



**FOR IMMEDIATE RELEASE**  
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**MEDIA CONTACT:**  
Gary Tucker  
206.441.2426 or gtucker@pnb.org

## **Pacific Northwest Ballet Principal Dancer Louise Nadeau to Retire at End of the 2008-2009 Season**

### **PNB Announces Establishment of Louise Nadeau Endowed Fund**

### **Final Performance of Season to be “A Celebration of Louise Nadeau”**

**SEATTLE, WA** - Pacific Northwest Ballet Artistic Director Peter Boal announced to the Board of Trustees today that principal dancer Louise Nadeau will retire at the end of PNB's 2008-2009 season. Ms. Nadeau joined PNB as a soloist in 1990 and was promoted to principal in 1992. At today's board meeting it was also announced that an endowment fund with a matching grant of \$100,000 has been established in Ms. Nadeau's name. Audiences will have several more opportunities to watch Ms. Nadeau perform during the 2008-2009 season, including the upcoming *Jewels* (January 29 – February 7) and **DIRECTOR'S CHOICE** (May 28 – June 7) among others. Ms. Nadeau is scheduled to dance the lead in *Emeralds in Jewels* on January 29, 31 and February 5. Pacific Northwest Ballet will cap off its season with a *Season Encore Performance: A Celebration of Louise Nadeau*, to be performed at 6:30 pm on Sunday, June 7 at Seattle Center's Marion Oliver McCaw Hall. The performance will feature Ms. Nadeau in the pas de deux from *La Valse*, the fourth act of *Swan Lake* and a newly-acquired William Forsythe pas de deux, *Urlicht*, along with other excerpts from PNB's 2008-2009 season. Tickets to *Jewels* and **DIRECTOR'S CHOICE**, in addition to the rest of PNB's season, may be purchased by calling the PNB Box Office at 206.441.2424, online at [www.pnb.org](http://www.pnb.org) or in person at the PNB Box Office, 301 Mercer Street. Tickets to *A Celebration of Louise Nadeau* will be available for purchase by PNB's renewing subscribers beginning January 29, and go on sale to the general public in mid-March.

“Already captivating when I first saw her at sixteen, I've had the pleasure of watching and knowing Louise as a talented student, as a treasured member of three companies, and as a coach, teacher, photographer, and friend,” said Mr. Boal in his announcement. “Louise is a rare, irreplaceable artistic treasure. She embodies the ethereal lightness of ballet, carries us away with her acting, shocks with spot-on wit, and always fills the stage with warm humanity. Our lives are richer for having watched Louise perform. She reminds us of the heights our profession can attain.”

In his 2007 review of PNB's *Swan Lake*, the *Seattle Post-Intelligencer's* R.M. Campbell praised Ms. Nadeau as “a dancer of extraordinary lyricism. It has become almost commonplace to say Nadeau is musical because it is so apparent in all that she does. That has not changed. What has is the openness of her movement: more fluent, more confident, more powerful, the legato even more seamless, the line longer and more limpid. And those arms, so expressive in ways American dancers rarely are. ... The sheer beauty of her dancing as Odette had an almost spiritual quality to it. She was magical.”

Of the same performance, Moira Macdonald of *The Seattle Times* noted that Ms. Nadeau danced the lead roles of Odette/Odile “with the dramatic flair and lyrical beauty that’s become her trademark. The difference between the two characters was striking – if you sat in the back, you might have thought it was two different dancers – making the role a marvelous showcase for Nadeau’s charisma and skill. ...Nadeau is one of the company’s treasures.”

PNB Founding Artistic Directors Francia Russell and Kent Stowell, who hired Ms. Nadeau in 1990, issued the following statement: “Great dancers’ techniques often demonstrate attributes that are strikingly similar to their characters. Louise Nadeau’s beautiful, almost bird-like, classical line shapes a vivid, athletic versatility, just as her quietly feminine demeanor masks a brilliant mind and iron determination. Each of us has spent hundreds and hundreds of hours in the studio with Louise, and what we will always remember most vividly is the transformation that happens every time Louise steps onstage. It is the product of her preparation, both physical and intellectual, but there is also a true magic that takes place at that moment. Her instincts for conveying choreographic, musical and dramatic intention simply and clearly to her audience are unerring and she uses her art form as her perfect instrument. No, none of us will forget what it has been like to work with and watch Louise. There is no other dancer like Louise but there are many, many young dancers who have been profoundly influenced by observing her over the years. Her performances will always be with us, with her legions of devoted fans, and with the young dancers who aspire to be like her one day.”

#### **FUND ESTABLISHED TO HONOR LOUISE NADEAU**

Through the generosity of PNB Patron Dr. Joe Norman, Pacific Northwest Ballet has announced the establishment of the **Louise Nadeau Endowed Fund** to honor Ms. Nadeau for her remarkable career and invaluable contribution to the Company. Dr. Norman will match every dollar contributed to the Louise Nadeau Endowed Fund, up to \$100,000. In recognition of Ms. Nadeau’s love of the works of George Balanchine and her renowned interpretations of his choreography, gifts to the Fund will particularly assist PNB in keeping the works of Balanchine central for the Company. Considered the master of twentieth century choreography, Balanchine is by far the most represented choreographer in PNB’s active repertoire, with 31 works. Refurbishing Balanchine works in the repertoire, acquiring new works of the choreographer, and bringing renowned guest artists and *repetiteurs* of his work to PNB will be made possible by donations to the Louise Nadeau Endowed Fund. For more information or to make a gift to the Louise Nadeau Endowed Fund, please contact Lilah Ostmann at 206.441.3594 or [lostmann@pnb.org](mailto:lostmann@pnb.org).

#### **ABOUT THE ARTIST**

**Louise Nadeau** is from Long Island, New York. She trained at the Alexandra School of Ballet in St. Louis and the School of American Ballet. She danced with Basel Ballet and Kansas City Ballet before joining Pacific Northwest Ballet as a Soloist in 1990. She was promoted to Principal in 1992.

Ms. Nadeau has performed leading roles in George Balanchine’s *Agon*, *Apollo*, *Ballet Imperial*, *Brahms-Schoenberg Quartet*, *Chaconne*, *Concerto Barocco*, *Divertimento No. 15*, *Duo Concertant*, *Emeralds*, *The Four Temperaments*, *La Sonnambula*, *La Valse*, *A Midsummer Night’s Dream* (Titania, Helena, *Divertissement pas de deux*), *Pavane*, *Rubies*, *Serenade*, *Stars and Stripes*, *Stravinsky Violin Concerto*, *Symphony in C*, *Tarantella*, *Tchaikovsky Pas de Deux*, *Theme and Variations*, and *Who Cares?*; Todd Bolender’s *Souvenirs*; Donald Byrd’s *Subtext Rage*; August Bournonville’s *Bournonville Variations*; Val Caniparoli’s *The Bridge*; William Forsythe’s *Artifact II*; Ronald Hynd’s *The Merry Widow* (Hanna) and *The Sleeping Beauty* (Aurora, Princess Florine); Edwaard Liang’s *Für Alina*; José Limón’s *The Moor’s Pavane*; Eugene Loring’s *Billy the Kid*; Jean-Christophe Maillot’s *Roméo et Juliette* (Lady Capulet); Peter Martins’ *Fearful Symmetries* and *Valse Triste*; Vicente Nebrada’s *Lento a Tempo e Appassionato*; Marius Petipa’s *Don Quixote* and *Paquita*; Jerome Robbins’ *Fancy Free*, *In the Night*, and *The Concert*; Kent Stowell’s *Carmina Burana*, *Cinderella* (Cinderella), *Coppélia* (Swanilda), *Delicate Balance*,

*Firebird, Hail to the Conquering Hero, Kammergarten Tänze, Nutcracker (Clara), Orpheus Portrait, Palacios Dances, Pas de Deux Campagnolo, The Tragedy of Romeo and Juliet (Juliet), Swan Lake (Odette/Odile), and Zirkus Weill; Richard Tanner's Ancient Airs and Dances; Paul Taylor's Roses; Lynne Taylor-Corbett's The Quilt; Glen Tetley's Voluntaries; Twyla Tharp's Nine Sinatra Songs and Waterbaby Bagatelles; Antony Tudor's Jardin aux Lilas; Rudi van Dantzig's Ginastera; and Christopher Wheeldon's Polyphonia and Variations Sérieuses. She originated roles in Donald Byrd's Capricious Night, Val Caniparoli's Torque, Mark Dendy's Symmetries, Paul Gibson's The Piano Dance and Rush, Miriam Mahdavian's And Then Again..., Kevin O'Day's Aract and [soundaroun(d)dance], Kent Stowell's Quaternary and Silver Lining, and Olivier Wevers' Shindig.*

Ms. Nadeau performed the Divertissement pas de deux in the BBC's 1999 film version of PNB's production of Balanchine's *A Midsummer Night's Dream*, filmed at Sadler's Wells Theatre, London. In 2000, she participated in The George Balanchine Foundation's Interpreters Archive series, dancing excerpts from Balanchine's *Agon*, coached by Melissa Hayden. In 2005, she performed with Peter Boal and Company.

### TICKET INFORMATION

All performances are at Marion Oliver McCaw Hall, 321 Mercer Street at Seattle Center.

- George Balanchine's *Jewels*<sup>TM</sup> runs January 29 – February 7. Louise Nadeau is scheduled to dance the lead in Emeralds on Thursday, Jan. 29; Saturday, Jan. 31; and Thursday, Feb. 5.
- **BROADWAY FESTIVAL**, featuring PNB premieres of Jerome Robbins' *West Side Story Suite*, Christopher Wheeldon's *Carousel (A Dance)*, and Balanchine's *Slaughter on Tenth Avenue*, as well as the return of Susan Stroman's *TAKE FIVE... More or Less*, runs March 12 – 22.
- Kent Stowell's *Swan Lake* runs April 9 – 19.
- **DIRECTOR'S CHOICE**, which includes PNB premieres of Jerome Robbins' *Dances at a Gathering* and Christopher Wheeldon's *After the Rain pas de deux*, as well as *Symphony in C* by George Balanchine runs May 28 – June 7.
- **Season Encore Performance: A Celebration of Louise Nadeau** will be performed one time only, Sunday, June 7 at 6:30 pm. The performance will include the pas de deux from *La Valse*, the fourth act of *Swan Lake* and a newly-acquired William Forsythe pas de deux, *Urlicht*, among other excerpts from PNB's 2008-2009 season. NOTE: Tickets to *A Celebration of Louise Nadeau* will be available for purchase by PNB's renewing subscribers beginning January 29, and go on sale to the general public in mid-March.

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Programming subject to change. For further information, please visit [www.pnb.org](http://www.pnb.org).

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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, William Forsythe, 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 festival, the Laugh Out Loud! Spring Dance Festival in April 2008, featured 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.

Pacific Northwest Ballet thanks its season sponsors Microsoft and The John Graham Foundation, as well as 4Culture, ArtsFund, Mayor's Office of Arts & Cultural Affairs, Scandinavian Airlines and Washington State Arts Commission.

**PUBLICITY CONTACT**

Gary Tucker, Media Relations Manager

Tel: 206.441.2426 / E-mail: [gtucker@pnb.org](mailto:gtucker@pnb.org) / Website: [www.pnb.org](http://www.pnb.org)

PACIFIC NORTHWEST BALLET

301 mercer street seattle, wa 98109 206.441.9411 fax: 206.441.2440 [www.pnb.org](http://www.pnb.org)