



# PACIFIC NORTHWEST BALLET

PETER BOAL, ARTISTIC DIRECTOR

**FOR IMMEDIATE RELEASE**

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**PACIFIC NORTHWEST BALLET PRESENTS**

# 3 by Dove

**(And 1 by Quijada)**

**March 18 – 28, 2010**

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

March 18 – 20 at 7:30 pm

April 20 at 2:00 pm

March 25 – 27 at 7:30 pm

March 28 at 1:00 pm

**SEATTLE, WA**—Pacific Northwest Ballet's March mixed-repertory program features three works by the late Ulysses Dove (1947–1996): *Vespers*, *Red Angels*, and the PNB premiere of *Serious Pleasures*. The program also features the return of *Suspension of Disbelief* by contemporary dance-fusion choreographer Victor Quijada who credits Dove among those who have inspired his work. **3 by DOVE** (and 1 by Quijada) runs from March 18 to March 28 at Seattle Center's Marion Oliver McCaw Hall. 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. PLEASE NOTE: This program is suggested for mature audiences.

PNB Artistic Director Peter Boal, who danced in the New York City Ballet premiere of Dove's *Red Angels*, said "Ulysses lived in the moment, feeding off the energy of dancers and relishing the fruits of his creation. He pushed and criticized as much as he praised and applauded. He made you want to achieve greater heights and helped you realize potential you didn't know you had. Ulysses took on classical ballet and knocked it out of the park."

Boal continued: "Ulysses' works are danced by many companies, but rarely gathered under one roof. His gifts as a choreographer are great enough that he deserves an opportunity to have several seen in one program. He was robbed of a long life, but his choreography deserves to live on."

The program's lineup will include:

### ***Red Angels***

**Music:** Richard Einhorn (*Maxwell's Demon*, 1988-1990)

**Choreography:** Ulysses Dove

**Staging:** Peter Boal

**Costume Design:** Holly Hynes

**Lighting Design:** Mark Stanley

**Violin Soloist:** Mary Rowell

Premiere: May 9, 1994; New York City Ballet (Diamond Project)

Pacific Northwest Ballet Premiere: September 17, 2005

Running time: 14 minutes

Dressed in scarlet leotards and bathed in white and red hot light, four dancers perform with powerful athleticism to a riveting score for electric violin. Ulysses Dove commented on working with the dancers of New York City Ballet: "I wanted to deal with aspects of the Balanchine aesthetic I find appealing: the speed, legginess, the formality. As for the title, I think the dancers are angelic. And for me, the angels of the senses are red." Composer Richard Einhorn has described *Maxwell's Demon* as "a conscious attempt...to transmute American popular music into art...with a nod towards direct expression and to an audience steeped in American rock 'n roll."

Violinist **Mary Rowell** is considered by critics and colleagues to be one of the most important and exciting performers on the scene today. Equally at home on the stages of Lincoln Center and grunge rock clubs, critics have described her playing as "amazing" and "fascinating," a "versatile" performer who plays with "hyperactive brilliance." She has appeared as soloist with such orchestras as the National Symphony, Houston Symphony, Colorado Symphony, Northwest Arkansas Symphony, Warsaw Philharmonic and Concordia Orchestra, and she has recorded and toured with Sheryl Crow, Joe Jackson, the Tango Project and the Silos. She is concertmaster of the Radio City Music Hall Orchestra and the Palm Beach Pops.

### ***Vespers***

**Music:** Mikel Rouse (*Quorum*, 1984)

**Choreography:** Ulysses Dove

**Staging:** Nasha Thomas-Schmitt

**Lighting Design:** William H. Grant III

**Premiere:** October 18, 1986; Dayton Contemporary Dance Company (Dayton, Ohio)

**Pacific Northwest Ballet Premiere:** March 13, 2008

Running time: 19 minutes

*Vespers* was inspired by memories of Ulysses Dove's grandmother, her energy and the small wooden building where she met with other women to worship. Set to a driving percussion score by Mikel Rouse, six women in black dresses assemble and reassemble themselves in and around wooden chairs. Choreographed in 1986 for Dayton Contemporary Dance Company, *Vespers* has also been performed by Alvin Ailey American Dance Theater. Writing in *The New York Times*, Jennifer Dunning described the Ailey company's performance: "... *Vespers* drew tumultuous cheers ... and it is easy to see why. *Vespers* is a series of ventures from and back to the ranked chairs that frame the dance's second half, and of brief, bursting, spinning solos and encounters in the black space between."

The 2008 Seattle premiere of Ulysses Dove's *Vespers* was generously underwritten by Carl & Renee Behnke and Aya Stark Hamilton. In this past year, audiences at Bumbershoot and Jacob's Pillow have cheered PNB dancers' dynamic performances of *Vespers*.

### ***Suspension of Disbelief***

**Music:** Mitchell Akiyama (2006)

**Choreography:** Victor Quijada

**Costume Design:** Mark Zappone

**Lighting Design:** Yan Lee Chan

**Premiere:** November 2, 2006; Pacific Northwest Ballet

Running time: 22 minutes

Writing in 2006 about his style and the opportunity to work with Pacific Northwest Ballet, Victor Quijada explained, "I work with a fusion of classical, contemporary, and urban dance experiences to explore human relations while searching to re-invent the way we experience live performance. I believe my work will gently push both the PNB dancers and public out of their habitual comfort zones. I am excited to introduce my vision to PNB and to its Seattle audience, who I think will find it refreshing and inspiring." Gigi Berardi, reviewing PNB's 2006 world premiere of *Suspension of Disbelief* for *Dance Magazine*, described "this unpredictable and memorable dance" as "a splendid study in control and counterbalance." And Moira Macdonald of the *Seattle Times* noted that "the audience roared approval."

*Suspension of Disbelief*, set to a commissioned score by Mitchell Akiyama, was Victor Quijada's first work for Pacific Northwest Ballet. The 2006 world premiere of *Suspension of Disbelief* was generously underwritten in part by Pacific Northwest Ballet's New Works Initiative.

### **PNB Premiere**

#### ***Serious Pleasures - The merciless battle between spirit and flesh***

**Music:** Robert Ruggieri (1992)

**Choreography:** Ulysses Dove

**Staging:** Parrish Maynard

**Scenic and Costume Design:** Jorge Gallardo, supervised by Robert Perdziola

**Lighting Design:** William H. Grant III

**Premiere:** March 24, 1992; American Ballet Theatre (Chicago)

Running time: 30 minutes

*Serious Pleasures*, Pacific Northwest Ballet's fourth Dove acquisition, presents an atmospheric view of contemporary urban social issues in a series of athletic solos and duets that feature Dove's own fusion of ballet and modern dance. PNB Artistic Director Peter Boal saw ABT's 1992 premiere of *Serious Pleasures* "and I found it full of signature Dove qualities. The dancers seemed unleashed with a wildness and a daring that one didn't associate with a company considered the temple of classical ballet. The work was controversial for addressing the shadowy underworld of sexuality at the dawn of the AIDS epidemic. Parrish Maynard was the central figure in the work and turned in career-defining performances. The work was nearly lost, with the exception of a few grainy videos and Parrish's keen memory. He has brought the work back from extinction for this revival."

This project has been made possible by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*. The PNB premiere of Ulysses Dove's *Serious Pleasures* is generously underwritten by Carl & Renee Behnke and Aya Stark Hamilton.

## **ABOUT THE ARTISTS:**

**Ulysses Dove** (1947-1996) was an independent choreographer who worked in both the modern dance and ballet idioms. After attending a Martha Graham performance in 1967, Dove gave up his pre-med studies at Howard University to dance professionally with Merce Cunningham, Alvin Ailey, and Anna Sokolow. His first choreography, *I See the Moon...and the Moon Sees Me* (1979), was commissioned by Ailey. Although he never maintained a company of his own, Dove worked closely with Jeraldine Blunden's Dayton Contemporary Dance Company and created works for American Ballet Theatre, Ballet France de Nancy, the Basel Ballet, Cullberg Ballet of Sweden, Les Ballets Jazz de Montreal, New York City Ballet, and the Swedish National Ballet, for which he created the transcendent *Dancing on the Front Porch of Heaven* (1993). In 1980, he became the assistant director of the experimental Choreographic Research Group of the Paris Opera.

The remarkable path of Artistic Director/Choreographer **Victor Quijada** began in the Hip Hop clubs of Los Angeles. His introduction to formal dance and theater at L.A. County High School for the Arts brought questions concerning the possibilities and potential of the Hip Hop art form. A protégé of Judson Church pioneer Rudy Perez, Quijada adapted post modernism to his Hip Hop ideals. During three years of working with dance icon Twyla Tharp, he applied choreographic know-how to those ideals. Strongly attracted to the classical ballet technique, he worked with Eliot Feld and later joined Les Grands Ballets Canadiens de Montreal, experiences that further influenced and re-shaped his long-standing relationship with Hip Hop. In 2002, after years of exploring dance and theater from urban, classical and contemporary angles he formed Rubberbandance Group. His work with RBDG examines humanity and human relationships through a unique fusion of these dance and theater styles.

In 2003, Quijada received both the Bonnie Bird North American Award and the Peter Darrell Choreography Award (UK). He has created work for Peter Boal & Company (NYC), Transitions Dance Company (London), Chamber Dance Project (NYC), and notably "Self Observation Without Judgement" for Scottish Dance Theater, which won the 2004 National Dance Award for Best Modern Repertory. A finalist in the 2004 American Choreography Awards for "Hasta La Proxima", his work was also featured in the K-os music video "Man I Used To Be," which won the 2005 Much Music Video Award for Best Rap Video.

## **TICKET INFORMATION:**

Tickets (from \$25-\$160) may be purchased through the PNB Box Office:

- By calling 206.441.2424 (Mon.-Fri. 9am–6pm; Sat. 10am–5pm)
- In person at 301 Mercer Street, Seattle (Mon.-Fri. 10am–6pm; Sat. 10am–5pm)
- Online 24/7 at [www.pnb.org](http://www.pnb.org)
- 90 minutes prior to each performance at McCaw Hall, 321 Mercer Street. Discounted rush tickets for students and senior citizens (with valid ID) may also be purchased 90 minutes prior to showtime, subject to availability.

**PLEASE NOTE:** *This program is suggested for mature audiences.*

## **SPECIAL EVENTS & OFFERS:**

### **\$15 TICKETS FOR AGE 25 & UNDER**

One ticket for \$15 and two for \$25 for patrons 25 years and younger at Thursday and Friday evening performances! To purchase tickets, contact the PNB Box Office at 206.441.2424 or visit

301 Mercer Street. This offer is good for **March 18, 19, 25 and 26** 7:30 pm performances only. Offer is subject to availability and not valid on previously purchased tickets. Each attendee must present valid I.D. upon ticket retrieval.

### **\$5 TEEN TIX**

PNB is a proud participant of Seattle Center's **Teen Tix** program for young people 13 to 19 years old. Teen Tix members can 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 at [www.seattlecenter.com/teentix](http://www.seattlecenter.com/teentix).

### **GROUP SALES**

Discounted tickets are available for groups of 10 or more. For group tickets, please call 206.441.2416, email [juliej@pnb.org](mailto:juliej@pnb.org) or use PNB's Online Group Builder at [www.pnb.org](http://www.pnb.org). (PNB's Online Group Builder is available for audience members to gather friends, family and co-workers to see any performance and save.)

### **FRIDAY PREVIEWS – Sold Out**

Friday, March 12, 6:00 pm

*The Phelps Center, 301 Mercer Street, Seattle*

Join PNB for an hour-long dance preview led by Artistic Director Peter Boal and featuring PNB dancers performing excerpts from **3 by Dove**. PNB Friday Previews offer an upbeat and up-close view of the Company preparing to put dance on stage. This event is sold out.

### **CONVERSATIONS WITH PNB — FREE**

Sunday, March 14, 2:00 pm

*Elliott Bay Book Company, 101 South Main, Seattle*

PNB's Sunday afternoon series features an hour-long discussion about **3 by DOVE** with soloist Lesley Rausch in the casual atmosphere of the Elliott Bay Book Company reading room. All *Conversations with PNB* are **FREE** of charge. \*NOTE: This will be the last *Conversations with PNB* at Elliott Bay Book Company's Pioneer Square location! See us soon on Capitol Hill.

### **BALLET PREVIEW — FREE**

Tuesday, March 16, 12:00 noon

*Central Seattle Public Library, 1000 Fourth Avenue, Seattle*

Join PNB for a free lunch-hour preview lecture at the Central Seattle Public Library. Education Programs Manager Doug Fullington will offer insights about **3 by DOVE**, complete with video excerpts. **FREE** of charge.

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

Wednesday, March 17, 2010

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

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

Join choreographer Victor Quijada and artistic director Peter Boal for an engaging conversation during the hour preceding the dress rehearsal. Attend the lecture only or stay for the dress rehearsal. Tickets are \$12 for the lecture, or \$25 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 ballet to the stage. One hour before performances. **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 in the Norcliffe Room at McCaw Hall. **FREE** for ticketholders.

# # #

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

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