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Act 2: Dr. Coppelius' Shop

Swanilda and her friends sneak into Dr. Coppelius' workshop, to find it is filled with life-like dolls and toys. Swanilda sees a large doll house, and inside she finds the mysterious girl for whom she has been looking. Swanilda politely says, "Hello," but of course the doll gives no response. The girls soon realize that Coppelia is nothing more than a life-sized mechanical doll. They all find this amusing, especially when they think of Franz being infatuated with her. They then begin to play with all the dolls in the toy shop, having a marvelous time dancing with them.

Suddenly, Dr. Coppelius comes home, and chases the girls out of his shop. Swanilda cannot escape and hides behind Coppelia's doll house. Just as things calm down, Dr. Coppelius catches Franz sneaking into his workshop. Franz quickly explains that he has come to give Dr. Coppelius' daughter a bouquet of flowers, and proclaims that he is in love with her. Realizing that he might be able to use Franz in a diabolical experiment, Dr. Coppelius tricks Franz into drinking poisoned wine. He then reads a magical spell, which he hopes will transfer the energy of Franz's life into the doll, making Coppelia come to life!

In the meantime, Swanilda, hiding in the doll house, puts on Coppelia's clothing and takes her place in the chair. As Dr. Coppelius begins his spell to bring Coppelia to life, he is surprised and cannot believe that the evil experiment seems to be working! Swanilda, dressed as Coppelia, begins to move like a mechanical doll. As she sees how delighted Dr. Coppelius is, she begins to make her movements more life-like. Dr. Coppelius admires his creation, and Swanilda amuses him.

As the night turns into dawn, the church bells ring, and Swanilda grows tired of the game. She tries to wake Franz, hoping to escape in time for their wedding day. Dr. Coppelius wants his daughter to rest in her chair; unable to be convinced that Swanilda has been impersonating Coppelia the entire night. Meanwhile, Swanilda's friends sneak back into the shop to rescue their friend and Franz. One maiden brings out the real Coppelia doll for the Doctor to see. He is devastated and humiliated, angry that he has been fooled. The troupe of friends runs from the shop, leaving Dr. Coppelius heartbroken over his lifeless doll, sad and alone again.

Act 3: Wedding Celebration

The processional begins for Franz and Swanilda's wedding. As they come together, Dr. Coppelius bursts into the square, furious about the damage done to his workshop. Swanilda's friends surround him, and his fury melts away, as he becomes enchanted with one of the girls. Franz and Swanilda are married, and with their newly formed union, all is forgiven, and the town is once again able to join together and live happily ever after.



Please turn off cell phones, watches, pagers, or anything that may beep during the performance. Please stay seated during the performance. No flash photography. No video cameras. Lake Champlain Access Television is recording the performance on DVD. Order forms are available at the ticket counter.

Principles

Swanilda... Laura Nasca
Coppelia... Elizabeth Larosa
Franz... Jonathan Hayward
Dr. Coppelius... Owen Brady

Corps de Ballet

Act 1: Engagement Celebration.

Swanilda's Friends

Erika Kline, Hannah Belrose, Olive Capone, Audrey Plante, Molly Larson,
Chloe Johnson, Abi Murphy. *Class- En Pointe Program*

Village Children

Adsel Sparrow, Barbara Ann Dutil, Helen Barrow, Benjamin Pudvah, Sierra Duffy, Erynn
Ferraro, Marlena Valenta, Nikita Dewar, Claudia Murphy, Elizabeth Wooten, McKenna
Bessette, Ella Beaulieu, Autumn Mewhinney, Morgan Heth. *Class – Ballet 2*

Mazurka

Sophia Venturo, Sarah Shaw, Taylor Wolfe, Samantha Brown, Rebekah Larose, Alexandra
Diehl, Mallory Edwards. *Class - Pointe Prep Program*

Intermission

Please support Alex's Lemonade Stand.

Act 2: Dr. Coppelius' Workshop.

Chinese Dolls

Saturday evening: Autumn Mewhinney, Delaney Rosner, Wendy Ainsworth, Alyssa
Lambert, Julie Johnston, Amaris Gianino, Isabel Zemianek, Hannah Whitehead, Iris
Burns, Emma Boudreaux, Reese Staples, Lea Hayes, Aria Garceau. *Class – Ballet 1*

Sunday matinee: Isabella Herrera, Paloma Herrera, Lillian Ascoli, Gabrielle Wooten,
Kaya Hudak, Sydney Heth, Gaia Lenox, Maris Lynn, Aylah Vickery, Blythe Chouinard,
Marie Larose. *Class – Primary*

Chinese Warrior: Rebekah Larose

Lil' Bo Peep Sheep

Saturday evening: Gaia Lenox, Mckayla Lewis, Neve Adams Campbell, Anna Bouchard,
Emma Boudreaux, Sara Boudreaux. *Class – Tiny Dancers*

Sunday matinee: Abigail Vranjes, Abigail Duffy, Sara Boudreaux,
Allana McFarren, Neve Adams Campbell, McKayla Lewis, Madeline Saunders, Hadleigh
Rosner, Maura Thompson, Sophie Heth. *Class – Tiny Ballerinas*

Lil' Bo Peep: Rebekah Nasca

Pied Piper: Sarah Shaw

Scottish: Sophia Venturo, Alexandra Diehl

Jack in the Box: Saturday - Taylor Wolfe; Sunday - Mallory Edwards

Mary Contrary: Samantha Brown

Old Lady and Shoe: Saturday - Mallory Edwards; Sunday - Taylor Wolfe

Old Lady's Children

Saturday evening: Rebekah Mills, Ava Carr, Ashlyn Sturgeon, Lydia Hodgeman,
MacKenzie Wetherby, Ada Shook-Huff, Alyssa Gerrish, Aylah Vickery, Abigail Raleigh,
Lorelie Lyford. *Class – PreBallet/ Primary*

Sunday matinee: Claire McLellan, Kendall Ladieu, Kathleen Roberts, Jonathan Dewar,
Julia Parent, Juliana Herrera, Calla Bourdeau, Emma Keelty, Madeleine Noel,

Act 3: Wedding Celebration

Dancers as listed in Act: 1.

Priest: Alice Smolinsky



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Congratulations Taylor on a job well done!



Coppelia's History

Original Choreography: Arthur Saint-Leon, 1815 – 1870. Saint-Leon was a choreographer, violinist, and dancer. He choreographed many ballets, but Coppelia is the only one still performed today. The ballet was commissioned by the Paris Opera in 1868, but not completed until three years later in 1870. The premiere date was May 25, 1870 at the Paris Opera. Coppelia, was the first comic ballet. It was an immediate success with its humor, a departure from the sad romantic ballets of the day. Unfortunately, Saint-Leon died of a heart attack three months after Coppelia's premier. Saint-Leon's original choreography was built upon by Marius Petipa in 1884, then Enrico Cecchetti in 1894; then in 1974 Balanchine and Danilova reworked the Petipa's and Cecchetti versions. Students that train in ballet schools today, typically receive variations from Petipa and Cecchetti's Coppelia. In this performance, the Scottish Variation is Petipa choreography, and the pas de deux from Act 1 takes elements from his work.

Musical score: Leo Delibes, 1836 – 1891. The score for Coppelia is often thought to be the reason for the enduring popularity of the ballet. Delibes wrote Coppelia at age 30, and it was his first composition for ballet. It moved ballet scores forward by giving expressive tones to each character in the ballet. At the time, the music was more melodic and lyrical than what was the norm for ballet compositions. It is not hard to hear the story within the music, making it easy for the choreographer and dancers. To bring richness to the score, Delibes traveled to Hungary; where he transcribed the folk music he heard; creating a base for Coppelia. His blend of classical and folk music lend to the light hearted nature of the ballet.

A Special Thanks To

This performance could not be possible without The Ballet School families who are dedicated to giving classical dance training to their children. I thank you parents, for your continuous support and positive attitude in help with producing this production.

The Ballet School has some very special people behind the scenes: My mom, Ruth, who has been sewing since December, so the older dancers, can experience custom professional grade costumes. Vicky Shaw has graciously volunteered hours into systemizing every detail behind this production. Jenny Dutil has kept the office of our school running smoothly and efficiently, and she dedicates her time into organizing the production's budget. Without these three ladies, this school would not be as strong as it is. Thank you ladies for seeing a need and filling it.

Every year Tammy Johnson coordinates the school's fundraiser. The fundraiser is crucial to keeping the ticket prices low, and in supporting the magnitude of this production. This year, Autumn Mewhinney was our top seller, closely followed by Barbara Ann Dutil and Mallory Edwards. Thank you to all who participated.

Thank you, Jonathon Hayward and Owen Brady of Queen City Dance.

A special thanks to Meaghan Vickery for help with costumes, Kirsten Belrose for program and show edits, Kathy Wolfe for organizing flowers, and Susan Smolinsky posting the show on area community calendars.

Thank you to Jan Herder, the Johnson State Theatre's tech crew, and all backstage volunteers.

Thank you dancers for a wonderful year, and your dedication to this beautiful art form.

Love, Maryellen



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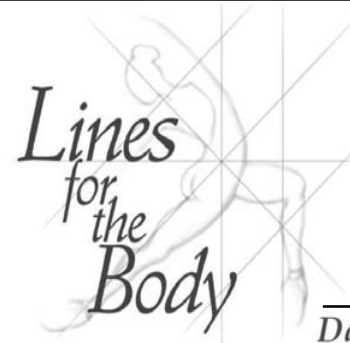
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Mom, Dad and Eamon

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Congratulations Laura!

Love, Mom & Dad