



**Peter Boal**  
Artistic Director

**FOR IMMEDIATE RELEASE**  
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**PACIFIC NORTHWEST BALLET PRESENTS KENT STOWELL'S**

*Swan Lake*

*Made possible by the E.L. Wiegand Foundation*

**April 9-19, 2009**

Marion Oliver McCaw Hall  
321 Mercer Street, Seattle Center  
Seattle, WA 98109

April 9 - 11 at 7:30 pm  
April 11 at 1:00 pm  
April 16 - 18 at 7:30 pm  
April 18 & 19 at 1:00 pm  
April 19 at 7:00 pm

**SEATTLE, WA** – Kent Stowell's ***Swan Lake*** returns to the McCaw Hall stage as the fifth offering of Pacific Northwest Ballet's 2008-2009 season. This beloved story ballet, choreographed by PNB's Founding Artistic Director to P.I. Tchaikovsky's achingly beautiful score, is classical ballet at its very best. Anticipated audience demand has already necessitated PNB adding two additional performances to the run. ***Swan Lake*** now runs from April 9 through 19 at Seattle Center's Marion Oliver McCaw Hall. For tickets and more information, visit [www.pnb.org](http://www.pnb.org) or call the PNB Box Office at 206.441.2424.

***Swan Lake*** is considered by many across the globe to be the greatest classical ballet of all time. With its fantastical plot filled with romance, sorcery, and betrayal, ***Swan Lake*** offers ballerinas the ultimate artistic and physical challenge of a dual role – Odette, trapped in the body of a white swan, and Odile, the temptress daughter of Baron Von Rothbart, who plots the downfall of Odette's true love, Prince Siegfried. Pacific Northwest Ballet's 1981 production was a significant milestone as the first full-length ballet re-created for the Company. The current production of Kent Stowell's ***Swan Lake***, in a revised staging and featuring new scenic, costume and lighting designs by Ming Cho Lee, Paul Tazewell and Randall G. Chiarelli (respectively), premiered to critical acclaim in 2003 to open PNB's inaugural season in Marion Oliver McCaw Hall.

**[Continued]**

## ABOUT THE BALLET

The image of a swan has come to represent the lyrical image of a dancer, and for that we have to thank three men: composer Peter Ilyich Tchaikovsky and choreographers Marius Petipa and Lev Ivanov. Tchaikovsky composed his score for Moscow's Bolshoi Ballet in 1877, but it was not until Petipa and Ivanov's St. Petersburg production of 1895 that **Swan Lake** took the form we know today. The ballet has since inspired countless choreographers who, in their own productions, seek to extend the ideas and meanings suggested in the work of its creators.

Tchaikovsky longed for a successful revival of his first ballet. The original Moscow production, now generally regarded as a failure, actually achieved mild success and saw more performances over more years than most ballets premiered on the Moscow stage. The choreography by the otherwise unknown German ballet master Julius Reisinger was admittedly undistinguished. Anti-German sentiment fueled opinions against both the dance and the story, which was thought to have originated in Germanic legend. Tchaikovsky's score was admired but considered unsuitable for ballet – not sufficiently danceable.

Tchaikovsky died in 1893. A memorial concert in St. Petersburg the next year included a revival of *Swan Lake* Act II, the first lakeside scene, with new choreography by Lev Ivanov, ballet master Marius Petipa's assistant. The performance was a success and plans were laid for a revival of the entire ballet in 1895. Ivanov choreographed Act IV, the second lakeside scene, and Petipa supplied dances for Acts I and III. Tchaikovsky's brother, Modeste, labored to streamline the story, while conductor Riccardo Drigo took on the unenviable task of editing the sometimes unwieldy musical score.

Their efforts paid off. While not an unqualified hit, *Swan Lake* was a solid success. And although Petipa succeeded with his choreographic contribution, Ivanov's "white" acts provided the images by which **Swan Lake** has become iconic. Movements and poses suggest swan wings, necks, and bodies and offer images of flying, swimming, and preening in a purely stylized way that has enabled the choreography to transcend the particular aesthetics of its time and become immemorially expressive.

The 1895 revival of **Swan Lake** has served as the basis for nearly every production since then. The dual role of Odette/Odile remains a coveted challenge for ballerinas and is broad enough in concept to sustain an endless variety of interpretations. Tchaikovsky's score, his first attempt to compose for ballet, came into its own during the 20th century, as dance and dance production developed to embrace it as **Swan Lake**'s motivating force. But, as George Balanchine once commented, "**Swan Lake** is always changing. That is as it should be." Nineteenth-century tradition allowed choreographers *carte blanche* when approaching existing work. Total or partial revision of staging and choreography was standard, as was re-writing of the scenario, and liberties were taken with the musical score.

Following tradition, choreographers in our own century often have re-visited **Swan Lake**, for the ballet lends itself generously to new stagings and new interpretations. Pacific Northwest Ballet's **Swan Lake** dates from 1981, when Mr. Stowell and Ms. Russell mounted here the production they had first created for the Frankfurt Ballet in 1975. Preserving the best of the St. Petersburg original as it has come down to us through England's Royal Ballet, Ms. Russell researched and staged what has long been regarded as the soul of **Swan Lake**—nearly all of Ivanov's Act II, and Petipa's Act I pas de trois and Act III Black Swan pas de deux. To enhance the story, Mr. Stowell made important changes in the order of the musical numbers. He also re-choreographed most of Act I, the national dances in Act III, and all of Act IV, rescuing the usually forgotten last act with a radiant pas de deux and giving the conclusion dramatic power and unity. *[Program notes by Doug Fullington]*

## ABOUT THE ARTISTS

**Kent Stowell** was Artistic Director and Principal Choreographer of Pacific Northwest Ballet from 1977 until his retirement in June, 2005. Mr. Stowell trained with Willem Christensen at the University of Utah, later joining San Francisco Ballet. He joined New York City Ballet in 1962 and was promoted to soloist in 1963. In 1970, he joined the Munich Opera Ballet as a leading dancer and choreographer. In 1973, Mr. Stowell was appointed Ballet Master and Choreographer of Frankfurt Ballet and was

named, with Francia Russell, Co-Artistic Director of the company in 1975. In 1977, Mr. Stowell and Ms. Russell were appointed Artistic Directors of Pacific Northwest Ballet. His many contributions to PNB's repertory include *Swan Lake*, *Cinderella*, *Nutcracker*, *Carmina Burana*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Hail to the Conquering Hero*, *Carmen* and *Silver Lining*. Mr. Stowell's awards and honors include University of Utah's Lifetime Achievement Award, the Washington State Governor's Arts Award, the Dance Magazine Award, an Honorary Doctorate of Humane Letters from Seattle University, the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement, and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for his achievements in the arts.

**Francia Russell** served Pacific Northwest Ballet as Artistic Director and Director of the School from 1977 until her retirement in June, 2005. She is responsible for the addition to the Company's repertory of many works of George Balanchine. Born in Los Angeles, Ms. Russell grew up in San Francisco, London, Nice and New York. Her teachers included Felia Doubrovska, Antonina Tumkovsky, Vera Volkova, Robert Joffrey and George Balanchine. In 1956, Ms. Russell joined New York City Ballet, where she was promoted to soloist in 1959 and appointed Ballet Mistress in 1964. She was also a member of the faculty of the School of American Ballet and performed with Jerome Robbins' Ballets U.S.A. From 1975 to 1977, Ms. Russell and Kent Stowell were Co-Artistic Directors of Frankfurt Ballet. Ms. Russell was one of the first ballet masters chosen by George Balanchine to stage his works and has staged over one hundred productions of Balanchine ballets throughout North America and Europe. In 1987, she staged the first Balanchine ballet in the People's Republic of China for the Shanghai Ballet. During the 1988/89 season, she staged the historic first authorized performance of Balanchine's work in his homeland for the Kirov Ballet in St. Petersburg. Ms. Russell's numerous awards include the Washington State Governor's Arts Award, the Dance Magazine Award, an Honorary Doctorate of Humane Letters from Seattle University and the Brava Award from Women's University Club of Seattle. In 2004, Ms. Russell received the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor's Arts Award for Lifetime Achievement and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for her achievements in the arts.

**Ming Cho Lee** is widely regarded as one of the foremost and influential set designers in America today. Over two decades he established a rich collaborative relationship with Kent Stowell and the production department of PNB, designing sets for *The Tragedy of Romeo and Juliet* (1987), *Firebird* (1989), *Carmina Burana* (1993), *Silver Lining* (1998) and *Swan Lake* (2003). Mr. Lee was principal designer for New York Shakespeare Festival (1962-1973) and Juilliard Opera Theatre/American Opera Center (1964-1970), professor of design and co-chair of the Design department at Yale University's School of Drama (1969-present). Designs for American dance companies include Martha Graham, American Ballet Theatre, Joffrey Ballet, Eliot Feld Ballet and José Limón. Internationally, Mr. Lee has designed productions for Covent Garden, Hamburgische Staatsoper, Teatro Colon, Royal Danish Ballet, Cloud Gate Dance Theatre, the Hong Kong Cultural Center, and Buhnen Graz. His awards and distinctions include a Tony Award, an Obie for sustained achievement, New York Drama Desk and New York and Los Angeles Outer Circle Critics Awards, three honorary doctorates, membership in the Theatre Hall of Fame, and NYC Mayor's Award for Arts and Culture.

**Paul Tazewell** has 17 years of freelance experience, designing for both on- and off-Broadway shows, as well as for regional and international theater, dance and opera productions. Mr. Tazewell received Tony Award nominations for *Bring in 'Da Noise*, *Bring in 'Da Funk* and *The Color Purple*. His awards include the 1999 Jefferson Award in Chicago, The Princess Grace Fellowship Award, and three Helen Hayes Awards, among others. Mr. Tazewell's extensive Broadway resume includes work on *Caroline, or Change*, *A Raisin in the Sun*, *Drowning Crow*, *Elaine Stritch at Liberty*, *Def Poetry Jam*, *On the Town* and *The Gershwins' Fascinating Rhythm*. In 2002, Pacific Northwest Ballet commissioned Mr. Tazewell to design costumes for the world premiere of Donald Byrd's *Seven Deadly Sins*.

**Randall G. Chiarelli** served as PNB's lighting designer and technical director from 1979 to 2005. He served as technical director of San Francisco Ballet from 2005 to 2006 and returned to PNB in November 2006. He has created the lighting designs for most of PNB's repertory, including Kent Stowell's full-length *Swan Lake*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Carmina Burana*, *Cinderella*, and *Carmen*, and re-created the lighting designs for PNB's entire Balanchine repertory. His scenic designs for PNB include *Les Biches*, *Divertimento No. 15*, *Capricious Night*, and *Carmen*.

Student and apprentice to pioneer lighting designer Thomas R. Skelton, Mr. Chiarelli is a Seattle native and received painting and sculpture degrees from the University of Washington.

#### **TICKETS AND SHOWTIME INFORMATION:**

**Swan Lake** runs April 9 - 19 at McCaw Hall, 321 Mercer Street. Evening showtimes are 7:30 pm April 9-11 and 16-18, and 7:00 pm on April 19. The production will also have three 1:00 pm matinees on April 11, 18 and 19. (Note: Curtain-times for all **Swan Lake** matinees are earlier than PNB's usual Saturday matinee showtimes.)

**Tickets** range in price from \$25 to \$160 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, subject to availability.

#### **SPECIAL DISCOUNTS AVAILABLE:**

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 **Swan Lake** (April 10 and 17, 7:30 pm). 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. Good only for tickets to the April 10 and 17 performances. The 25 & Under offer is subject to availability and not valid on previously purchased tickets.

Discounted **group rates** are available for audience members to gather ten or more of their friends, family and co-workers to see any performance and save up to 20%. For group tickets, please call 206.441.2416, email juliej@pnb.org or use PNB's Online Group Builder at [www.pnb.org](http://www.pnb.org). Additionally, day-of-show **senior and student rush** discounted tickets are available. 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 [www.seattlecenter.com/teentix](http://www.seattlecenter.com/teentix).

#### **SPECIAL EVENTS:**

**SWAN Takes to the Air(waves):** For the first time ever, 98.1 Classical KING FM 98.1 will broadcast a performance of Pacific Northwest Ballet's **Swan Lake**, performed by the PNB Orchestra under the direction of Music Director/Conductor Stewart Kershaw at 7:30 pm on Saturday, April 11. For more details and programming schedule, visit [www.king.org](http://www.king.org).

#### **PNB \$5 FRIDAYS — SOLD OUT**

Friday, April 3, 6:00 – 7:00 pm

*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 Kent Stowell's **Swan Lake**. PNB \$5 Fridays offer an upbeat and up-close view of the Company preparing to put dance on stage. (This event is SOLD OUT. Tickets to PNB's popular \$5 Fridays go on sale eight weeks before each event.)

#### **CONVERSATIONS WITH PNB — FREE**

Sunday, April 5, 2:00 – 3:00 pm

*Elliott Bay Book Company, 101 S. Main Street, Seattle*

PNB's Sunday afternoon series features an hour-long discussion about Kent Stowell's **Swan Lake** with principal dancers Carrie Imler, Louise Nadeau, and Kaori Nakamura in the casual atmosphere of the Elliott Bay Book Company reading room. All *Conversations with PNB* are FREE of charge.

#### **BALLET PREVIEW — FREE**

Tuesday, April 7, 12:00 noon – 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 Kent Stowell's **Swan Lake**, complete with video excerpts. FREE of charge.

### **PNB LECTURE SERIES & DRESS REHEARSAL**

Wednesday, April 8, 2009

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

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

Join Founding Artistic Director and choreographer Kent Stowell and Technical Director and Lighting Designer Randall G. Chiarelli for an engaging conversation during the hour preceding the dress rehearsal. Attend the lecture only or stay for the dress rehearsal. Tickets are \$10 for the lecture, or \$20 for the lecture and dress rehearsal. Tickets 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 at 301 Mercer Street.

### **Pre-Performance Lectures**

*Nesholm Family Lecture Hall at McCaw Hall*

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 **Swan Lake** to the stage. One hour before performances. FREE for ticketholders.

**Please Note:** There will be no Post-Performance Q&As during the run of **Swan Lake**.

# # #

Kent Stowell's **Swan Lake** was made possible by the E.L. Wiegand Foundation of Reno, Nevada, major sponsor The Nesholm Family Foundation, supporting sponsors Norman Archibald Charitable Foundation and UW Medicine, and season sponsors Microsoft and The John Graham Foundation, as well as 4Culture, ArtsFund, Scandinavian Airlines and Washington State Arts Commission.

### **Publicity Contact**

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***Programming subject to change. For further information, please visit: [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)

Pacific Northwest Ballet Fact Sheet

# Swan Lake

*Made possible by the E.L. Wiegand Foundation*

**Music:** Peter Ilyich Tchaikovsky  
**Choreography:** Kent Stowell  
**Staging:** Franca Russell, after Marius Petipa and Lev Ivanov  
**Scenic Design:** Ming Cho Lee  
**Costume Design:** Paul Tazewell  
**Lighting Design:** Randall G. Chiarelli  
**Running Time:** Three (3) hours including two intermissions

**Original Production Premiere:** February 20, 1877, Imperial Ballet, Moscow, choreography by Julius Reisinger; restaged on January 15, 1895, Imperial Ballet, St. Petersburg, choreography by Marius Petipa and Lev Ivanov

**Stowell/Russell Production Premiere:** 1975; Frankfurt Ballet

**PNB Premiere:** April 8, 1981; new production September 25, 2003

**When:** 7:30 pm April 9-11 and 16-18 and 7:00 pm on April 19.  
1:00 pm matinees on April 11, 18 & 19.

**Where:** Marion Oliver McCaw Hall, 321 Mercer Street, Seattle, WA 98109

**Tickets:** Tickets range in price from \$25 to \$160 and may be purchased:  
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\* In person at the **PNB Box Office**, 301 Mercer Street (Mon.-Fri. 10am-6pm; Sat. 10am-5pm)  
\* Online at **www.pnb.org**  
\* 90 minutes prior to each performance at McCaw Hall at 321 Mercer Street  
\* Discounts of up to 40% available for groups of 10 or more by calling **206.441.2416** or emailing **juliej@pnb.org**.

**Plus:** **Visit [pnb.org](http://pnb.org) for a complete list of special events and offers presented in conjunction with *Swan Lake*.**

**Before the Ballet: Pre-Performance Lectures — FREE for ticketholders**

One hour prior to all performances, *Nesholm Family Lecture Hall, McCaw Hall*  
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 *Swan Lake* to the stage. (PLEASE NOTE: There will be no Post-Performance Q&As during the run of *Swan Lake*.)

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