



Peter Boal
Artistic Director

FOR IMMEDIATE RELEASE

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**PACIFIC NORTHWEST BALLET PRESENTS ITS
SECOND REPERTORY PROGRAM OF THE 2008-09 SEASON:**

NEW
NEW
WORKS
WORKS

A contemporary showcase featuring two world premieres: *M-Pulse* by Kiyon Gaines and *3 Movements* by Benjamin Millepied; the PNB premiere of Mark Morris' *A Garden*; and the return of William Forsythe's *One Flat Thing, reproduced*.

November 6 -16, 2008
Marion Oliver McCaw Hall
321 Mercer Street, Seattle Center

SEATTLE, WA — A Pacific Northwest Ballet premiere from Mark Morris and two world premieres from rising dancers/choreographers, plus the ever-provocative William Forsythe, mark the eclectic and electric mixed bill of **NEW WORKS** in the second repertory program of PNB's 2008-2009 season. Morris' *A Garden* is "both demanding and original...technical details alone cannot explain the emotional resonance of *A Garden*, the way it touches the heart long after the final curtain" (*San Francisco Chronicle*). Highly praised for his compositional unity, Kiyon Gaines, Company dancer and contributor to Choreographers' Showcase, creates his first repertory work for PNB. Of Benjamin Millepied, a principal dancer with New York City Ballet, *The New York Times* notes, "[His] ballet has craft, discipline and a welcome energy...there is a sense of phrasing and driving impetus here to be greeted with applause and hope." Tickets to **NEW WORKS** may be purchased by calling the PNB Box Office at **206.441-2424**, online at **www.pnb.org** or in person at the **PNB Box Office** at 301 Mercer Street.

"New works are at the very center of my artistic vision for this company," said artistic director Peter Boal. "They are food for dancers, choreographers, musicians, and audiences alike. They keep the art form relevant and vital for our time."

The line-up for **NEW WORKS** will include:

A Garden – PNB Premiere

Music: Richard Strauss (Tanzsuite aus Klavierstücken von François Couperin, AV107, 1923)

Choreography: Mark Morris

Staging: Joanna Berman

Costume Design: Mark Morris

Lighting Design: Michael Chybowski

Premiere: February 23, 2001; San Francisco Ballet

In *A Garden*, famed American dancemaker Mark Morris creates a sunny, courtly atmosphere for twelve dancers. Just as Richard Strauss reinterpreted the French baroque dances of François Couperin for modern-day orchestra in the score Morris has chosen for *A Garden*, so Morris suggests baroque dance itself, with its fast, filigree footwork—or “petit allegro”—and low-held arms, interpreted by today’s classically trained dancers with the technique, wit, and musicality that Morris brings to all his work.

Reviewing a 2001 performance by San Francisco Ballet, for whom *A Garden* was choreographed, Debra Craine of London’s Times wrote, “*A Garden* uses the language of classical ballet but cuts it loose from its tight precepts every time it threatens to become formulaic...It’s also fun to watch the dancers’ sophisticated classical training erupt naturally through choreography which expresses itself in such (deceptively) simple pleasures. Like all Morris’s best dances, *A Garden* builds a sense of companionship on stage and Morris’s dialogue with his music is immediate and sympathetic.”

The Pacific Northwest Ballet premiere of Mark Morris’ *A Garden* is generously underwritten in part by Elizabeth Borchelt, William J. & Sandra B. Dunn and James & Sherry Raisbeck.

M-Pulse – World Premiere

Music: Cristina Spinei (2008)

Choreography: Kiyon Gaines

Costume Design: Mark Zappone

Lighting Design: Randall G. Chiarelli

With *M-Pulse*, Kiyon Gaines creates his first repertory work for Pacific Northwest Ballet. A member of PNB’s corps de ballet since 2001, Mr. Gaines choreographed his first ballet in 2005 for the Company’s annual Choreographers’ Showcase. He has since choreographed for numerous local and national dance companies. His 2006 Choreographers’ Showcase ballet, *SCHWA*, was taken into PNB’s repertory for the 2007 Celebrate Seattle Festival. In 2008, Mr. Gaines participated in the prestigious New York Choreographic Institute, where he met Cristina Spinei, composer of the score for *M-Pulse*. Ms. Spinei, a recent graduate of the Juilliard School, is in particular demand for her ballet and film scores. “*M-Pulse* is driven by percussion,” she explains. “In all three movements, I explore different ways that rhythm shapes the overall structure of the music. The first movement begins with a telluric percussion section that sets the foundation for the rest of the piece. A multi-metered ostinato bass line provides the structure of the slower and more lyrical second movement. The third movement combines both percussive and melodic elements of movements one and two.”

The world premiere of Kiyon Gaines’ *M-Pulse* is generously underwritten by Ernest & Diane Burgess.

3 Movements – World Premiere

Music: Steve Reich (*Three Movements for Orchestra*, 1986)

Choreography: Benjamin Millepied

Costume Design: Isabella Boylston and Benjamin Millepied assisted by Larae Theige Hascall

Lighting Design: Brad Fields

Rising choreographer Benjamin Millepied will create a new work for the Company set to Steve Reich's massive *Three Movements for Orchestra*. Currently a principal dancer with New York City Ballet, Mr. Millepied has choreographed works for Paris Opera Ballet, American Ballet Theatre, Mikhail Baryshnikov, the School of American Ballet, and New York City Ballet, as well as works for his own Benjamin Millepied and Company. *3 Movements* is Mr. Millepied's first work for Pacific Northwest Ballet.

The world premiere of Benjamin Millepied's *3 Movements* was commissioned in part by the Joyce Theater's Stephen and Cathy Weinroth Fund for New York and Mr. & Mrs. Robert W. Cremin.

One Flat Thing, reproduced

Music: Thom Willems (2000)

Choreography: William Forsythe

Staging: Ayman Harper, Jill Johnson, and Richard Siegal

Scenic and Lighting Design: William Forsythe

Costume Design: Stephen Galloway

Premiere: February 2, 2000; Frankfurt Ballet

PNB Premiere: March 13, 2008

"There is nobody to compare with Forsythe. He will be remembered as ballet's Mozart"
—Dance Europe

William Forsythe's *One Flat Thing, reproduced* caused a stir when it premiered at Pacific Northwest Ballet in March 2008. Set to a rumbling sound construction by the choreographer's frequent collaborator, composer Thom Willems, and performed by fourteen dancers on and around twenty metal tables, *One Flat Thing* thrilled many, angered others, and, for some, called into question the definitions of "ballet" and "dance."

Forsythe's eclectic, intellectual starting point was a consideration of the risk and adventure of Robert Scott's arctic expeditions, during which explorers relied on each other for survival, juxtaposed with his own interest in the idea of a "baroque machinery," an ornamental, highly organized construct that runs like clockwork. The melding of these thoughts manifested itself in the collaborative development of a movement vocabulary involving high-speed choreography performed within the confines of a tightly spaced set of tables, with the requirement that the dancers play off each other, rather than a musical score, in timing their moves. The result is a thrilling sequence of team choreography, a "baroque machinery" running dangerously close to reckless abandon.

"For all its astounding rigor and its image of dancers moving amid straight lines of tables, One Flat Thing, reproduced is true to Mr. Forsythe's basic theme of contrasting order and disorder. The dancers are hemmed in by the maze of tables, but the maze is also the playground in which they break loose. Mr. Willems's richly layered score adds to the levels of constant activity. A domino effect is paramount as one dancer sets another into motion and one table bangs into another. The partnering is grandly maneuvered, and the encounters grow increasingly dramatic. Nothing is static, everything is alive."

—Anna Kisselgoff, *The New York Times*

The 2008 PNB premiere of William Forsythe's *One Flat Thing, reproduced* was generously underwritten by Jeffrey & Susan Brotman.

ABOUT THE ARTISTS

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created more than 120 works for the company. From 1988-1991, he was Director of Dance at the Théâtre

Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created six works for San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera and The Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received numerous honorary doctorates and, in 2006, he received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award for exposing thousands of people to classical music of the highest standard coupled with his own approach to dance. Mark Morris is the subject of a biography by Joan Acocella, and, in 2001, Marlowe & Company published Mark Morris’ *L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Benjamin Millepied is a principal dancer at New York City Ballet. Born in Bordeaux, France, he began his ballet training with his mother, a former ballet dancer, and entered the Conservatoire National in Lyon, France, at age 13. He took summer classes at the School of American Ballet (SAB) in the summer of 1992 and returned with a scholarship from the French Ministry (Bourse Lavoisier) to study there full-time in the fall of 1993. In 1994 he received the Prix de Lausanne and originated a principal role in Jerome Robbins' world premiere of *2 & 3 Part Inventions* at SAB's 1994 Spring Workshop. In 1995 he was invited to become a member of New York City Ballet's corps de ballet, was promoted to the rank of soloist in 1998 and to principal dancer in 2002. Mr. Millepied has choreographed works for Paris Opera Ballet, American Ballet Theatre, Mikhail Baryshnikov, SAB, and NYCB, as well as works for his own Benjamin Millepied and Company. He participated in the New York Choreographic Institute in 2002 and 2003, and in September 2002, Mr. Millepied's *Triple Duet* was premiered by Danes Concertantes, a touring group of guest artists from NYCB, at their inaugural performance at Sadler's Wells in London. Mr. Millepied has also premiered ballets at Bay Street Theater in Sag Harbor, New York, *Double Aria* (2003), and Florence Gould Hall, *Circular Motion* (2005). *Double Aria* premiered at New York City Ballet at the 2005 Spring Gala.

Kiyon Gaines is from Baltimore, Maryland. He received his training at Baltimore School of the Arts, Pittsburgh Ballet Theatre School, School of American Ballet, and Pacific Northwest Ballet School. He joined PNB as a member of the corps de ballet in 2001. He has danced leading roles in George Balanchine's *Agon*, *A Midsummer Night's Dream*, and *Symphony in Three Movements*; Val Caniparoli's *The Bridge* and *Torque*; Sonia Dawkins' *Ripple Mechanics*; Nacho Duato's *Jardí Tancat* and *Rassemblement*; Paul Gibson's *Sense of Doubt*; Jerome Robbins' *The Concert* (or, *The Perils of Everybody*), and *Fancy Free*; and Twyla Tharp's *In the Upper Room* and *Nine Sinatra Songs*. He originated leading roles in Paul Gibson's *The Piano Dance*, Susan Stroman's *TAKE FIVE ... More or Less* and Twyla Tharp's *Opus 111*. Mr. Gaines' choreographic work includes *blitz...Fantasy*, *ⓐ{SCHWA}*, *Infinite Intricacies*, and *Interrupted Pri'si'zh'en* for PNB's annual Choreographers' Showcase. *ⓐ{SCHWA}* was taken into PNB's repertory during the 2007 Celebrate Seattle Festival. Mr. Gaines has also been nominated for a Princess Grace Award in Choreography and in 2008, he was invited to participate in the prestigious New York Choreographic Institute. *M-Pulse* is his first commissioned work for PNB's repertory.

William Forsythe was born in 1949 in New York City. He studied dance at Jacksonville University, Florida, and at Joffrey Ballet School. Mr. Forsythe joined Germany's Stuttgart Ballet in 1973 and later began choreographing works for the company. He made more than 20 ballets for Stuttgart, and after leaving there in 1980 continued to create works for other leading companies, including the Basel Ballet, Munich Ballet, Paris Opera Ballet, New York City Ballet, the Joffrey Ballet, and Nederlands Dans Theater. In 1984, Mr. Forsythe became the Director of Ballett Frankfurt and set out to build a new audience as well as create challenging original works that were removed from conventional ballet. His works, considered major and

provocative events, began to attract both critical attention and an enthusiastic public. His distinctive deconstructing of the language of classical ballet took definitive shape in 1987 with *In the middle, somewhat elevated*, created for the Paris Opera Ballet, and *New Sleep*, made for San Francisco Ballet. Among his other noted works are *Artifact* (1984), *Impressing the Czar* (1988), *Limb's Theorem* (1991), *The Loss of Small Detail* (1991), *ALIE/NA(C)TION* (1992), *Eidos:Telos* (1995), *Endless House* (1999), and *Kammer/Kammer* (2000).

Steve Reich (Composer, *3 Movements*) was born in New York and graduated with honors in Philosophy from Cornell University in 1957. He studied at the Juilliard School of Music and received his M.A. in Music from Mills College in 1963. From 1970-1977 he studied drumming at the University of Ghana, as well as Balinese Semar Pegulingan and Gamelan Gambang at the American Society for Eastern Arts in Seattle and Berkeley, California. From 1976 to 1977 he studied the traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. In 1966, Mr. Reich founded his own ensemble of three musicians, which grew to eighteen members or more, and have frequently toured the world, performing to sold-out houses at venues as diverse as Carnegie Hall and the Bottom Line cabaret.

Steve Reich has been described by *The Guardian* as one of the few composers to have "altered the direction of musical history," has been called "America's greatest living composer" (*The Village Voice*) as well as "...among the great composers of the century" (*New York Times*). A pioneer of minimalism, his innovations include using tape loops to create phasing patterns (early compositions, *It's Gonna Rain* and *Come Out*), and the use of audible processes to explore musical concepts (*Pendulum Music* and *Four Organs*). These compositions, marked by their use of repetitive figures, slow harmonic rhythm and canons, have significantly influenced contemporary music, especially in the United States.

Cristina Spinei (Composer, *M-Pulse*), a recent graduate from The Juilliard School, is the first composer to have participated in Juilliard's annual Chamberfest. Her specially commissioned piece, *Petrarca*, was performed in Alice Tully Hall and received a rave review from *The New York Times*. She was chosen an Apprentice Conductor for the New York Youth Symphony during 2001-02, conducting Stravinsky's *The Rite of Spring*, Brahms' Violin Concerto, and Symphony No. 1. She was also named Apprentice Conductor for the Youth Orchestra of the Americas for their special concert at the Kennedy Center in Washington, D.C. In 2002, she won the Composition Award from the Arts Recognition and Talent Search in the United States. Currently, Ms. Spinei is the composer-in-residence for The Metropolis Ensemble and, in 2008, she was chosen to participate in the 2008 New York Choreographic Institute's spring workshop where she met Kiyon Gaines. In addition to her classical music compositions, Ms. Spinei has also received numerous commissions from film directors, choreographers, and musicians.

Joanna Berman (Stager, *A Garden*) was born and raised in San Rafael, California, where she received her dance training at the Marin Ballet under Maria Vegh. In 1984, after one year at the San Francisco Ballet School, she joined the company and was promoted to soloist in 1987. In 1988, Ms. Berman became a principal dancer and was one of the most celebrated members of the San Francisco Ballet, retiring in 2002. She danced the lead role in *Giselle*, *Swan Lake*, *Sleeping Beauty*, *Romeo and Juliet*, and numerous contemporary works. Joanna had works created for her by choreographers such as Val Caniparoli, Mark Morris, Christopher Wheeldon, Helgi Tomasson, and William Forsythe. In addition to her extensive performance credits, Ms. Berman is in demand as a teacher and has served as a regisseur for the San Francisco Ballet, Australian Ballet, Oregon Ballet Theatre, and Ballet British Columbia. She lives in Corte Madera, California, with her husband and twin boys.

TICKETS AND SHOWTIME INFORMATION

NEW WORKS runs November 6-16 at McCaw Hall, 321 Mercer Street. Showtimes are 7:30 p.m. November 6-8 and November 13-15, with matinees at 2:00 p.m. on November 8, and 1:00 p.m. on November 16.

Tickets range in price from \$25 to \$155 and may be purchased:

* By calling the PNB Box Office at **206.441-2424** (Mon.-Fri. 9am-6pm; Sat. 10am-5pm)

- * In person at the **PNB Box Office**, 301 Mercer St. (Mon.-Fri. 10am-6pm; Sat. 10am-5pm)
- * Online at **www.pnb.org**
- * 90 minutes prior to each performance at McCaw Hall, 321 Mercer Street at Seattle Center
- * Discounts of **up to 40%** are available for groups of 10 or more by calling **206.441-2416**, emailing **juliej@pnb.org**, or using PNB's **Online Group Builder** at **www.pnb.org**.

SPECIAL DISCOUNTS AVAILABLE:

\$15 TICKETS FOR AGE 25 & UNDER

Both Friday performances: November 7 & 14, 7:30 p.m.

PNB is pleased to once again offer single tickets priced at **\$15 for patrons 25 and under** (two for \$25) for the Friday performances of **NEW WORKS**. To purchase tickets call PNB's Box Office at 206.441.2424 or visit 301 Mercer St. Each attendee must present valid I.D. upon ticket retrieval. 25 & Under Friday ticket offer is good November 7 and 14 only. Subject to availability. Not valid on previously purchased tickets.

In addition, **group rates** plus day-of-show **senior and student rush** discounted tickets are available. Discounts are available for groups of 10 or more. PNB's **Online Group Builder** is available for audience members to gather their friends, family and co-workers to see any performance and save up to 40%. For group tickets, please call 206.441.2416, e-mail juliej@pnb.org or use PNB's Online Group Builder at www.pnb.org. PNB is also a proud participant of Seattle Center's **Teen Tix** program. Young people 13 to 18 years old can join Teen Tix and purchase tickets to PNB performances and other music, dance, theater and arts events for only \$5. To join Teen Tix or view a list of participating organizations, visit Seattle Center's Teen Tix webpage: www.seattlecenter.com/teentix.

SPECIAL EVENTS:

PNB \$5 FRIDAYS

Repertory Program 1: **NEW WORKS**

Friday, October 31, 2008 - SOLD OUT

6:00-7:00 p.m., *Studio C, The Phelps Center, 301 Mercer Street, Seattle*

Join us for an hour-long dance preview led by Artistic Director Peter Boal and Featuring PNB dancers performing excerpts from **NEW WORKS**. (Tickets to PNB's popular \$5 Fridays go on sale eight weeks before each event.)

CONVERSATIONS WITH PNB — FREE

Sundays 2:00-3:00 p.m.

Elliott Bay Bookstore, 101 S. Main Street, Seattle

PNB's Sunday afternoon series features an hour-long conversation with **NEW WORKS** choreographers Kiyon Gaines and Benjamin Millepied in the casual atmosphere of the Elliott Bay Book Company reading Room. All *Conversations with PNB* are FREE of charge.

BALLET PREVIEW — FREE

Tuesday, November 4, 12:00 - 1:00 pm

Central Seattle Public Library, 1000 Fourth Avenue, Seattle

Join PNB for a free lunchtime preview lecture at the *Central Seattle Public Library*. Education Programs Manager Doug Fullington will offer insights about **NEW WORKS**, complete with video excerpts. FREE of charge.

LECTURE SERIES & DRESS REHEARSAL

Wednesday, November 5, 2008

Lecture 6:00-6:50 pm, *Nesholm Family Lecture Hall at McCaw Hall*

Dress Rehearsal 7:00-9:30 pm, *McCaw Hall*

Join PNB artistic director Peter Boal for an engaging interview with Morris répétiteur Joanna Berman during the hour preceding the dress rehearsal. Attend the lecture only, or stay for the dress rehearsal and enjoy a full immersion into the pre-Opening experience at PNB.

PRE-PERFORMANCE LECTURES

Join Education Programs Manager Doug Fullington for a 30-minute introduction to each performance, including discussions of choreography, music, history, design and the process of bringing ballet to the stage. One hour before performances, Nesholm Family Lecture Hall, McCaw Hall. **Free for ticketholders.**

POST-PERFORMANCE Q&A

After the show, skip the traffic and enjoy a post-performance Q&A with Artistic Director Peter Boal and PNB dancers. Immediately following each performance, Norcliffe Room, McCaw Hall. **Free for ticketholders.**

Special thanks to season sponsors Microsoft and The John Graham Foundation and production supporting sponsor Key Foundation, as well as 4Culture, ArtsFund, Mayor's Office of Arts & Cultural Affairs, Scandinavian Airlines and Washington State Arts Commission.

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Programming subject to change. For further information, please visit: www.pnb.org.

Publicity Contact

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About Pacific Northwest Ballet

Pacific Northwest Ballet, one of the largest and most highly regarded ballet companies in the United States, was founded in 1972. In July 2005, Peter Boal became Artistic Director, succeeding Kent Stowell and Francia Russell, Co-Artistic Directors since 1977. The Company of forty-six dancers presents more than 100 performances each year of full-length and mixed repertory ballets at Marion Oliver McCaw Hall and on tour. The Company has toured to Europe, Australia, Taiwan, Hong Kong, Canada and throughout the United States, with celebrated appearances at Jacob's Pillow and in New York City and Washington, DC.

Under the direction of Peter Boal, PNB has continued to expand and diversify its repertory to include works by Ulysses Dove, Susan Marshall, Mark Morris, Victor Quijada, Twyla Tharp, Christopher Wheeldon and others. An annual Spring Dance Festival was inaugurated in April 2007 with the theme Celebrate Seattle. The second annual festival will be the Laugh Out Loud! Spring Dance Festival in April 2008, featuring new and classic comedy ballets.

Founded in 1974, Pacific Northwest Ballet School, under the direction of Francia Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for ballet training and offers a complete professional curriculum to over 950 students. The School also provides comprehensive dance education to the greater Seattle area and reaches over 10,000 adults and children each year through DanceChance, Discover Dance and other outreach programs and activities.

301 MERCER STREET SEATTLE, WA 98109 206.441.9411 FAX: 206.441.2440 www.pnb.org

Pacific Northwest Ballet Fact Sheet

NEW NEW WORKS

A Garden - PNB Premiere

Music: Richard Strauss (Tanzsuite aus Klavierstücken von François Couperin, AV107, 1923)

Choreography: Mark Morris

Staging: Joanna Berman

Costume Design: Mark Morris

Lighting Design: Michael Chybowski

Premiere: February 23, 2001; San Francisco Ballet

M-Pulse - World Premiere

Music: Cristina Spinei (2008)

Choreography: Kiyon Gaines

Costume Design: Mark Zappone

Lighting Design: Randall G. Chiarelli

3 Movements – World Premiere

Music: Steve Reich (Three Movements for Orchestra, 1986)

Choreography: Benjamin Millepied

Costume Design: Isabella Boylston and Benjamin Millepied assisted by Larae Theige Hascall

Lighting Design: Brad Fields

One Flat Thing, reproduced

Music: Thom Willems (2000)

Choreography: William Forsythe

Staging: Ayman Harper, Jill Johnson, and Richard Siegal

Scenic and Lighting Design: William Forsythe

Costume Design: Stephen Galloway

When: 7:30 p.m. November 6-8 and November 13-15
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