comes the difficult process of sewing the seams. First, the back seam is sewn, followed by the crotch. Then, elastic is threaded through the outer casing to ensure a snug fit. To further develop the tutu's flat shape, Dorman lays it flat and places heavy books on it overnight.

With the end in sight, Dorman threads wire through the net casing within the layers of the tutu for support. Then, each layer is tacked by hand, "an obnoxious job," according to the long-time costumer. The overlay, or the decorative top, is cut and hand-sewn to the top of the tulle layers. Embellishments, such as crystals, beads, or feathers are added to the overlay and bodice to enhance the design. Next, Dorman will sew a set of hooks and bars to the bodice and basque. Often, Dorman will add an additional row of hooks and bars to accommodate different dancers who may need to wear the same costume in a performance run. Shoulder straps are added, often dyed with tea or colored with make-up to match the dancer's skin tone.

THE PROCESS OF TUTU MAKING

The basic tutu skirt takes anywhere from 20-25 hours to complete, and up to an additional 25-30 hours to add embellishments and ornate details. On average, a tutu costs around $2,500 with the most elaborate tutus ranging between $5,000-$10,000.

ITEMIZED TUTU SUPPLY LIST

TOOLS	
Industrialized sewing machine	$1000+
Good quality fabric scissors	$25
Needles	$3
SUPPLIES	
15 yards of net	$1.50-$6/yard
1.5 yards of overlay fabric	$35-$100/yard depending on the fabric
Matching colored thread	$12/spool, need about 4 spools/tutu
Tutu hooks and eyes	$1.25 a piece, typically spend about $15/tutu
1.5 yards of ¼ in. elastic for panty lining	$3/yard
1 yard of elastic for shoulder straps	$3/yard
Hoop wire and boning	prices vary
TYPES OF EMBELLISHMENTS	
Crystals	$200
Beaded braid	$1-$50/yard
Lace trim	$1-$35/yard
Appliques	$1-$25 per item/yard
ADDITIONAL PIECES	
Sleeve puffs - includes elastics, fabric, and embellishments	$1-$25 per item/yard

HIERARCHY IN BALLET

A ballet company contracts dancers at different levels, which form a hierarchy within the company. The higher-ranking dancers are usually selected to perform more solos or featured roles, and have earned more critical acclaim than their peers in lower ranked positions. Typically, ballet companies in the United States offer five key positions to dancers auditioning for a part including principals, soloists, first artists or junior soloists, corps de ballet, and character artists.

THE PRINCIPALS, or senior principals, are the top-ranking dancers who are typically cast in leading roles and often become the cornerstones of their ballet companies. Female principals will likely be seen wearing the most embellished tutus, while male principals are typically outfitted in tunics of exquisite detail.

SOLOISTS perform solo variations and often learn principal roles as understudies, occasionally performing such roles when a principal is injured or has to miss a show. Some companies include a senior or first soloist rank that designates rising stars of the company.

THE CORPS DE BALLET level is the lowest ranking in the company. This level features an ensemble of dancers who perform in unison. Dancers in this rank do not typically perform solo roles, but rather perform in support of the leading roles. Many classical ballets call for large groups of female dancers to create the desired atmosphere or to further develop the ballet's story. Some companies appoint first artists, promising members of the corps de ballet who are, at times, selected for solo parts. These dancers, however, usually continue to dance as corps members after each contract.

CHARACTER ARTISTS are the final level of the ballet company hierarchy, though these dancers often outrank all but the principals. Character artists are often respected senior members of a company who perform roles that require experience in acting and skilled dancing.

MEET THE DESIGNERS



"As someone that has spent as much time on stage as behind the scenes, I know the thrill of the perfect costume that is going to enhance my performance. I believe there is as much artistry involved with creating a costume as there is with the dancer/actor's performance on stage. There is a deep feeling of satisfaction upon seeing all aspects of a performance come to life and experiencing the audience's reaction and knowing that I had a part in making it happen for so many people to enjoy."

Tracy Dorman

Tracy Dorman has nearly six decades of experience costuming theater and dance productions. Mostly self-taught, her first costuming project was *Snow White* for a children's theatre wing of a summer stock theater company while she was still in high school. While in college as a theater arts minor, she was assigned the task of painting unique designs on sweatshirts for the entire cast of *A Funny Thing Happened on the Way to the Forum*. Her first tutu was created for herself while still in college by following instructions and a pattern grid in a book entitled "Dressing for the Ballet" by Joan Lawson & Peter Revitt, costumers for London's Royal Ballet. Since then, she has costumed a myriad of shows for the Mark Twain Masquers. Of those she designed and built all the costumes for T*eahouse of the August Moon* and *The Music Man*.

For the Connecticut Valley Regional Ballet, she designed and built the costumes for their two divisions: MovingTheatre and Storybook Theatre. She volunteered in the costume shop of the Hartford Ballet, working on designs by Sandra Woodall for *The American Nutcracker* and also the student based Manchester Ballet. For the first five years of Ballet Theatre Company, she was the sole designer and costumer for all of the company's performances, working with a small crew of volunteers. The following year a second professional costumer was added to the costuming staff and today, the company has grown to require a staff of three professional costumers.

MEET THE DESIGNERS



"At the start of every design assignment, I first try to understand the story (libretto) of the ballet. Then I listen to the music. The music gives the tone or sense of the characters and the libretto tells me when and where the story takes place. After this, I can start to do research."

Pat Ubaldi Nurnberger

Pat Ubaldi Nurnberger obtained her Master's Degree in Costuming from UCONN. She graduated from the Rhode Island School of Design and began her career as a fashion designer in New York. She began designing for her daughter's ballet school, and quickly fell in love with this art form. She ultimately decided to leave the apparel business and devote herself to the theater.

While at UCONN, she worked on many projects, most notably, *Tito's Dream*, a theatrical presentation of Carlos Garcia's eponymous poem. Larger works included designs for *Big Love* and *Midsummer Night's Dream*, as well as assisting on two operas. In the past years, she has designed a ballet version of *L'Enfant et Les Sortileges,* as well as several versions of *The Nutcracker, Giselle, Sleeping Beauty, Coppelia* and others. Pat designed for musicals *Anything Goes, Always…Patsy Cline* and *Spring Awakening, Bus Stop, You're a Good Man Charlie Brown, Hair, Beauty and the Beast,* and *The Fantasticks*. Her opera designs included *HMS Pinafore, The Marriage of Figaro, Cendrillon, Sour Angelica, Princess Ida* and *The Mikado*.

MEET THE DESIGNERS



"The payoff is always to see the kids onstage just filled with life and filling the costume with energy!"

Norma Savarino

For nearly two decades, Norma Savarino has designed, produced and engineered custom fitted costumes and performance attire. She enjoys designing garments for individuals or large productions.

Norma's experience includes costuming full cast theatrical productions for schools and youth theater including *Legally Blonde, Little Mermaid, Lion King, Annie, Oliver, Once Upon a Mattress, Robin Hood* and various other special costume needs. She custom made the entire replica wardrobe for a famous Michael Jackson impersonator and cast for Mohegan Sun 2008 performance and several other impersonators that perform worldwide.

Since 2001, Norma has been the Costume Designer for United Rhythms Dance and Entertainment Co. She has designed and produced thousands of custom costumes for both children and adults, music videos performers and a traveling dance group.

In 2005, Norma developed her passion for outfitting High School Colorguard and Winterguard Members for each competition season. Norma designs and produces numerous uniforms, coordinating flags and props for field competition. Her participating bands always score high in the overall visual impact judging.



Emily Silva and Derek Brockington performing Snow Pas de Deux in BTC's 2019 *The Nutcracker*
Photo by Thomas Giroir

THE NUTCRACKER STORY

Where better to begin than with one of the most cherished and traditionalized ballets, *The Nutcracker*. With visions of sugarplums dancing in their heads, many young ballet dancers have blossomed after experiencing an inspiring production of *The Nutcracker*. This story, however, was not always as popular as it is today. Originally choreographed by Marius Petipa with music composed by Pyotr Ilyich Tchaikovsky and storyline adapted from E.T.A. Hoffman's story, "The Nutcracker and the Mouse King," the 1892 premiere of *The Nutcracker* was very unsuccessful. It wasn't until the 1960s that the ballet became popular, particularly in North America, and it has since grown to become a holiday tradition for many.

The story begins with a Christmas Eve party at the Stahlbaum house. Clara Stahlbaum and her brother Fritz play with their friends while the parents mingle. Clara's jolly godfather, Drosselmeyer, makes a dramatic entrance and bestows all of the children with toys, including a special nutcracker doll for Clara. Little does Clara know that her new toy, which she loves so dearly, is full of magic. After the party guests leave, Clara drifts off to sleep under the brightly lit Christmas tree with her nutcracker doll tucked under her arm.

Awoken by the clock striking midnight, Clara realizes that she is surrounded by mice! She slowly begins to shrink to their size and is caught among the scurrying rodents and their fearless leader, the Mouse King. Luckily, the nutcracker doll comes to her rescue with an army of toy soldiers. The Nutcracker and the Mouse King battle. When it seems the Mouse King will be victorious, Clara calls his attention away from the Nutcracker allowing time for her brave doll to defeat the Mouse King with one final stab of his sword. Seeing that the Nutcracker has been hurt, Clara rushes to his side. Drosselmeyer magically appears and transforms the doll into a handsome Prince. The Prince, thankful for Clara's bravery and care, leads her into the Land of the Snowflakes, where they are greeted by the Snow King and Queen. The royals and their snowflakes dance for Clara and the Prince before sending them off to visit the Land of the Sweets.

The Dew Drop Fairy welcomes Clara and the Prince into the Land of the Sweets, where they enjoy a celebration of dances from all parts of the world. Each dance offers Clara gifts such as tea from China, coffee from Arabia, chocolate from Spain, and candy canes from Russia. Danish shepherdesses perform on their flutes, Gingerbread cookies emerge from under Mother Ginger's skirt, and a string of beautiful flowers dance to a waltz. The Dew Drop Fairy, the ruler of the Land of the Sweets, presents Clara with a transformation box. Once inside, Clara is magically transformed into the Sugar Plum Fairy. Her Prince takes her by the hand and leads her into a beautiful pas de deux under the stars.

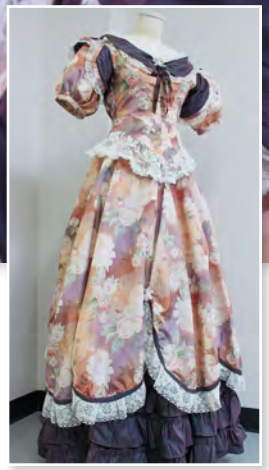
Suddenly shaken awake by her younger brother Fritz, Clara realizes her journey with her Nutcracker was all but a dream. She cradles her nutcracker doll and reminisces on her wonderful adventure.



Name	Clara Stahlbaum's Party Dress
Designer	Tracy Dorman
Created	2002

Clara Stahlbaum is the young female lead character who receives a nutcracker doll from her Godfather Drosselmeyer on Christmas Eve at a family party held in her home. She is first introduced to the audience wearing her party dress in the beginning of Act I and is typically surrounded by other party children characters. While the other party children's costumes are made with darker colored fabrics, Clara's party dress is made of a bright pink shiny satin material with lace embellishments. Dorman's deliberate choice in design easily draws the audience's attention to Clara and portrays her character's importance.

The Nutcracker



Name	Mrs. Stahlbaum's Party Dress
Designer	Tracy Dorman
Created	2002

Mrs. Stahlbaum is the mother of Clara and Fritz. She and Mr. Stahlbaum host a Christmas Eve party for their friends where Clara receives her beloved nutcracker doll. Mrs. Stahlbaum is often found standing center stage orchestrating events throughout the party scene, making her role important for the audience to be able to distinguish from the other party guests. Like Clara, her party dress is lighter in color than that of the other adult party guests, but its design is also more elaborate than the others to portray her importance and sovereignty.

FROM THE COSTUME ROOM

Classically, the time period of the Act I "Party Scene" in *The Nutcracker* is of the Victorian era, therefore, all female party guest costumes are of a Victorian era style. All skirts include a crinoline or hoop skirt underneath the overlaying petticoats. The young party girls even wear bloomers! Clara's and Mrs. Stahlbaum's party dresses were specially designed to not only accentuate the importance of their characters, but coordinate with each other to signify their mother-daughter relationship.



Name	Noah Webster Doll
Designer	Pat Nurnberger
Created	The entire costume was built in October 2018



Name	Blue-Backed Speller Ballerina Doll
Designer	Pat Nurnberger
Created	October 2018, in one week

The Nutcracker



In Act I of *The Nutcracker*, Godfather Drosselmeyer brings two life-sized dancing dolls to the party as entertainment for the guests. In other traditional versions of the classic tale, the dolls, typically danced by one male and one or two females, are either dressed as a toy soldier and rag doll respectively, or as clowns. Looking for a way to bring the classic story of *The Nutcracker* a little closer to home, choreographer Stephanie Dattellas dug into the history of West Hartford and its prominent historical figure, Noah Webster. From her research, Dattellas visualized the male doll dressed as a replica of Noah Webster and, to accompany him, a student ballerina doll. The student doll would dance with Webster's very first grammar book popularly referred to as the Blue-Backed Speller.

FROM THE COSTUME ROOM

The costume creation for these historical figures involved extensive research by costume designer Pat Nurnberger. She studied images of Noah Webster noting his style and rather well put together appearance. She used a painting of him dressed in earth-colored tones as the color palette for his ensemble. She set out to find fabrics that supported her vision. "It really came down to what I could find," she said settling on a paisley print for Webster's vest which worked well with a stretch wool fabric for his jacket.

Since the Blue-Backed Speller Ballerina Doll wasn't a nameable historical figure, Nurnberger simply researched young girls' clothing for the same time period. A portrait of a young girl in a white babydoll dress with blue ribbon accents became the inspiration for Webster's student doll. Nurnberger, with her experience in costume design, knew that an empire style dress, as shown in the portrait image, would not offer a particularly beautiful silhouette look especially when moving on stage, so she enhanced the character's aesthetics by dropping the waist line to rest at the dancer's actual waist. The lace and ribbon embellishments were all leftover materials from other production's costumes that she pieced together to fit the quality of the doll character perfectly.



Name	Waltz of the Snowflakes Corps de Ballet
Designer	Tracy Dorman and Catherine Savino
Created	An original set of twelve were made in 2005. In 2009, four more were made to complete the choreographic vision of the "Snow Scene" for that year's *The Nutcracker* production.

Clara and her Prince travel through the Land of the Snowflakes where they are greeted by the Snow King and Queen and a corps of swirling snowflakes. There are a total of 16 Corps de Ballet Snowflake costumes, each made exactly the same, to fill the stage with what looks like dancing snow. The glittered details pick up the stage lights to give a swirling effect, especially when several dancers perform turning sequences as often seen in "Waltz of the Snowflakes" choreography.

The "Waltz of the Snowflakes" Corps skirt length is longer which designer Tracy Dorman said, "adds to the blizzard-like feeling of the snow scene."

The Nutcracker



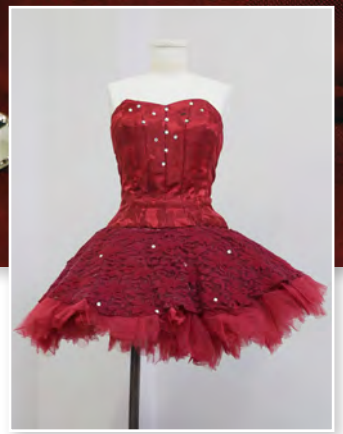
Name	Waltz of the Flowers Corps de Ballet
Designer	Catherine Savino and Tracy Dorman
Created	2006, finished 2010

The last of the divertissement pieces presented in the Land of the Sweets is the "Waltz of the Flowers." Choreographed to arguably one of the most widely recognized pieces of music, this scene typically includes the largest ensemble of dancers in Act II and is an audience favorite due to its musical and aesthetic beauty. The set of twelve pink tulle-skirted costumes are covered in a beautiful, but very expensive, overlay. In fact, the overlay was so expensive that budgeting did not allow for the costumes to be fully completed for several years. Between that time, the only embellishments that were included was the still existing pink ruffle trim and white flower sewn to the bodice neckline. When the overlay was finally added in 2010, motifs from its design were individually cut and hand-stitched to the bodice to bring the set to completion.

FROM THE COSTUME ROOM

Both of these Corps de Ballet costumes are considered romantic tutus. The long and loose tulle layers give a sweeping and soft effect to the dancers' movement especially when performing the same sequence of steps simultaneously. Since both pieces include a large ensemble of dancers set to waltz music, the romantic tutu gives a fluid and soft feel to the piece.

The Nutcracker



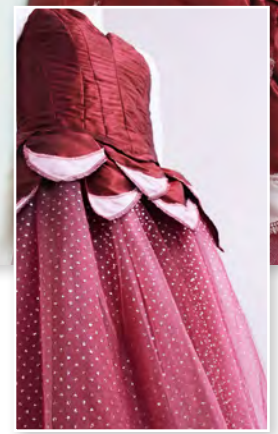
"Up close, the Dew Drop tutu appears to be less ornate than some of the other tutus, but the stage lights catch the crystals on the costume so that they sparkle and dance like the morning dew." *Tracy Dorman*

Name	Dew Drop Fairy
Designer	Tracy Dorman
Created	2006

The Dew Drop Fairy is considered a principal role in *The Nutcracker* cast. The very involved "Waltz of the Flowers" scene is also the longest piece of music in Act II and often includes multiple solo sections for the Dew Drop Fairy ballerina. Because of her importance in the scene, designer Tracy Dorman decided to create a pancake-style tutu for the character, but this tutu is unlike others. Most pancake tutus are made with several layers of net and wires to hold their shape, but with company budget constraints against her, Dorman used a softer tulle and lace overlay she had purchased together years before after being drawn to it in a fabric store. The embroidered overskirt fabric for the Waltz of the Flower Corps was chosen to match the Dew Drop Fairy tutu. Since she used tulle instead of net for the skirt, this particular tutu does not have a wire to hold its shape. "Because the tulle is softer than net, [the fabric] wouldn't lay right with a wire," she says, so in order for the skirt to take the desired pancake shape, she needed double the amount of tulle layers - and double the time. For a finishing touch, she added crystal accents to catch the stage lights and give off the idea of glistening dew drops.

BTC is seeking a donor to fund the commission of a new Dew Drop Fairy tutu for its 2021 production of *The Nutcracker*. Learn how your contribution can make this important new costume piece a reality for our dancers at www.dancebtc.org.

The Nutcracker



Name	Flower Petals
Designer	Pat Nurnberger
Created	A set of eight (four burgundy, four purple) were made in 2018

Eight additional Junior Corps dancers were added to Stephanie Dattellas' the "Waltz of the Flowers" scene in the role of Flower Petals. These dancers perform with large, flowered hoops creating mesmerizing kaleidoscope patterns throughout the piece. Pat Nurnberger was inspired by Pacific Northwest Ballet's "Waltz of the Flowers" costume design which includes very distinct "petal" layers on top of romantic tutu skirts. She felt these extra layers give a vague sense of the dancer representing flowers and interpreted the idea onto the basques of her Flower Petal costume design.

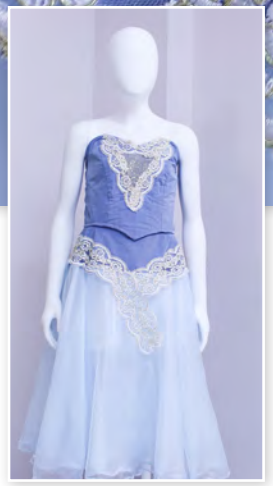
FROM THE COSTUME ROOM

With such a large ensemble that includes constant sweeping movement, color coordination for the "Waltz of the Flowers" scene was essential to its design. With the addition of the Flower Petals role came the opportunity to expand upon the color scheme. Designer Pat Nurnberger set out with samples of the Corps de Ballet and Dew Drop Fairy costumes to gather options that would suggest "a mixed bouquet of flowers so all the colors would live together onstage and blend nicely." Darker toned burgundy and deep purple colors lent more depth from stage and paired well with the existing costumes and choreographed formations without getting lost in a blur of waltzing movements.



Name	Mirliton Lead
Designer	Tracy Dorman and Pat Nurnberger
Created	The original tutu was created in 2003 but was re-embellished to its current condition in 2018





Name	Mirliton Corps de Ballet
Designer	Pat Nurnberger
Created	Originally designed in 2018 for BTC's *Cinderella*, redesigned in 2018 for *The Nutcracker*

The Nutcracker

In Stephanie Dattellas' choreographed version of *The Nutcracker*, the Mirliton Lead offers Clara the gift of music, performing a variation to the widely recognizable flute music while holding a golden panpipe. The original light blue tutu, worn by the Lead ballerina, is one of three in BTC's costume repertoire. Two were created in 2003 as part of a pas de trois that consisted of two tutus and one men's tunic. In 2010, a third tutu was strategically created from scraps kept from the first two to accommodate new choreography the company premiered that year. Having always been used for the Mirliton dance in BTC's past performances of *The Nutcracker*, the tutus have also been used in BTC's productions of *Cinderella* (2018) as the Winter Fairy and *Sleeping Beauty* (2019) as the Candide Fairy. This particular tutu was redecorated with its current embellishments by Pat Nurnberger in 2018 to best fit Stephanie Dattellas' newly choreographed vision of the Mirliton dance.

The Mirliton Corps de Ballet costumes were originally created for the Winter Fairy Corps in BTC's 2018 spring production of *Cinderella* and were specifically made to match the color of the Winter Fairy's light blue tutu. Seeing that the tutu and the corps costumes were already a nicely matched set, four of the Winter Fairy Corps costumes were transformed to portray the Mirliton Corps through careful removal of snowflake decals and the addition of gold lace embellishments.

FROM THE COSTUME ROOM

The Mirlitons are one of the seven divertissements who dance for Clara in Act II of *The Nutcracker*. Conceivably the most varied divertissement among different versions of the classic story, choreographer Stephanie Dattellas knew she wanted her dancers to dance with flutes. After stumbling upon beautiful gold lace trim, Dattellas called upon designer Pat Nurnberger to add her creative touch. Nurnberger started with research on Mirliton costume designs and found a black and white tutu that had zig-zagged edging on the ends of the overlay. Inspired, she reinterpreted the idea using the gold lace, spending 2-3 hours laying out the pattern, and then hand stitching each piece to the top of the tutu. She carefully removed the snowflake decals from the corps costumes and added matching lace sashes and accents to the bodice, careful to not overpower the Lead's regal quality.



Kirsten Evans as Cinderella in the Ballroom Scene as part of BTC's 2018 production of *Cinderella*
Photo: Thomas Giroir

Cinderella

THE STORY OF CINDERELLA

The first literary version of the *Cinderella* fairytale dates back to 1634. The Imperial Ballet premiered its version of the ballet in 1893. Early productions, however, were nothing like the *Cinderella* we know and love today. Between the years of 1940 and 1944, Sergei Prokofiev composed what is now considered to be the popular fairytale ballet's score. In November 1945, the Bolshoi Ballet premiered the composition in its *Cinderella* production featuring choreography by Rostislav Zakharov. *Cinderella* is best known for its memorable score, often lavish set designs, and for its comedic stepsister characters who are frequently played by men.

The ballet begins with young Cinderella tending to her cruel stepmother and gawky stepsisters. The stepsisters torment poor Cinderella, but she finds solace in her mice friends and manages to maintain a spirit of goodwill. A message arrives from the royal palace inviting all the young, eligible ladies of the kingdom to a ball where the Prince, soon to be king, is rumored to be in search of his queen. As Cinderella's stepsisters begin to prepare, an old beggar woman appears at their door. Disgusted, the stepfamily turns her away, but Cinderella offers her food. The beggar woman tells Cinderella that her kindness will soon reward her.

The stepsisters continue preparing for the ball. Cinderella, in the midst of cleaning up their messes, puts on one of the dresses they've tossed aside and asks to accompany them. The stepsisters, enraged to see her in a ball gown, rip the dress to shreds and leave Cinderella broken-hearted. The beggar woman appears again, this time transforming into a Fairy Godmother who calls upon the Season Fairies to help Cinderella prepare for the ball. Before Cinderella leaves for the castle, the Fairy Godmother warns her that when the clock strikes midnight, the spell will be broken and all of her magical gifts will fade away.

Once at the palace, Cinderella is greeted by the Prince himself, who is immediately struck by her beauty and asks her to dance. The stepmother and stepsisters do not recognize Cinderella, but make several unsuccessful attempts at stealing the Prince's attention. When the clock strikes midnight, Cinderella frantically leaves the palace, but in her haste, leaves behind one of her glass slippers that, despite the Fairy Godmother's warning, does not fade away.

The next day, the Prince goes in search of Cinderella, trying the glass slipper on every young woman in the kingdom who attended the ball. When he arrives at Cinderella's home, the stepsisters try mercilessly to fit the small glass shoe on their large feet. The stepmother, desperate to marry into royalty, faints after attempting to fit her own foot into the slipper. As Cinderella rushes to her aid, the matching glass slipper, that she had kept from her magical night, falls from her pocket. The Prince, seeing the slipper, immediately recognizes the modest Cinderella dressed in rags as the beautiful princess from the ball. The Fairy Godmother weds the reunited lovers and they live happily ever after.



Cinderella

Name	Cinderella's Ball Gown
Designer	Tracy Dorman
Created	February - May 2018

Cinderella's Fairy Godmother calls upon her Season Fairies to help Cinderella prepare for the Prince's ball. The Spring Fairy brings Cinderella a beautiful ball gown that transforms her into a princess fit to attend the royal ball.

FROM THE COSTUME ROOM

Cinderella's ball gown is a garment many young fairytale lovers dream about. In some versions of the ballet, Cinderella is seen in a decorated pancake tutu, but more often, her ball gown attire is of a romantic tutu style with a full, fluffy skirt that moves easily. Choreographer Stephanie Dattellas had a vision of her Cinderella princess dressed in silver at the grand ball. Designer Tracy Dorman set out to find fabric that would fit Dattellas' vision, but that also would not fade under the bright stage lights. Although rather heavy to make an easily flowing skirt, she found gorgeous silver fabric fit for a princess. Using very pale grey-colored tulle for the underskirts, Dorman cut back on the number of tulle layers knowing that the heavy and thick fabric could interfere with the dancer's abilities. While maintaining the overall desired aesthetic of having a full, elegant-looking skirt, Dorman wished to further improve the skirt's movement after seeing it in motion during a promotional photoshoot. She added tapered pieces to the sides of the dress so that the skirt would flare out near the hem when turning without adding any more fabric to the waistline.

Dorman really was Cinderella's magical Fairy Godmother!



Name	Prince Charming's Ball Tunic
Designer	Pat Nurnberger
Created	Spring 2018

Prince Charming's character, as clearly described in his name, is a charming prince who is in search of his queen. His wardrobe reflects his royalty while also adding some historical content into the fairytale setting.

FROM THE COSTUME ROOM

Fairytales typically take place in unidentified lands far far away. Another, sometimes fuzzy, detail is the time period in which the fictional characters are living. Designer Pat Nurnberger wanted to "give the ballet some historical flavor" while also ensuring that the design of Prince Charming's tunic blended well with the other costumes in the ballroom scene. With the color and fabric pre-selected to match Cinderella's silver ball gown, Nurnberger chose to base the design off of a 17th century formal man's doublet. Part of her reasoning was attributed to the fact that men's jackets during that time period were relatively short which could easily be interpreted into dance wear. Of course, with this being the garment of a prince, the details needed to insinuate luxury and royalty. She chose to include lace decor and scalloped epaulets at the shoulder to both reference historical details and to help cover where the undertunic and overtunic meet. An overlap with beads down the front gave the illusion of a jacket and the sleeves included slashing, a way in which men of the time period would show off the fine linen of their undershirts, to give a textural detail to the rather monochrome fabric. Although historically the undershirt and the jacket are two separate pieces, Nurnberger created the tunic with faux slashing so that the exposed undershirt was one with the outer tunic. Cinderella may have a Fairy Godmother, but Prince Charming's tailor is nothing short of magic.



Name	Cinderella Ballroom Corps
Designer	Tracy Dorman
Created	Spring 2018

The ballroom scene is filled with the Prince's courtiers and all the eligible ladies of the kingdom. Choreographer Stephanie Dattellas casted some of BTC's most advanced student dancers and selected hired professionals to act as these characters throughout the ball. A romantic style tutu was chosen to best compliment Cinderella's romantic style ball gown, and to fit the regal atmosphere of the ballroom while contributing to the fairytale quality of the storyline.

FROM THE COSTUME ROOM

On a shopping trip for fabrics to use in *The Nutcracker*, Tracy Dorman came across a beautiful, gradient turquoise overlay material. "I saw it and thought, 'wow, that's too good to pass up.'" When later discussing costumes for Cinderella, she decided the fabric was a perfect glass-slipper-fit for the Ballroom Corps de Ballet with its silver swirling accents complimenting Cinderella's silver ball gown perfectly. With a total of twelve Corps de Ballet Ballroom costumes to make, Dorman worked in assembly-line fashion. With each costume taking approximately 10-12 hours to create, it was well worth it to see them shimmer when dancing under the stage lights.



Ruth Whitney as Princess Aurora in BTC's *Sleeping Beauty*, 2019
Photo by Thomas Giroir

Sleeping Beauty

THE STORY OF SLEEPING BEAUTY

The second of Pyotr Ilyich Tchaikovsky's famous ballet scores, *Sleeping Beauty*, was an overnight success unlike the composer's first ballet, *Swan Lake*, that was not initially recognized for its musical genius. The beloved fairytale was the first collaboration between choreographer Marius Petipa and Tchaikovsky who later went on to collaborate a second time in the creation of *The Nutcracker*.

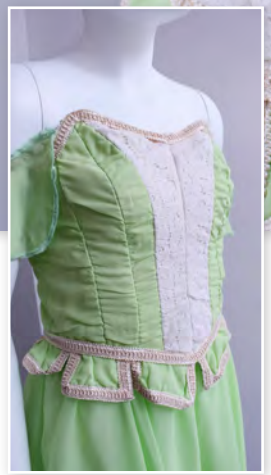
The four-act ballet begins with the christening of the newly born Princess Aurora. At the King and Queen's celebration, fairies come to offer the princess their own unique gifts showcased in their distinct movement quality and motifs. The Lilac Fairy, the last of the fairies to give her gift, is interrupted by the dramatic entrance of Carabosse, the evil fairy. Upset that she wasn't invited to the party, Carabosse puts a curse on the young princess: on her sixteenth birthday, Aurora will prick her finger on a spindle and die. The Lilac Fairy, unable to completely reverse the curse, places a spell on the princess that she will not die, but rather fall into a deep sleep to one day be awakened by true love's kiss.

On the day of her sixteenth birthday, the King and Queen throw a celebration inviting suitors from all the corners of the world to come and seek the princess' hand in marriage. An old woman interrupts the party offering the beautiful princess a bouquet of roses. Aurora, while dancing with the bouquet, pricks her finger on a hidden spindle and falls to the ground. Carabosse, disguised as the old woman, reveals herself sending terror throughout the party guests before vanishing. The Lilac Fairy, remembering her spell, puts the whole kingdom to sleep to await the day when the evil fairy's curse will be broken.

One hundred years later, the kingdom of Prince Desiree is celebrating May Day. The Prince, upset that he has not found a queen, wanders off into the forest alone not wanting to partake in the festivities. While in the forest, he meets the Lilac Fairy who shows him a vision of the beautiful princess. Overcome with love, he agrees to follow the Lilac Fairy and rescue the sleeping Aurora. Carabosse, unable to defeat Prince Desiree, is destroyed when he breaks her curse by awakening Princess Aurora with a kiss.

The kingdom awakens with Aurora and the two are wed surrounded by their fairytale friends including Little Red and the Grey Wolf, Princess Florine and Bluebird, Puss in Boots and the White Cat, and precious jewels.





Name	Garland Corps
Designer	Pat Nurnberger
Created	February 2019 - two months start to finish



Name	Garland Junior Corps
Designer	Pat Nurnberger
Created	February 2019 - two months start to finish

Sleeping Beauty



The Garland Corps and the Garland Junior Corps dance in the Act II "Garland Scene" in Sleeping Beauty in celebration of Princess Aurora's sixteenth birthday. There are three tiers of Garland dancers in this scene. Garland Corps dancers are dressed in pastel green and are close in age to Aurora participating in the scene as the princess' close friends. Garland Junior Corps dancers are dressed in light yellow and are a bit younger than the Garland Corps dancers, but act as acquaintances of Aurora. Lastly, the Garland Children wear peach-colored dresses and perform as young happy children of the kingdom.

FROM THE COSTUME ROOM

Designer Pat Nurnberger was put to the task of creating these three sets of costumes. Her first obstacle was finding color combinations that would look cohesive while also complimenting the scenery, sets, and other costumes in the scene. Once the color palette was chosen, next came the design. Because this large group consisted of three age divisions, the costumes needed to be suitable for each age group, and also characterize the dancers' roles. Their wardrobes needed to "live in the same world but have obvious differences besides color," Nurnberger explained. "They needed to relate to each other but be distinctively different, because each set of dancers was doing their own choreography." To satisfy these differences, Nurnberger used the same lace trim on all three sets, but played with design variations.

The youngest dancers' costumes, the Garland Children, were made first. Nurnberger thought it appropriate to include an apron or bib-like inset on their bodices, signifying their youth. The empire silhouette, capped sleeves, and front facing bow also invites a more playful child-like personality. The older Garland Corps dancers, seen as contemporaries of Aurora, needed to possess a mid-teens look, as the princess herself was celebrating her sixteenth birthday. Their off-shoulder bodice design matches closely to Aurora's tutu bodice. The bodices include white lace panels down the middle to perceive a more royal and distinguishable look and are accented by prominent trim. The Garland Junior Corps, representing the middle age range, matched closely to the Garland Corps costumes in bodice style, yet included youthful aspects such as a straight-across neckline with detached arm puffs, a lace bow embellishment on the front of the bodice, and subtle white trim. These costumes, all unique in their own ways, brought the magic of the Garland Scene to life and clearly linked each cast member to their character group.





Name	Canary Fairy
Designer	Tracy Dorman
Created	February 2019

The Canary Fairy is one of the magical fairies from *Sleeping Beauty* who offers the newborn Princess Aurora the gift of musicality. She dances to allegro flute music with choreography that includes tiny steps en pointe to look as if she is flying. Named after the Canary bird, the Canary Fairy character is typically characterized by her yellow costume.

FROM THE COSTUME ROOM

The choice of bodice style for this magical whimsical fairy was one that designer Tracy Dorman has always favored. Dorman, originally drawn to the deep V neckline and its aesthetically pleasing presentation from stage, has found that the particular pattern and style always produces a well-fitting bodice for dancers of all different body types. Having made her favorite tutu from the same pattern, she thought the style would suit the fairy character as well as best fit the casted dancer in the role.

Sleeping Beauty

THE STORY OF PRINCESS FLORINE AND BLUEBIRD

Princess Florine and Bluebird appear in the fourth act of Sleeping Beauty as part of Princess Aurora and Prince Desire's wedding celebration. The two characters share their own unique and complicated fairytale. Princess Florine is a beautiful and kind princess who catches the eye of Prince Charming as he searches for his true love to wed and make his queen. Princess Florine's stepmother, however, has her mind set on making her less-than-pleasant daughter, Truitonne, the Prince's queen instead.

To keep the Prince away from Florine, the stepmother persuades the King to lock Florine in a tower. Outraged, the Prince begs to speak to her. The Queen agrees, but deceives him and sends Truitonne to meet him instead. In the darkness of their meeting place, the Prince mistakes Truitonne for Florine and asks her to marry him. With the help of her fairy godmother, Mazilla, Truitonne plans to continue to deceive the Prince until they are married, but on their wedding day, the Prince realizes he has been tricked and refuses to marry Truitonne. As punishment for breaking his promise, Mazilla curses the Prince, turning him into a bluebird. The curse doesn't discourage the Prince, as he is now able to fly up to Florine's tower and bring her gifts of jewels and share his beautiful songs.

The Queen later learns of this exchange and orders that the fir tree where the bluebird perches be covered in sharp glass and metal in an attempt to hurt the bird prince. When Florine calls for the bluebird, he lands on the sharp tree and is debilitated. When the bluebird does not answer her call, Florine believes that he has betrayed her. An enchanter hears the bluebird's lament and rescues him. The enchanter persuades Mazilla to turn the bluebird back into a man for a few months, if after which he still refuses to marry Truitonne, he will be turned back into a bluebird. Soon after, the King passes, and the kingdom demands the release of Florine. The Queen's evil plan is then revealed, and she is killed for trying to prevent Florine from becoming the new queen.

With her new found freedom, Florine disguises herself as a peasant woman, and sets out on a journey to find her love. Along the way, she meets a fairy disguised as an old woman who tells her that King Charming has returned to his human form after agreeing to marry Truitonne. The fairy then gives Florine four magical eggs. She uses the first egg to climb a great hill of ivory. The second egg holds a chariot pulled by doves that bring her to King Charming's castle. Due to her disguise, she cannot reach the King, but she offers to sell Truitonne the finest jewelry that King Charming had given her when she was in the tower for the price of one night in the Chamber of Echoes - a secret chamber where anything said while inside can be heard in the king's room. Truitonne shows the jewels to the King to determine a worthy price, and the King, recognizing the jewels, is saddened. Truitonne accepts the exchange and that night, Florine laments to her love all night long. The King, however, has taken a sleeping potion and does not hear her. The next day, in distress, Florine breaks the third egg to reveal a tiny coach drawn by mice. She again trades it for a night in the Chamber of Echoes, but only the pages hear her. She opens the last egg to find a pie with six singing birds, and gives it to a page who tells her that the King takes sleeping potions at night. She bribes the page with the singing birds to let her into the chamber one last time, instructing him not to give the King a sleeping potion. That night, the King hears Florine's laments and runs to the Chamber of Echoes, where the two lost lovers are finally reunited. The enchanter and the fairy protect the two from Mazilla's harm, and when Truitonne attempts to interfere, she is turned into a sow. King Charming and Queen Florine are married and live happily ever after.



Name	Princess Florine
Designer	Tracy Dorman
Created	February 2019



Name	Bluebird
Designer	Pat Nurnberger
Created	February 2019

Sleeping Beauty

FROM THE COSTUME ROOM

Princess Florine and Bluebird are both typically portrayed dressed in blue in the Act IV "Wedding Scene" in *Sleeping Beauty.* The overlay fabric for Princess Florine's tutu was the first decision in the process. While fabric shopping, the royal blue and gold fabric immediately caught the eye of choreographer Stephanie Dattellas. After presenting it to designer Tracy Dorman, Dorman got to work creating the tutu for the princess character. Using her favorite bodice pattern, the tutu took shape within several weeks. The most tedious part of the process for this particular costume was adding the embellishments, which were motifs of the intricate overlay material, cut out and hand-sewn to the bodice.

While Dorman created the Princess' tutu, Pat Nurnberger was simultaneously creating the Bluebird tunic. Nurnberger, who very much enjoys creating men's costumes, began with some research into bluebird tunic styles seen in other ballet company's versions of *Sleeping Beauty*. Not finding any one in particular to work from, she tapped into her own fairytale imagination to create the look. She chose her favorite tunic shape as the base, which includes a slightly pointed bodice with tabs to help cover gaps when the arms are raised. It also features tabs that stick off the shoulders to help cover any obvious indication that the sleeves are part of a secondary shirt under the tunic. Keeping these two pieces separate helps to ensure that the bodice will not ride up on the dancer when moving. Since the tutu and the tunic are a set, Nurnberger used the same royal blue, bengaline fabric that was used to create the tutu bodice, for the tunic. Nurnberger, however, thought the royal blue to be a heavy color for a bluebird, so she chose to include white sequenced allegra material that she had stashed in a drawer of fabric scraps to lighten it up and create a more bird-like, feathery feel. Nurnberger also had a stash of white venice, lace leaf fabric that she cut apart and used to create a feathery pattern all over the bodice. With leftover scraps from Princess Florine's finished tutu, she gave the tunic its finishing touches, adding cut out motifs of the overlay design to the neckline and waist.



Sleeping Beauty

Name	Princess Aurora's Birthday Tutu
Designer	Pat Nurnberger
Created	Spring 2019

In the Act II Garland Scene, Princess Aurora celebrates her sixteenth birthday, where she dances the famous "Rose Adagio" with suitors from all four corners of the world who have come to seek her hand in marriage. This famous adagio is considered one of the most challenging for a female dancer. Near the end of the six and a half minute composition, the ballerina balances on one foot while each of the four suitors promenade her around, finishing each slow rotation in a balance before the next suitor gently takes her hand.

FROM THE COSTUME ROOM

Aurora's sixteenth birthday is the first time the audience is introduced to the Princess Aurora character. The princess, being the center of attention, needs to be easily recognized, while portraying a sense of royalty and maintaining an air of youth and naivete. Pat Nurnberger was asked to take on this delicate character's look, and was tasked with fulfilling choreographer Stephanie Dattellas' vision for the princess, who was to be dressed in pink with gold accents, the perfect combination of youth and royalty. The tutu skirt was already created some time ago by Tracy Dorman, so Nurnberger started with creating a bodice to match the preexisting tutu and Dattellas' vision. For embellishments, she happened to have wide, gold lace that she used first on the bodice, then incorporated onto the tutu overlay. Nurnberger admits to not liking tutu plates that are solid fabric. She says she enjoys letting her "creative ya-yas" play with geometric shapes and fussing with the geometry of the patterns. "I only enjoy sewing when it is part of the creative process," she says, and her creativity clearly shows through on each of her designs.



Sleeping Beauty

Name	Carabosse
Designer	Norma Savarino
Created	April 15-20, 2019

Carabosse is the evil fairy who shows up uninvited to Princess Aurora's christening, and places the infamous curse on the young child. The power of true love, however, is too strong for the villain, and she is defeated by the brave Prince Desiree who breaks the curse with his kiss.

FROM THE COSTUME ROOM

As the villain of the fairytale, Carabosse's costume needed to reflect her evil disposition. Choreographer Stephanie Dattellas decided the evil fairy would perform in character shoes, offering an even bigger contrast in the good versus evil story. She would also employ ravens as her minions, assigning black raven feathers to the character's identity. With raven feathers on the mind, designer Norma Savarino came across a black fabric lined with sequins in a repetitive swirl that she imagined could loosely resemble feathers. Without using a pattern, she began by laying the fabric on a mannequin and adjusting it so that the lines of the sequins ran vertically on the body. In order to make her skirt look feathery, Savarino inserted six triangle-shaped panels along the hipline, matching the up-and-down sequin pattern. The quality and weight of the fabric allowed the dress to maintain a thin shape when hanging, but fill out when moving, much like a raven's wings. To add to the feather quality at the bottom, Savarino cut up into the sequins creating a frayed look. Black mesh was used to form the sleeves, and appliques were cut and added from elbow to fingertip. Later, she added a high collar to bring more attention to the character's face, whose facial expressions played a major role in telling the story.

The cloak, worn by Carabosse in her entrance and final scenes, includes a velvet textured material with many rows of long feathers. Savarino cut neoprene, a fabric used for creating scuba suits, into feather-like shapes to create a fuller effect. The sides of the cape were split to make room for the 15-foot-wide set of raven wings that the evil fairy reveals at the end, before she is defeated by Prince Desiree. The wings, attached to a backpack-like harness and worn under the cape, are supported by reflective snow markers, and seamlessly blend into her wardrobe creating "a train of feathers on the ground." When asked about her costume designs, Savarino says, "I engineer each costume to perform as hard as the dancer does, and when I know their personality, body type, and the way the costume needs to perform, I work to bring it to where it needs to go, and then I stop. I knew that [Carabosse] would liquify that gown."

Don Quixote



Zane Winders and Rie Aoki perform the *Don Quixote* Pas de Deux in BTC's 20th Anniversary Performance Gala in Spring 2019
Photo by Vagabond Studios

Don Quixote

THE STORY OF DON QUIXOTE

Don Quixote, based on the famous novel *Don Quixote de la Mancha* by Miguel de Cervantes, was originally choreographed by Marius Petipa to the music of Ludwig Minkus. It was first performed by the Bolshoi Ballet on December 26, 1869 and later elaborated and presented again on November 21, 1871. All modern productions of the classic story, however, are interpretations of a version choreographed by Alexander Gorsky first staged on the Bolshoi Ballet in 1900, and again on the Imperial Ballet of St. Petersburg in 1902. While the 1902 production was not well received, the ballet lived on even after the revolution of 1917, slowly becoming a part of permanent repertoire in Russian theaters.

The story begins with Don Quixote setting out on a journey with his servant, Sancho Panza, in search of adventure like his favorite literary heroes. Like any chivalrous knight, he also is in search of the woman of his dreams, his Dulcinea. During his travels, he arrives at a town square in Barcelona, where an innkeeper, Lorenzo, is entertaining guests. Kitri, Lorenzo's flirtatious daughter, and her lover Basilio, the barber, are also a part of the festivities. Lorenzo does not approve of the poor barber and would rather see his daughter with Gamache, a rich nobleman who is very interested in marrying beautiful Kitri. Don Quixote appears, causing commotion among the crowd. Lorenzo welcomes him and offers him refreshments while the girls play tricks on Sancho Panza. Upon seeing Kitri, Don Quixote is taken aback by her beauty and wonders if he has at last found his Dulcinea.

As the party continues, Kitri and Basilio flee with the help of their friends Espada and Mercedes and wander into a gypsy camp. Don Quixote and Sancho Panza follow them. Along the way, Don Quixote sees windmills turn in the wind, which he mistakes for giants coming to attack his Dulcinea. He attempts to fight them, but fails miserably and collapses into a deep sleep where he dreams of Kitri as his Dulcinea.

Awakened by Lorenzo and Gamache, who are looking for Kitri and Basilio, Don Quixote takes pity on the young lovers and attempts to lead the two men astray. Finally discovered, Kitri is forced by Lorenzo to accept Gamache as her husband. Basilio puts on an elaborate show, making it seem as though he has killed himself, and upon learning of the farce, Kitri implores Don Quixote to persuade Lorenzo to wed her to the "corpse." As soon as Lorenzo, who feels sorry for Kitri, agrees, Basilio springs back to life! Triumphantly, Kitri leaves to prepare for marriage while Don Quixote and Basilio salute Lorenzo and Gamache for stoically accepting the inevitable. The village gathers to celebrate the marriage and Don Quixote congratulates the couple, bidding them warm farewell as he resumes his everlasting adventures.



Name	Kitri Tutu
Designer	Tracy Dorman
Created	Spring 2016





Name	Don Quixote Tunic
Designer	Tracy Dorman and Catherine Savino
Created	Spring 2016

Don Quixote

Kitri, the daughter of Lorenzo, defies her father's wishes and refuses to marry Gamache. Don Quixote, at first attracted to the beautiful young girl, feels sorry for her troubled situation and helps her obtain her father's blessing to marry her true love, Basilio.

Don Quixote is the ballet's namesake character who, though a bit tarnished, is inspired to be a chivalrous knight and sets off in search of adventure.

FROM THE COSTUME ROOM

The striking black and white tutu is designer Tracy Dorman's favorite of her collection. The fabric caught her eye while out shopping and was "too good to pass up" for the designer, who immediately envisioned the fabric as a beautiful tutu. When the company decided to stage *Don Quixote* Pas de Deux for its spring repertoire performance, Dorman pulled out the stashed fabric and presented it to the Artistic Director who agreed with Dorman's vision. Dorman thought the deep V-neck bodice style would best fit flirtatious Kitri. Luckily there was just enough material left over to create a matching men's tunic. With some research into Spanish matador outfits, fitting embellishments were added to complete the set.

"I love a truly magical tutu so I feel like my whole self can also radiate magic on the stage. It's the same feeling of sparking joy when I wore the tutu for the first time in my life when I was a young dancer. I felt like I could do anything, and decades later, putting on a tutu like this one, I still feel the same way."

Rie Aoki

ABOUT BALLET THEATRE COMPANY

BTC is a 501(c)(3) not-for-profit organization that has been serving the Greater Hartford community for the past 22 years. BTC consists of three parts; its company, its affiliated training school, and its Community Youth Outreach Program (CYOP). BTC's company provides the Greater Hartford area high-quality, professional productions, twice annually. Its affiliated training school, The School of Ballet Theatre Company, offers high-caliber dance education for students ages 3 to adult in a range of styles. Lastly, BTC's CYOP enriches underserved children in Greater Hartford communities with dance education and performance experiences free of charge.

PROFESSIONAL PERFORMANCE

In 1999, BTC premiered its first performance featuring two short works, *Voices of Spring* and *Poem Romantique*, at the JCC's Gilman Theater. For the following two years, the company performed annually at the Gilman Theater featuring contemporary, classical, and modern works. In December 2002, Dr. Robert Smith, the Director of the Carol Autorino Center, invited the company to partner with the Hoffman Auditorium to present *The Nutcracker*, which has since become a beloved annual attraction for the community.

In May 2018, BTC produced its first full-length spring ballet production, *Cinderella*, that sold out to over 1000 audience members. Since then, the company has presented a full-length, storybook ballet each spring. Along with its two annual ballets, the company's season has grown to include multiple intimate performance opportunities in addition to over 30 public appearances throughout the community. These performances provide over 60 jobs annually to local dancers, costume designers, production management professionals, and others.

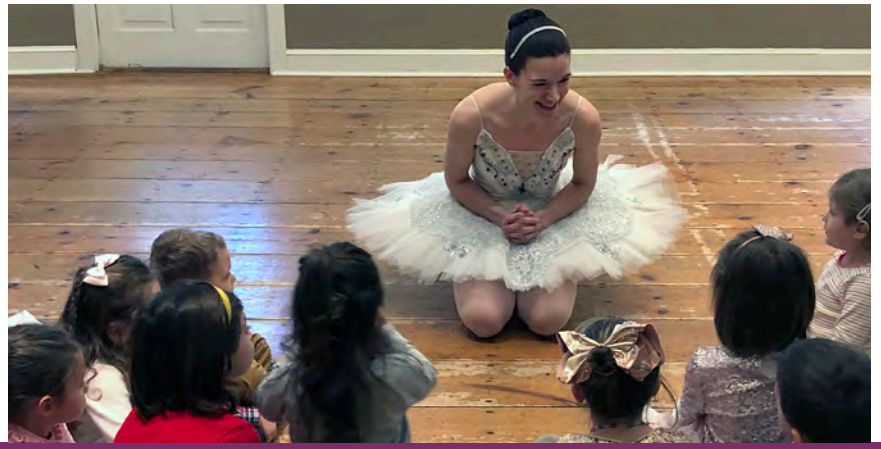
THE SCHOOL OF BALLET THEATRE COMPANY

The School of Ballet Theatre Company specializes in high-caliber classical ballet training and offers supplemental curriculum in jazz, modern, contemporary, and hip hop to provide a well-rounded dance education. In 2005, BTC opened its affiliated training school with only four teachers, and has since grown exponentially. By its tenth year, an increase in student enrollment necessitated a larger space, and, thanks to the support of the Hartford Foundation for Public Giving, Ron and Nancy Compton, Maximilian E. and Marion O. Hoffman Foundation, and World Wrestling Entertainment, BTC was able to relocate. In January 2020, due to the company's further growth, a 2,200 sq.ft. space in its 20 Jefferson Avenue home was transformed into a state-of-the-art studio and performance venue, accommodating all aspects of the company.

ABOUT BALLET THEATRE COMPANY

COMMUNITY YOUTH OUTREACH PROGRAM

BTC is especially proud to engage local, underserved communities through its **Community Youth Outreach Program** (CYOP) initiatives, which offer a variety of cultural experiences free of charge. BTC's CYOP provides access to dance education and professional performance opportunities to local children, regardless of their socioeconomic background or other challenges. BTC's *Raising the Barre*, one of the company's longest running programs, offers in-studio dance classes and dance workshops to local children free of charge. Originally titled, *Giving Kids a Chance Through Dance*, the program is partnered with the **Hillcrest Area Neighborhood Outreach Center** (HANOC) and the **Boys and Girls Club** to reach Hartford and West Hartford's largest concentration of low-income and ethnically diverse populations. Additionally, BTC provides in-studio dance classes to children ages 4-21 with exceptionalities through *Everybody Dance Now*, an 8-week adaptive dance program in partnership with **The Miracle League of Connecticut**. Lastly, each year, BTC presents a special performance of *The Nutcracker* offered exclusively to over 600 area children social service agencies free of charge. Since 2003, agencies such as **West Hartford Special Needs Program, Asylum Hill Boys & Girls Clubs**, and **My Sisters Place** have taken advantage of the free tickets for their constituency.



BTC believes that the arts have the power to create well-rounded human beings who become critical thinkers, develop curious minds, and can lead more productive lives.

BALLET THEATRE COMPANY
STAFF AND PRODUCTION

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Tracy Dorman

Artistic Director/Managing Director
Stephanie Dattellas

Company Manager
Megan Klamert

Ballet Mistress
Emily Silva

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Emily Keifer

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Puss in Boots (Calvin Bittner) in BTC's Sleeping Beauty, 2019
Photo by Ron Compton

When Ballet Theatre Company asks us (politely) to jump,
We say "How high?"

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