

PNB PACIFIC NORTHWEST BALLET
PETER BOAL, ARTISTIC DIRECTOR

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MEDIA CONTACT:
Gary Tucker
206.441.2426
gtucker@pnb.org

PACIFIC NORTHWEST BALLET
presents a Comical Case of Mistaken Identity!

George Balanchine's
Coppélia

April 15-24, 2016
Marion Oliver McCaw Hall
321 Mercer Street, Seattle Center
Seattle, WA 98109

Seven performances only!
April 15-16, 21-23 at 7:30 pm
April 16 at 2:00 pm
April 24 at 1:00 pm

SEATTLE, WA - For the penultimate production of its 44th Season, Pacific Northwest Ballet presents the happiest ballet on earth, George Balanchine's *Coppélia*. A comical case of mistaken identity, *Coppélia* promises bravura classical ballet, exquisite scenery and costumes, and pristine choreography for our PNB Company dancers and 24 tiny dancers from PNB School. PNB's production of *Coppélia*, which premiered in 2010 with lavish sets and costumes by Italian designer Roberta Guidi di Bagno, runs for seven performances only, from April 15 to 24 at Seattle Center's Marion Oliver McCaw Hall. Tickets start at \$30. For more information, contact the PNB Box Office at 206.441.2424, in person at 301 Mercer Street, or online at PNB.org.

Audiences and critics were mesmerized when the curtain rose on PNB's premiere of its exquisite, wisteria-hued production of George Balanchine's *Coppélia* in June of 2010: "The audience actually gasped when the curtain went up" (*Journal Newspapers*). Originally created in 1870, Balanchine and famous ballerina Alexandra Danilova drew on source material and memory for 1974's New York City Ballet version. The story, inseparable from Léo Delibes' superbly melodic score, is a lighthearted comedy about vivacious young Swanilda, her impetuous suitor Franz, and the eccentric toymaker Dr. Coppélius. Though Franz loves Swanilda, he is swept away by Coppélia, a life-sized doll whom he believes is real. When Swanilda steals into Dr. Coppélius' workshop and discovers the truth about Coppélia, she dresses up as her rival and amuses herself by tricking both toymaker and her lover. All ends well in the final act's splendid wedding festivities, revised by Balanchine and enhanced by the addition of 24 "baby" ballerinas who frame ensemble and solo variations. Beautifully detailed by Italian designer Roberta Guidi di Bagno's lavish sets and costumes, this production is a complete delight for all ages. "*Coppélia...demands repeat viewing*" (*criticaldance.com*).

ABOUT THE PRODUCTION

Music: Léo Delibes (*Coppélia, ou la Fille aux Yeux d'Émail*, 1869-1870; with excerpts from *Sylvia, ou la Nympe de Diane*, 1876, and *La Source* [*Naïla*], 1866)

Book: Charles Nutter, after E.T.A. Hoffmann's *Der Sandmann*, 1815

Choreography: Alexandra Danilova and George Balanchine © The George Balanchine Trust (after Marius Petipa)

Staging: Judith Fugate and Garielle Whittle

Scenic and Costume Design: Roberta Guidi di Bagno

Lighting Design: Randall G. Chiarelli

Running Time: 2 hours and 30 minutes (including two intermissions)

Original Production Premiere: May 25, 1870; Paris Opera Ballet, choreography by Arthur Saint-Léon

Petipa Production Premiere: November 25, 1884, Imperial Ballet, St. Petersburg, choreography by Marius Petipa (after Arthur Saint-Léon); revised 1894 by Enrico Cecchetti

Balanchine Production Premiere: July 17, 1974; New York City Ballet (Saratoga Springs, New York)

Pacific Northwest Ballet Premiere: June 3, 2010

Based on the book by Charles Nutter, after E.T.A. Hoffmann's *Der Sandmann*, *Coppélia* is considered one of the triumphant comic ballets of the 19th century and marked the passing of ballet supremacy from France to Russia. Originally choreographed by Arthur St. Léon in Paris in 1870, it was restaged by Marius Petipa in St. Petersburg in 1884 and revised by Enrico Cecchetti in 1894. Little, if any, of St. Léon's choreography remains in today's production, although Acts I and II retain his ideas and the story of mischievous young lovers. Balanchine provided entirely new choreography for Act III.

Balanchine wrote, "In 1974, I decided we should stage *Coppélia* at the New York City Ballet and asked the ballerina and teacher Alexandra Danilova, celebrated for many years for her Swanilda, to collaborate with me on the choreography. I remember very well performances by the Russian Imperial Ballet of *Coppélia* and as a member of the company danced in the mazurka.

"I have often said that Delibes is one of my favorite composers for dance. In our new *Coppélia*, we used the entire score of the three-act version. The first dance drama of really uniform excellence deserves no less! No part of the ballet is subordinate to any other; most important of all, ballet music in *Coppélia* participates in the dance drama as never before, Delibes' charming, melodic music assisting the plot and unifying the music and dance. Tchaikovsky was directly inspired by Delibes' score to write his own ballet music. Delibes is the first great ballet composer; Tchaikovsky and Stravinsky are his successors." [*Program Notes by Doug Fullington.*]

TICKET INFORMATION & DISCOUNT OFFERS

Coppélia runs for seven performances only, from April 15 to 24 at Seattle Center's Marion Oliver McCaw Hall.

Tickets (\$30-\$187) may be purchased through the PNB Box Office:

- Phone - 206.441.2424 (Mon.-Fri. 10am-6pm; Sat. 10am-5pm)
- In Person - 301 Mercer Street, Seattle (Mon.-Fri. 10am-6pm; Sat. 10am-5pm)
- Online - PNB.org (24/7)

Subject to availability, tickets are also available 90 minutes prior to show times at McCaw Hall.

GROUP SALES

Discounts are available for groups of 10 or more. For group tickets, please call Group Sales Manager Julie Jamieson at 206.441.2416, email JulieJ@PNB.org or use PNB's online contact form at PNB.org/Season/GroupTickets.

GET *THE POINTE*

The Pointe is PNB's exclusive mailing list for ballet fans between the ages of 20 and 40. Members of The Pointe receive information about special events and flash sales just for them. For more information and to sign up, visit PNB.org and click on "Offers."

TEENTIX

PNB is a proud participant of TeenTix. Originally founded by Seattle Center, TeenTix's members (13 to 19 years old) may purchase tickets to PNB and other music, dance, theater and arts events for only \$5. To join TeenTix or view a list of participating organizations, visit TeenTix.org.

STUDENT AND SENIOR RUSH TICKETS

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

SPECIAL EVENTS

COPPÉLIA COACHING REHEARSAL

Friday, April 8, 5:30 pm

The Phelps Center, 301 Mercer St., Seattle Center

George Balanchine's definitive production of *Coppélia*, classical ballet's great comedy, pays homage to the 1870 French original, set to a delightful score by Léo Delibes. Join Peter Boal and PNB dancers for this coaching session focused on the ballet's intimate second act, set in the toy workshop of the mysterious Dr. Coppélius. With Leta Biasucci, Angelica Generosa, Rachel Foster, Kyle Davis, Benjamin Griffiths, William Lin-Yee, and Ezra Thomson. Tickets are \$25.

BALLET PREVIEW – *FREE*

Tuesday, April 12, 12:00 pm

Microsoft Auditorium, Central Seattle Public Library, 1000 Fourth Avenue, Seattle

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

LECTURE SERIES & DRESS REHEARSAL

Thursday, April 14

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

Dress Rehearsal 7:00 pm, *McCaw Hall*

Join Artistic Director Peter Boal in conversation with stager Judith Fugate during the hour preceding the dress rehearsal, discussing the process involved in staging *Coppélia*. Attend the lecture only or stay for the rehearsal. Tickets (\$12 for the lecture, or \$30 for the lecture and dress rehearsal) are available through the PNB Box Office.

PRE-PERFORMANCE LECTURES

Nesholm Family Lecture Hall at McCaw Hall

Join Audience Education 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

Nesholm Family Lecture Hall at McCaw Hall

Skip the post-show traffic and enjoy a Q&A with Artistic Director Peter Boal and PNB dancers, immediately following each performance. **FREE** for ticketholders.

LISTEN TO THE BALLET!

Friday, April 15, 7:30 pm

PNB partners with **Classical KING FM 98.1** to bring listeners some of the world's most popular ballet scores, featuring the Pacific Northwest Ballet Orchestra direct from McCaw Hall. Tune in to KING FM for a live broadcast performance of *Coppélia* conducted by Emil de Cou on Friday, April 15 at 7:30 pm. Only on 98.1 fm or online at king.org/listen.

MATINEE FUN!

Friday, April 15, 7:30 pm

Children of all ages are invited to join in the fun at the matinees for *Coppélia* on Saturday, April 16 (2:00 pm) and Sunday, April 14 (1:00 pm) for crafts and activities (pre-show and at the first intermission.) At the Saturday, April 16 matinee, musical entertainment in the lobby will be provided by the Tumwater High School Noteables.

YOUNG PATRONS CIRCLE NIGHT

Friday, April 22 at 7:30 pm

Join members of PNB's Young Patrons Circle (YPC) in an exclusive lounge for complimentary wine and coffee before the show and at intermission. YPC is PNB's social and educational group for ballet patrons ages 21 through 39. YPC members save up to 40% off their tickets. For more information, visit PNB.org and search for "YPC."

ABOUT THE ARTISTS

Léo Delibes (1836-1891) was born in St. Germain du Val and died in Paris. He learned music as a child from his mother and uncle. Renowned as a composer for dance, he had a gift for illustrating action, creating atmosphere, and inspiring movement. Although he spent many years as a church organist, he was drawn more to the theater, and he composed many light operas. The decisive advance in his career came in 1870, with his full-length ballet *Coppélia*, which includes melodic national dances, descriptive passages introducing the main characters, and musical effects that have captured audiences for more than 100 years. His other ballets include *Sylvia* (1876) and *La Source* (1866), which he wrote with Ludwig Minkus. Delibes also composed operas, the last to be completed being the lush *Lakmé* (1883), which contains the famous coloratura showpiece, the Bell Song and the Flower Duet. His operas impressed Tchaikovsky enough for the composer to rate Delibes more highly than Brahms.

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, New York City Ballet was born. Balanchine served as its ballet master and principal choreographer from 1948 until his death in 1983. Balanchine's more than 400 dance works include *Serenade* (1934), *Concerto Barocco* (1941), *Le Palais de Cristal*, later renamed *Symphony in C* (1947), *Orpheus* (1948), *The Nutcracker* (1954), *Agon* (1957), *Symphony in Three Movements* (1972), *Stravinsky Violin Concerto* (1972), *Vienna Waltzes* (1977), *Ballo della Regina* (1978), and *Mozartiana* (1981). His final ballet, a new version of Stravinsky's *Variations for Orchestra*, was created in 1982. He also choreographed for films, operas, revues, and musicals. Among his best-known dances for the stage is *Slaughter on Tenth Avenue*, originally created for Broadway's *On Your Toes* (1936). The musical was later made into a movie. 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. [© The George Balanchine Foundation. Reprinted by permission.]

Alexandra Danilova (1903–1997) was a Russian-born prima ballerina who later became an American citizen. Born in Peterhof, Russia, she studied at the Imperial School in St. Petersburg with Agrippa Vaganova and Olga Preobrajenska. She graduated in 1920 and joined the Imperial Ballet in 1921. Promoted to soloist in 1922, she formed a small group with George Balanchine and left Russia to tour Europe in 1924. She was engaged by Diaghilev for his Ballets Russes from 1924 to 1929 and then danced with de Basil's Ballets Russes (1933-1938) and Ballet Russe de Monte Carlo (1938-1952). She also appeared with Sadler's Wells Ballet (1949) and London Festival Ballet (1951), as well as touring with her own group, Great Moments of Ballet, from 1954 to 1956. Danilova was one of the most popular dancers of her time. Technically versatile with enormous charm, elegance, and wit, she danced all the major ballerina roles and created principal roles in Balanchine's *The Triumph of Neptune* (1926), *Le Bal* (1928), *Dances Concertantes* (1944), and *La Sonnambula* (1946). Although they never married, Danilova had a long intimate relationship with George Balanchine, and after their romance ended, their professional partnership continued. She taught most of his celebrated dancers at the School of American Ballet, where she was a revered faculty member from 1964 to 1989. In 1986, Danilova published an autobiography called *Choura*, which was her nickname. She also appeared in a role as a venerated ballet coach in the movie *The Turning Point*.

Born in Rome, **Roberta Guidi di Bagno** has a worldwide reputation as an acclaimed scenic and costume designer. She has designed for most of the leading European theaters, particularly Teatro alla Scala in Milan. In 1996, she was commissioned to create new scenery and costumes for Ronald Hynd's *The Merry Widow* for Teatro alla Scala, restaged in 2002 by Pacific Northwest Ballet. Recent projects include new costumes for Derek Deane's *Strictly Gershwin* with the English National Ballet performing at the Royal Albert Hall in London in June 2008, and later in August a new production of Ronald Hynd's *Coppélia* for Hong Kong Ballet. In March 2009, Ms. Guidi di Bagno created new scenery and costumes for Hynd's *Coppélia* at the Estonian National Opera in Tallinn and for Vladimir Derevianko's new production of *Don Quixote* for the Teatro del Maggio Musicale Fiorentino in Florence. In May 2011, she designed new costumes for Francesco Ventriglia's new creation *Immemoria*, a ballet inspired by the holocaust, for the Teatro alla Scala in Milan. Her production of Balanchine's *Coppélia*, created for Pacific Northwest Ballet, is being shared with San Francisco Ballet. In 1997, Ms. Guidi di Bagno was awarded the "Leonide Massine Prize for Ballet" for her artistic achievements.

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Presenting Sponsor of *Coppélia* is the Office of Arts & Culture – Seattle. Principal support for the 2010 PNB premiere of George Balanchine's *Coppélia* was provided by Glenn Kawasaki, Dan & Pam Baty, Brady Richardson, Maurice Kanbar, Mrs. Jeannik Méqueue Littlefield, and Rudolf Nureyev Dance Foundation. The works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Fund. *Coppélia* is a co-production with San Francisco Ballet. Pacific Northwest Ballet's 2015-2016 season is proudly sponsored by ArtsFund and Microsoft.

Publicity Contact

Gary Tucker, Media Relations Manager

206.441.2426 / GTucker@PNB.org / PNB.org/press

Schedule and programming subject to change. For further information, please visit PNB.org.

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