



# PACIFIC NORTHWEST BALLET

PETER BOAL, ARTISTIC DIRECTOR

**FOR IMMEDIATE RELEASE**

September 26, 2011

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**BABY, IT'S GETTING COLD OUTSIDE!  
PACIFIC NORTHWEST BALLET HEATS UP McCRAW HALL WITH**

## Love Stories

**FEATURING THE PNB PREMIERES OF  
George Balanchine's *Divertimento from "Le Baiser de la Fée"*  
Jerome Robbins' *Afternoon of a Faun***

**PLUS EXCERPTS FROM  
*Roméo et Juliette* — *Swan Lake* — *The Sleeping Beauty***

**November 4-13, 2011**

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

November 4 & 5 at 7:30 pm

November 5 at 2:00 pm

November 10-12 at 7:30 pm

November 13 at 1:00 pm

**SEATTLE, WA** — Pacific Northwest Ballet ponders love's many moods with **LOVE STORIES**, a mixed-bill program that adds Balanchine and Robbins works to its repertory. George Balanchine's buoyant *Divertimento from "Le Baiser de la Fée,"* was created for New York City Ballet's legendary 1972 Stravinsky Festival. Its charismatic choreography contains notable solos for the male and female leads as well as hints of an enigmatic attraction between the pair. *Afternoon of a Faun*, Jerome Robbins' reconsideration of Vaslav Nijinsky's 1912 ballet, portrays an innocent exchange between two dance students. Holding their gazes toward the audience as if seeing their reflections in a studio mirror, the couple carefully appraises each movement in their tentative partnership. **LOVE STORIES** also includes selections from three of PNB's most popular story ballets. In the Balcony pas de deux from Jean-Christophe Maillot's *Roméo et Juliette*, the ecstasy of love "unfolds as a series of chases, of catches, of rapture...as if happily drowning in a pool of sensation" (*Seattle Times*). The fiery Black Swan pas de deux from Kent Stowell's resplendent *Swan Lake* is classical ballet's most famous depiction of seduction and betrayal, as well as a show-stopping technical accomplishment. For a very grand finale, Aurora's Wedding from Ronald Hynd's eminently English *The Sleeping Beauty* fills the stage with splendor. "In a

word, lovely. A lavish production for the eyes and ears, a testament to the company's depth of skill and talent" (*Seattlest*).

**LOVE STORIES** runs for seven performances only, November 4 through 13 at Seattle Center's Marion Oliver McCaw Hall. Tickets start at \$28 and may be purchased by calling 206.441.2424, online at [pnb.org](http://pnb.org), or in person at the PNB Box Office at 301 Mercer St.

In conjunction with **LOVE STORIES**, PNB is pleased to present **After Petipa** on Thursday, October 20. This lecture-demonstration will explore the term "After Petipa," which is used as a choreography credit for many 19<sup>th</sup>-century dances. Three pas de deux from **LOVE STORIES**—the Black Swan pas de deux from *Swan Lake*, and the Blue Bird pas de deux and Grand pas de deux from *The Sleeping Beauty*—will be danced in their "old" and "new" versions to demonstrate how they have evolved over time. For more information, see "Special Events and Discount Offers" below.

The line-up for **LOVE STORIES** will include:

***Divertimento from "Le Baiser de la Fée"***

**Music:** Igor Stravinsky (excerpts from *Divertimento*, concert suite, 1934, and the full-length ballet, *Le Baiser de la Fée*, 1928)

**Choreography:** George Balanchine © The George Balanchine Trust

**Staging:** Peter Boal

**Costume Design:** Holly Hynes

**Original Lighting Design:** Ronald Bates

**Lighting Design Re-creation:** Randall G. Chiarelli

Running time: 25 minutes

Premiere: June 21, 1972; New York City Ballet (Stravinsky Festival)

PNB PREMIERE

The original production of the Stravinsky ballet *Le Baiser de la Fée* was commissioned by Ida Rubinstein and choreographed in 1928 by Bronislava Nijinska. Balanchine choreographed the fullwork in 1937 for the American Ballet at the Metropolitan Opera in New York and restaged it for New York City Ballet in 1950. (British choreographers Frederick Ashton and Kenneth MacMillan also choreographed the work in 1935 and 1960, respectively.) Balanchine's distillation of the ballet premiered at New York City Ballet's legendary 1972 Stravinsky Festival.

The story of *Baiser de la Fée* is based on *The Ice Maiden* by Hans Christian Andersen and Stravinsky's score is dedicated to Tchaikovsky. Historian Joseph Horowitz has described the music as, "one of Stravinsky's most tender scores—a love letter to the Russia of his childhood—*The Fairy's Kiss* [the work's English title] lovingly adapts more than a dozen songs and piano pieces by Tchaikovsky. The action of the ballet depicts a child kissed by a Fairy; later, on his wedding day, he is carried off to the Land of Eternal Dwelling. The story suggested to Stravinsky 'an allegory with Tchaikovsky himself. The Fairy's kiss on the heel of the child is also the Muse marking Tchaikovsky at his birth'—and later terminating his mortal existence at the height of his powers."

Balanchine's shorter work from 1972 contains no narrative, although, as dance historian Nancy Reynolds writes, "some found in the girl the embodiment of both the Bride and the Fairy, and in the prominent male role a reflection of the original, in which the Bridegroom was the protagonist." [*Notes compiled by Doug Fullington. Joseph Horowitz quotation courtesy of Boosey & Hawkes.*]

***Afternoon of a Faun***

**Music:** Claude Debussy (*Prelude a l'Après-midi d'un Faune*, 1892-94)

**Choreography:** Jerome Robbins

**Staging:** Bart Cook

**Costume Design:** Irene Sharaff

**Original Lighting Design:** Jean Rosenthal

**Lighting Design Re-creation:** Randall G. Chiarelli

Running time: 11 minutes  
Premiere: May 14, 1953; New York City Ballet  
PNB PREMIERE

Debussy's music, *Prelude a l'Après-midi d'un Faune*, was composed between 1892 and 1894. It was inspired by a poem of Mallarmé's which was begun in 1876. The poem describes the reveries of a faun around a real or imagined encounter with nymphs. In 1912, Vaslav Nijinsky presented his famous ballet, drawing his ideas from many sources, including Greek sculpture and painting. This pas de deux, choreographed by Jerome Robbins, is a variation on these themes. It was first performed in 1953 by New York City Ballet and is dedicated to Tanaquil Le Clercq for whom the ballet was choreographed. [Notes courtesy the Robbins Rights Trust.]

*The Balcony pas de deux from Roméo et Juliette*

**Music:** Sergei Prokofiev (*Romeo and Juliet*, Op. 64, 1935-1936)

**Choreography:** Jean-Christophe Maillot

**Staging:** Gaby Baars, Bernice Coppieters, and Giovanna Lorenzoni

**Costume Design:** Jérôme Kaplan

**Lighting Design:** Dominique Drillot

Running time: 10 minutes

Premiere: December 23, 1996; Les Ballets de Monte-Carlo

PNB Premiere: January 31, 2008

In his version of *Roméo et Juliette*, choreographer Jean-Christophe Maillot has taken formal inspiration from the episodic character of Sergei Prokofiev's classic score, structuring the action in a manner akin to cinematic narrative. Rather than focusing on the themes of political-social opposition between the two feuding clans, this *Romeo and Juliet* highlights the dualities and ambiguities of adolescence. Torn between contradictory impulses, between tenderness and violence, fear and pride, the lovers are caught in the throes of a tragedy that exemplifies their youth and the extreme emotions and internal conflicts that characterize that time of life—a time of life when destiny, more than at any other moment, seems to escape conscious control, and when the inner turmoil occasioned by passions and ideals can sometimes have disproportionate—even fatal—consequences.

*The Black Swan pas de deux from Swan Lake*

**Music:** Peter Ilyich Tchaikovsky (Op. 20, 1875-1876)

**Choreography:** Kent Stowell (after Marius Petipa)

**Staging:** Francia Russell

**Scenic Design:** Ming Cho Lee

**Costume Design:** Paul Tazewell

**Lighting Design:** Randall G. Chiarelli

Running time: 13 minutes

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

*Swan Lake* is considered by many 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 challenge of a dual role—Odette, trapped in the body of a white swan while awaiting an oath of true love to set her free, and Odile—the black swan—the temptress daughter of Baron Von Rothbart, who plots the downfall of Odette's true love, Siegfried.

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. 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. *[Notes by Doug Fullington.]*

*Aurora's Wedding from **The Sleeping Beauty***

**Music:** Peter Ilyich Tchaikovsky (Op. 66, 1889)

**Choreography:** Ronald Hynd after Marius Petipa

**Staging:** Ronald Hynd, Annette Page, and Amanda Eyles

**Scenic and Costume Design:** Peter Docherty

**Lighting Design:** Randall G. Chiarelli

Running time: 38 minutes

Original Production Premiere: January 15, 1890; Imperial Ballet, St. Petersburg, choreography by Marius Petipa. Hynd Production Premiere: 1993; English National Ballet

PNB Premiere: February 1, 2001

*The Sleeping Beauty* represents the pinnacle of 19th-century Russian ballet, a collaboration of dance, music, and design that continues to influence ballet today. The well-known story served as a foundation on which the ballet's creators—composer Peter Ilyich Tchaikovsky, choreographer Marius Petipa, and designer and director of the St. Petersburg Imperial Theatres Ivan Vsevolozhsky—developed a work that demonstrated a century's worth of achievements in classical dance. Pacific Northwest Ballet's production of *The Sleeping Beauty* by English choreographer Ronald Hynd was originally set on English National Ballet and is based on the historic Royal Ballet version, with which Hynd and his wife, former Royal Ballet ballerina Annette Page, are intimately familiar. That production, in turn, was closely based on the original *Sleeping Beauty* of 1890.

Act Three—or, *Aurora's Wedding*, as the act has come to be known—is a grand celebration of the wedding of Prince Aurora and Prince Florimund, held in the palace to which fairy tale characters are invited. They arrive bearing precious jewels, and each entertains the guests with a divertissement. Aurora and Florimund affirm their love in a grand pas de deux. At the climax of the festivities, the Lilac Fairy and her nymphs are revealed in the sky blessing the happy couple. *[Notes by Doug Fullington.]*

## **ABOUT THE ARTISTS**

### **George Balanchine**

Choreographer, *Divertimento from "Le Baiser de la Fée"*

Born in St. Petersburg, Russia, George Balanchine (1904-1983) is regarded as the foremost contemporary choreographer in the world of ballet. He came to the United States in late 1933, at the age of 29, accepting the invitation of the young American arts patron Lincoln Kirstein (1907-1996), whose great passions included the dream of creating a ballet company in America. At Balanchine's behest, the School of American Ballet was founded in 1934, the first product of the Balanchine-Kirstein collaboration. Several ballet companies directed by the two were created and dissolved in the years that followed, while Balanchine found other outlets for his choreography. Eventually, with a performance on October 11, 1948, the New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983.

A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence on the growth of dance in America. Although at first his style seemed particularly suited to the energy and speed of American dancers, especially those he trained, his ballets are now performed by all the major classical ballet companies throughout the world. *[Copyright © 2002 The George Balanchine Foundation. Reprinted by permission.]*

### **Jerome Robbins**

Choreographer, *Afternoon of a Faun*

Jerome Robbins is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies and television. His Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production, *Jerome Robbins' Broadway*, won six Tony Awards including best musical and best director. Among the more than 60 ballets he created are *Fancy Free*, *The Concert*, *Dances At a Gathering*, and *In the Night*, which are in the repertoires of major dance companies throughout the world. His last ballets include *A Suite of Dances* created for Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995) and *Brandenburg* (1996).

In addition to two Academy Awards for the film *West Side Story*, Robbins received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur. Robbins died in 1998.

### **Jean-Christophe Maillot**

Choreographer, *Roméo et Juliette*

Jean-Christophe Maillot was born in 1960 in Tours, France. He studied dance and piano at the Conservatoire National in Tours before joining Rosella Hightower's International School of Dance in Cannes. In 1977, he won the Prix de Lausanne, and in 1978, he was invited to join the Hamburg Ballet, where director John Neumeier created principal roles for him in many works. In 1983, Mr. Maillot was appointed choreographer and director of the Ballet du Grand Theatre in Tours, subsequently one of France's National Choreographic Centres. He choreographed some twenty ballets for this company, and in 1985, he founded the festival *Le Chorégraphique*. In 1992, he was awarded the title of Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, Jack Lang.

In 1993, H.R.H. the Princess of Hannover invited Mr. Maillot to become director of Les Ballets de Monte-Carlo. As principal choreographer for a company of fifty dancers, he has continued to make new work. *Roméo et Juliette* is the first ballet by Mr. Maillot to enter Pacific Northwest Ballet's repertory.

### **Kent Stowell**

Choreographer, *Swan Lake*

Kent Stowell was Artistic Director and principal choreographer of Pacific Northwest Ballet from 1977 until his retirement in June 2005. Mr. Stowell began his dance training 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 he 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 the repertory include *Cinderella*, *Nutcracker*, *Carmina Burana*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Hail to the Conquering Hero*, *Carmen*, and *Silver Lining*.

In 2001, the University of Utah honored Mr. Stowell with its Lifetime Achievement Award. Mr. Stowell's other awards and honors include the Washington State Governor's Arts Award, the Dance Magazine Award and an Honorary Doctorate of Humane Letters from Seattle University. In 2004, Stowell 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 his achievements in the arts. On June 12, 2010, Mr. Stowell was awarded an honorary Doctor of Arts from the University of Washington.

### **Ronald Hynd**

Choreographer, *The Sleeping Beauty*

Ronald Hynd, was born in London, England. He studied with Marie Rambert and danced with her company until joining The Royal Ballet in 1951. In 1958, he was promoted to the rank of principal dancer and danced an extensive repertoire of classical and dramatic roles, often partnering Margot Fonteyn, Svetlana Beriosova, and his wife, ballerina Annette Page. Mr. Hynd was Director of the Munich State Opera Ballet from 1970 to 1973, and from 1984 to 1986. He has choreographed extensively in the United States, particularly with Houston Ballet, as well as with American Ballet Theatre, Ballet West, and Tulsa Theatre Ballet. Among Mr. Hynd's most noted works are *Dvorak Variations*, which was created for English National Ballet in 1970, and was the beginning of a long collaboration that produced many one-act ballets and original productions of *The Nutcracker*, *Coppélia*, and *The Sleeping Beauty*. Mr. Hynd's *The Sleeping Beauty*, designed by frequent collaborator Peter Docherty, was presented for the first time outside Europe by PNB in 2001. Mr. Hynd's full-length ballet, *The Merry Widow*, entered PNB's repertory in 2002.

### **Bart Cook**

Stager, *Afternoon of a Faun*

Bart Cook began his dance training in Ogden, Utah, and later moved to Salt Lake City to study with American dance pioneer William Christensen. He became an apprentice at Ballet West and was offered a scholarship to the School of American Ballet. In 1971, Mr. Cook was invited to join New York City Ballet and was promoted to principal dancer in 1979. He was known for leading roles in George Balanchine's "black and white" neo-classical ballets, such as *Agon*, *Symphony in Three Movements*, *Stravinsky Violin Concerto*, and *The Four Temperaments*. Mr. Cook worked extensively with Jerome Robbins, originating roles in *The Cage*, *Glass Pieces*, *I'm Old Fashioned*, *Dances at a Gathering*, *The Concert*, and *Opus 19/The Dreamer*. In 1980, Balanchine appointed him Assistant Ballet Master to Jerome Robbins, and he served in that capacity until 1993. Mr. Cook performed in PBS's "Dance in America" and "Live from Lincoln Center," and in the film classic, *George Balanchine's The Nutcracker*.

Currently, Mr. Cook travels to ballet companies worldwide teaching works for the George Balanchine Trust and Robbins Rights Trust. He has taught students of all ages throughout the United States and choreographed for the School of American Ballet, New York City Ballet, and Cincinnati Ballet. Mr. Cook serves on the Board of Directors of Arts on the Lake and the Advisory Board of New Choreographers on Pointe and is the Artistic Director of CaleCo Ballet Studio.

### **Francia Russell**

Stager, *Swan Lake*

Francia Russell was Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet 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.

Ms. Russell joined New York City Ballet in 1956 and was promoted to soloist in 1959. She retired from the company in 1961, danced for a year with Jerome Robbins' Ballets USA, and taught on the faculty of the School of American Ballet in 1962-1963. In 1964, Balanchine appointed her ballet mistress of New York City Ballet. Ms. Russell was one of the first ballet masters chosen by Balanchine to stage his works. She has staged more than 100 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, and in 1988-1989, she staged the historic first authorized performance of Balanchine's work in his homeland for the Kirov Ballet in St. Petersburg. From 1975 to 1977, Ms. Russell and Kent Stowell were Co-Artistic Directors of Frankfurt Ballet.

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 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. On June 12, 2010, Ms. Russell was awarded an honorary Doctor of Arts from the University of Washington.

### **TICKET INFORMATION**

Tickets (\$28-\$168 advance) may be purchased through the PNB Box Office:

- By Phone – 206.441.2424 (Mon.-Fri. 9am–6pm; Sat. 10am–5pm)
- In Person – 301 Mercer Street, Seattle (Mon.-Fri. 10am–6pm; Sat. 10am–5pm)
- Online – [pnb.org](http://pnb.org) (24/7)

Subject to availability, tickets are also available 90 minutes prior to each performance at McCaw Hall, 321 Mercer Street.

### **SPECIAL EVENTS AND DISCOUNT OFFERS**

#### **AFTER PETIPA: Lecture-Demonstration**

Thursday, October 20, 5:30 pm

*The Phelps Center, 301 Mercer Street at Seattle Center*

Many ballets are credited with choreography “after Petipa,” but what does that really mean? In **After Petipa**, PNB Education Programs Manager Doug Fullington and Company dancers take a fascinating look at **LOVE STORIES’** famous classical duets—the Black Swan pas de deux from *Swan Lake* and the Blue Bird pas de deux and Grand pas de deux from *The Sleeping Beauty*—to find how these extraordinary dances have evolved over time. Tickets are \$25 each, and may be purchased through the PNB Box Office.

#### **LISTEN TO THE BALLET**

Saturday, November 5 at 7:30 pm

PNB partners with 98.1 Classical KING FM to bring listeners some of the world’s most popular ballet scores, featuring the Pacific Northwest Ballet Orchestra performing live, direct from McCaw Hall. Tune in to KING FM to listen to the live performance of **LOVE STORIES** on Saturday, November 5 at 7:30 pm. Only on 98.1 FM or online at [king.org/listen](http://king.org/listen).

#### **STUDENT AND SENIOR RUSH TICKETS**

Half-price rush tickets for students and senior citizens (65+) may be purchased in-person with ID, beginning 90 minutes prior to show time at the McCaw Hall box office. Subject to availability.

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

All Thursday and Friday performances: November 4, 10 & 11 at 7:30 pm

One ticket for \$15 and two for \$25 for patrons 25 years and younger! To purchase tickets, contact the PNB Box Office at 206.441.2424 or visit 301 Mercer Street. This offer is good for November 4, 10 & 11 performances only. Offer is subject to availability and not valid on previously purchased tickets. Each attendee must present valid I.D. upon ticket retrieval.

#### **TEEN TIX**

PNB is a proud participant of Seattle Center’s **Teen Tix** program. Young people 13 to 19 years old 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 [seattlecenter.com/teentix](http://seattlecenter.com/teentix).

#### **GROUP SALES**

Discounts 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 [pnb.org](http://pnb.org)) which assists audience members to gather friends, family and co-workers to see any performance and save.

#### **FRIDAY PREVIEWS**

Friday, October 28, 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 rehearsing excerpts from **LOVE STORIES**. PNB Friday Previews offer an upbeat and up-close view of the Company preparing to put dance on stage. Tickets, \$10 each, may be purchased by calling the PNB Box Office at 206.441.2424, online at [pnb.org](http://pnb.org), or in person at the PNB Box Office at 301 Mercer Street. (NOTE: Friday Previews usually sell out in advance.) Friday Previews are sponsored by U.S. Bank.

### **BALLET PREVIEW — FREE**

Tuesday, November 1, 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 **LOVE STORIES**, complete with video excerpts that illuminate the ballets being discussed. **FREE** of charge.

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

Thursday, November 3, 2011

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

Dress Rehearsal 7:00 pm, *McCaw Hall*

Join PNB artistic staff, choreographers, and/or stagers 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 [pnb.org](http://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**

Skip the post-show traffic and enjoy a conversation with Artistic Director Peter Boal and PNB dancers. Immediately following each performance in the Norcliffe Room at McCaw Hall. **FREE** for ticketholders.

# # #

Pacific Northwest Ballet thanks Regence for their Opening Night Dinner sponsorship of **LOVE STORIES**. Special thanks to media partner KCTS 9.

The PNB premiere of George Balanchine's *Divertimento from "Le Baiser de la Fée"* was generously underwritten by Bob Benson. The addition of Jerome Robbins' *Afternoon of a Faun* to PNB's repertory is made possible by H. David Kaplan. The 2008 PNB premiere of Jean-Christophe Maillot's *Roméo et Juliette* was generously underwritten by Dan & Pam Baty. Kent Stowell's *Swan Lake* was made possible by the E.L. Wiegand Foundation.

PNB's 2011-2012 Season is proudly sponsored by Microsoft Corporation. Additional season support is provided by Artsfund, the Seattle Office of Arts & Cultural Affairs, 4Culture - King County Lodging Tax and Washington State Arts Commission.

### **Publicity Contact**

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

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