

encore

September 2017

a r t s p r o g r a m s

EMERALDS
RUBIES
DIAMONDS

SEPT 22–OCT 1, 2017

McCaw Hall @ Seattle Center

Peter Boal
ARTISTIC DIRECTOR

GEORGE BALANCHINE'S

Jewels

P A C I F I C N O R T H W E S T B A L L E T

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PACIFIC NORTHWEST BALLET

GEORGE BALANCHINE'S
Jewels

Peter Boal
Artistic Director

September 22-October 1, 2017
Marion Oliver McCaw Hall

**Kent Stowell and
Francia Russell**
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EDWARDS**

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In Memoriam

Pacific Northwest Ballet dedicates the opening night performance of George Balanchine's Jewels to the memory of Jeffrey Hart Brotman.



THIS PAST AUGUST, our community lost one of our greatest supporters, advocates, and champions with the untimely passing of Jeff Brotman.

Jeff and Susan Brotman have affected and enhanced every aspect of our institution through leadership, philanthropy, and friendship. Their support of our School, Endowment, touring, and New Works Initiative has been transformative for PNB. During the current season, we will present

six works sponsored by the Brotmans. Jeff and Susan have helped fulfill artistic vision and create financial stability for our future. Their selfless generosity spreads far beyond PNB, profoundly affecting medical research, arts, culture, and education throughout our community.

For all of Jeff's accomplishments, he will be remembered most for his unwavering devotion to family, friends, and community. Thank you, Jeff, for enhancing our lives and inspiring us to follow your example.

On behalf of Peter Boal and the Artists and Staff of Pacific Northwest Ballet

From The Chairman



Dear Friends,

I am thrilled to welcome you back to McCaw Hall for Pacific Northwest Ballet's momentous 2017-2018 season! Artistic Director Peter Boal has called this the season of "PNB's greatest hits," and I couldn't agree more. From classic masterpieces like Kent Stowell's *Swan Lake* to Crystal Pite's riveting *Emergence*, the season's lineup highlights the versatility of our Company dancers.

And, as Ezra Thomson's world premiere will show us in March, they do more than dance! We are proud to invest in our dancers beyond their performances onstage and lucky to have rising PNB choreographers right here in our own studios.

I also want to share next summer's plans with you. PNB is honored to have been invited to participate at the festival Les Étés de la Danse in Paris in late June and early July 2018; the Company will perform many of the ballets you'll see this season. Be on the lookout for more news about this benchmark tour in the next few months.

I hope you enjoy our freshly designed *Jewels*. Balanchine's transcendent showcase for dancers is just as breathtaking now as it was when it premiered fifty years ago. With Jerome Kaplan's reimagined scenery and costumes, this *Jewels* is nothing short of magnificent.

Thank you for joining us today. We hope you'll be back for more performances throughout the season, and perhaps we'll see you in France next summer!

Warmest regards,

David Hadley

David Hadley, Chairman, Pacific Northwest Ballet



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DIRECTOR'S *Notebook*

“ Go ahead, gasp. Long before you gasp, we plan. As you might imagine, there is quite a bit of business going on behind the scenes. ”

SOMETIMES, JUST AFTER THE CURTAIN rises, a soft collective “ahhh” and a smattering of applause are heard throughout the audience. That’s when the magic begins. I suspect we’ll hear a few “ahhhs” during the run of George Balanchine’s *Jewels*. Jerome Kaplan’s new designs for tutus, tiaras, tunics, and scenics are stunning. Bringing those designs to life is a team of artisans unmatched in their ability.

Go ahead, gasp. Long before you gasp, we plan. As you might imagine, there is quite a bit of business going on behind the scenes. In 700 words or less, I intend to introduce you to some of the nuts and bolts that make magic possible.

We have our own costume shop and wardrobe department with about a dozen employees who work for us year round. Much praise goes to Larae Theige Hascall for her calm and effective management of our shop. A build like *Jewels* requires more than a dozen, so we added seven employees. We also partnered with Mark Zappone, who established his own shop called Z Studio. Mark and his team of another dozen or so built costumes for *Rubies* and all of the men’s costumes for *Emeralds* and *Diamonds*. Our scenic designers and painters created the massive silver patina frame you will see in *Diamonds*. Technical Director Norbert Herriges leads our team of builders and craftsman. Most work for PNB year round, but painters are project-based. Rico Chiarelli, a true magician, brings beauty and mood to the stage through his lighting design.

So what does all this cost? The build of *Jewels* alone is close to half a million. An extensive fundraising campaign has come to a close with close to sixty much-appreciated gifts. Our development

department solicits and coordinates this effort with help from board leadership. We are still working to complete funding for our New Works Initiative this year. If you want to know about contributing to New Works, start with our website. Small gifts matter and they open a door to a greater understanding and appreciation of the art form you admire.

More business. Most of our fundraising is directed to our Annual Fund, which pays for employee salaries and general operations for our institution, which currently has a \$25 million annual operating budget. We employ close to 50 dancers, 3 ballet masters, 60 musicians, 30 faculty members, 14 in-school teaching artists, 30 accompanists, 1 drummer, 12 in costume and wardrobe, a team of backstage dressers, hair, and make-up artists, 7 in the box office, 6 in scenic, 2 stage managers, 11 Pilates instructors, a wellness team of another 7, plus a staff of about 50. We operate out of five buildings: McCaw Hall, the neighboring Phelps Center, the new Francia Russell Center in Bellevue, our scene shop in Fremont, and our storage facility in Tukwila—each with its own lease and rent. Add in our pointe shoe bill, which runs about \$260,000 a season, and you see how we get to \$25 million.

PNB has a well-deserved reputation for fiscal prudence. Executive Director Ellen Walker and our board of trustees oversee an endowment of approximately \$16 million and a stabilization fund of about \$2 million. Our endowment contributes 4.75% to our annual operating budget.

Ticket sales provide the lion’s share of our revenue, with between 11 and 12 million coming in through subscription and single ticket sales. More than half comes from *The Nutcracker*. The School

contributes a small amount to the bottom line with its own \$4.8 million annual budget, sustained by tuition, Summer Course dorm and audition tour revenue, and support from individuals, foundations, corporations, and government. Fundraising brings in between \$6 and \$8 million per year, depending on individual campaigns. A few more pots like Amusements, our audience education program, and rentals for studios, productions, and costumes help us break even. We often post small surpluses and count every dollar to do so.

It’s like a complex ecosystem with many essential and unseen factors contributing to the wonder of performance. Tiaras may grace the stage, but they don’t fall from the sky. It takes the vision of a great designer, the artists required for the build, and the funding necessary to pay for it. Once complete, we need an exquisite ballerina in a beautiful hall, complete with ushers, dressers, musicians, stage hands, and you. Thanks for being part of the magic.

Peter Boal

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The New Francia Russell Center Is Open!



(top, l-r) PNB Executive Director Ellen Walker, Founding Artistic Director Francia Russell, King County Councilmember Claudia Balducci, and Artistic and School Director Peter Boal. © Lindsay Thomas. (below) The front desk at the new Francia Russell Center. © Lindsay Thomas.

On September 6, 2017, Pacific Northwest Ballet School celebrated the opening of the all-new Francia Russell Center (FRC) with a ribbon-cutting ceremony after remarks from PNB Founding Artistic Director Francia Russell, Artistic and School Director Peter Boal, Executive Director Ellen Walker, and King County Councilmember Claudia Balducci. The ceremony was followed by a reception and an all-day open house to explore PNB's beautiful new facility.

More than a ballet school, the FRC is an Eastside gathering space dedicated to education, creativity, and the shared joy of artistic expression. The new facility features:

- Seven state-of-the-art dance studios (plus a Pilates studio) with high ceilings, sprung floors, and mirrored walls.
- A new performance space
- A library stocked with dance resources and space for students to do homework
- Public spaces for families to enjoy and to serve the greater Eastside community
- Additional studio space for more early childhood dance classes
- Certified LEED Gold "green" facility

Now Enrolling!



From The Sponsor



Dear Friends,

In support of its powerful work both on the stage and throughout the community, ArtsFund has provided Pacific Northwest Ballet over \$7.7 million in grants since 1970. We are a proud sponsor of PNB's 2017-2018 season and are thrilled to welcome you to *Jewels*.

For nearly 50 years, ArtsFund has championed the role of the arts in building healthy communities. Access to arts and culture is critical to youth development, vibrant neighborhoods, and quality of life. Our commitment is to strengthen the Central Puget Sound region through support in the arts, and we thank all our donors who make this possible.

ArtsFund serves a growing network of 115 Cultural Partners from throughout the region, including PNB. Our grantees alone collectively offer more than 10,000 annual events, exhibits, and performances, welcome 9.7 million patron visits each year, and provide 1.7 million free or discounted tickets.

Arts supporters are critical to keeping our cultural nonprofits thriving and ensuring there's cultural access for all. On behalf of ArtsFund, we thank you for your contributions as donors and patrons.

Enjoy the show!

Mari Horita
President & CEO

Carol R. Powell
Chair, Board of Trustees



PACIFIC NORTHWEST BALLET

HerStory

NEXT ON STAGE



NOV 3-12, 2017

McCAW HALL @ SEATTLE CENTER

A PNB premiere by *Emergence* choreographer Crystal Pite (*Plot Point*) joins made-for-PNB works by Twyla Tharp and Jessica Lang.

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PLOT POINT

HERRMANN, BELTON/PITE

Kaori Nakamura in Twyla Tharp's *Afternoon Ball*. © Angela Sterling.

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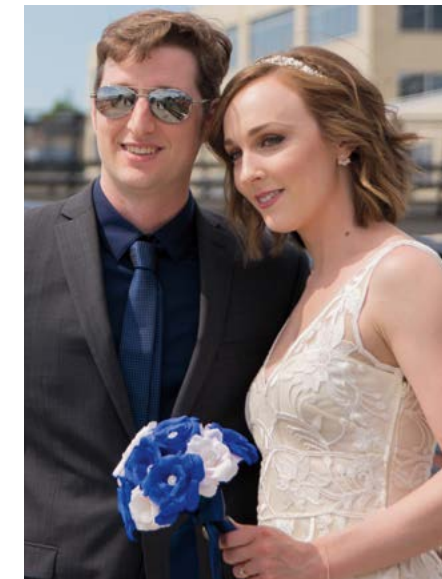
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PNB Orchestra

- | | |
|---|--|
| <p>Violin 1
Michael Lim,
Concertmaster
Jennifer Caine-Provine,
Associate
Concertmaster
Emilie Choi,
Assistant
Concertmaster
Stephen Daniels
Tom Dziekonski*
Ella Marie Gray*
Lynn B Johnson
Raffaela Kalmar
Peter Krysa
Christine Olason*</p> <p>Violin 2
Rita Lee, <i>Principal</i>
Ingrid Fredrickson*
William E. Boyd*
Anne Cady*
Adrianna Hulscher
Laurie Wells
Kim Zabelle</p> <p>Viola
Alexander Grimes,
<i>Principal</i>
Betty Agent*,
<i>Assistant Principal</i>
Tim Christie
Joyce Ramée*
Laura Renz
Eileen Swanson*</p> <p>Cello
Page Smith*, <i>Principal</i>
Virginia Dziekonski*,
<i>Assistant Principal</i>
Meg Brennand
Andrea Chandler
Charles Jacot
Brian Wharton</p> <p>Bass
Todd Larsen**,
<i>Principal</i>
Stephen Schermer,
<i>Assistant Principal</i>
Maurice Clubb
Ben Musa</p> <p>Flute
Karla Flygare*,
<i>Principal</i>
Laura Werner</p> <p>Oboe
Dan Williams,
<i>Principal</i>
Tad Margelli*</p> | <p>English Horn
Tad Margelli</p> <p>Clarinet
Jennifer Nelson,
<i>Principal</i>
Denise Lum</p> <p>Bass Clarinet/
E-Flat
Denise Lum</p> <p>Bassoon
Mona S. Butler*,
<i>Principal</i>
Dana Jackson</p> <p>Horn
Rodger Burnett*,
<i>Principal</i>
Danielle Lemieux
Richard Reed*
Ryan Stewart</p> <p>Trumpet
Richard Werner*</p> <p>Trombone
Mark Williams*,
<i>Principal</i>
Kay D. Nichols*</p> <p>Bass Trombone
Douglas Nierman*</p> <p>Tuba
Ryan Schultz,
<i>Principal</i></p> <p>Tympani
Phil Hanson*,
<i>Principal</i></p> <p>Percussion
Matthew
Kocmierski*,
<i>Principal</i>
Gunnar Folsom</p> <p>Harp
John Carrington,
<i>Principal</i></p> <p>Keyboard
Allan Dameron
Christina Siemens</p> <p>Personnel Manager
Rodger Burnett</p> <p>Music Librarian
Mona Butler</p> |
|---|--|

*Founding members of PNB Orchestra (1989).
**25 plus years with PNB Orchestra.
The Pacific Northwest Ballet Orchestra is composed of musicians represented by the PNB Orchestra Players Organization.
Steinway & Sons is the official piano of PNB.

PNB News



© m.magee.photo

© Kirsten Gradel & Tarek Elghoroury

DANCER NEWS

Promotions

On September 22, opening night of the 2017-2018 season, Artistic Director Peter Boal was pleased to announce two Company promotions: corps de ballet dancer Ezra Thomson has advanced to the rank of soloist, and soloist Sarah Ricard Orza is the Company's newest principal dancer.

Last season's apprentices, Madison Rayn Abeo, Amanda Morgan, and Sarah-Gabrielle Ryan, have also been promoted to corps de ballet. Please join us in congratulating these dancers on their career milestones.

New and Returning Dancers

PNB is pleased to welcome a new apprentice, Christopher D'Ariano. Mr. D'Ariano is from Yonkers, New York. He studied at Ballet Tech, the School of American Ballet, and on scholarship in the Professional Division at Pacific Northwest Ballet School. He also attended summer courses at Ballet Tech, Boston Ballet, Nederlands Dans Theater, and PNB School. He was the recipient of the School of American Ballet Mae L. Wien Award for Outstanding Promise.

The Company also welcomes the return of principal dancer Lucien Postlewaite. Mr. Postlewaite joined the Company in 2003 and rose to the rank of principal before joining Les Ballets de Monte-Carlo in 2012. A PNB audience favorite, he was recognized



(top) Kristen Rusnak and James Moore. Margaret Mullin and Cory Foster. Sarah Pasch and Ezra Thomson. (above) Laura, Jerome, and Amelie Tisserand.



for pure technique and passionate performances in *Roméo et Juliette*, *Prodigal Son*, Kent Stowell's *Swan Lake*, and last season's guest appearance as the prince in *Cendrillon*. In addition to his tenure at PNB and Les Ballets de Monte-Carlo, Mr. Postlewaite is a founding member of Seattle's Whim W'Him dance company.

Three Weddings and a Baby!

No summer break is complete for the dancers without growing the PNB family. 2017 set a record with three dancer weddings: Kristen Rusnak married PNB principal dancer James Moore on June 12

at Lincoln Park; soloist Margaret Mullin wed Cory Foster on July 9 at the Fairmont Olympic Hotel; and the Company's newest dancer-couple, corps de ballet dancer Sarah Pasch and (new) soloist Ezra Thomson, were married on July 29 in Gig Harbor. Please join us in offering best wishes to PNB's summer newlyweds.

Congratulations to the Company's newest parents, PNB principal dancers Laura and Jerome Tisserand. Amelie Sophie Tisserand was born on July 11 and weighed 8lbs 4oz. Her parents report that their tiny dancer is "without question the best thing that has ever happened to us! We are over the moon in love with our little angel."



Company dancers performing Noelani Pantastico's *Picnic* at Alexander Calder's "Eagle." © Angela Sterling.

SCULPTURED DANCE 2017

4,000 Seattleites gathered at Olympic Sculpture Park on August 31 to experience the second year of Summer at SAM: Sculptured Dance. This popular event is part of an ongoing partnership between PNB and Seattle Art Museum and made possible by generous support from The Wallace Foundation, through its Building Audiences for Sustainability initiative. Participating artists included choreographers Dani Tirrell, Eva Stone,

Price Suddarth, and Noelani Pantastico in her choreographic debut; dancers from PNB, The YC, and Au Collective; local musicians Jyun Jyun and Kelle J. Brown; and pop up performances throughout the park by Purple Lemonade Collective. Read more about this year's line-up at PNB.org/sculptureddance.

PNB SCHOOL NEWS

2017 Summer Course

Hundreds of young dancers flocked to Seattle July 10-August 11 for PNB School's acclaimed Summer Course, which attracts outstanding ballet students from across the country and around the globe. Students 12-18 years old were invited following the School's 29-city Summer Course Audition Tour, conducted last January and February. Last winter's Tour auditioned 2,050 students (678 of whom were accepted) for the highly selective and competitive intensive. This summer's 302 enrolled students (our largest Summer Course to date) came from 35 states, and nine countries, and represented 200 ballet schools. Training encompasses 14-17 classes per week, with curriculum that includes ballet technique, pointe, variations, repertory, and pas de deux, as well as modern, jazz, character, Flamenco dance, choreography, and Pilates mat classes, plus seminars on a wide variety of topics relevant to the young dancer.

The renowned Summer Course faculty includes the School's regular faculty along with several guest instructors, consultants, and seminar speakers.

Enrollment in the Summer Course can lead to an invitation to participate in the School's Professional Division (PD), an intensive full-time training program designed to help students transition from student to professional dancer. This summer, 24 new applicants were accepted into the Professional Division for a total of 48: 33 women and 15 men. Twenty-seven current PNB Company dancers came to PNB via the Summer Course.



2017 PNB School Summer Course student with faculty member Dane Holman. © Angela Sterling.



2017 PNB School Summer Course students. © Angela Sterling. Leotards by Solu.

Anticipation is half the fun!

Order early for the best seats at the lowest prices and look forward to the season's most *magical* holiday experience.



GEORGE BALANCHINE'S **THE NUTCRACKER**

MUSIC PETER ILYICH TCHAIKOVSKY DESIGN IAN FALCONER

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Elizabeth Murphy in George Balanchine's *The Nutcracker*, choreography by George Balanchine © The George Balanchine Trust. © Lindsay Thomas. Original artwork by Ian Falconer.

PNB.ORG 206.441.2424

Program Notes

Jewels

Emeralds | Rubies | Diamonds

MUSIC: *Emeralds*—Gabriel Fauré (from *Pelléas et Melisande*, 1898, and *Shylock*, 1889); *Rubies*—Igor Stravinsky (*Capriccio* for piano and orchestra, 1929); *Diamonds*—Peter Ilyich Tchaikovsky (Symphony No. 3 in D major, Op. 29, 1875, first movement omitted)

CHOREOGRAPHY: George Balanchine
© The George Balanchine Trust

STAGING: Elyse Borne

SCENIC AND COSTUME DESIGN: Jerome Kaplan

LIGHTING DESIGN: Randall G. Chiarelli

PREMIERE: April 13, 1967; New York City Ballet

PNB PREMIERE: June 1, 2006 (*Rubies* premiere: February 3, 1988); new production September 22, 2017

Pacific Northwest Ballet's production of George Balanchine's *Jewels* is made possible by Patty Edwards.

Presenting support for the 2017 Pacific Northwest Ballet production of George Balanchine's *Emeralds* is provided by Dan & Pam Baty, with additional support from Lynne E. Graybeal & Scott Harron.

Principal support for the 2017 Pacific Northwest Ballet production of *Rubies* is provided by Bob Benson, with additional support from Marcella McCaffray.

Presenting support for the 2017 Pacific Northwest Ballet production of *Diamonds* is provided by Patty Edwards, with additional support from Chap & Eve Alvord, Lyndall Boal, and an anonymous donor.

The works of George Balanchine performed by Pacific Northwest Ballet are made possible in part by The Louise Nadeau Endowed Fund.

Jewels. The name sounds expensive and perfect for a box-office hit. But when Balanchine's "plotless full-length ballet," as it was touted, premiered at New York City Ballet on April 13, 1967, it had no title, only three sections called *Emeralds*, *Rubies*, and *Diamonds*. (Balanchine explained, "I thought of doing sapphire, too—I had Schoenberg in mind, but the color of sapphire is so hard to get across on stage.")

The printed program offered the following note by Lincoln Kirstein:

"The idea for a new ballet using highly jeweled costumes was started in Europe



Mimi Paul and Violette Verdy (*Emeralds*), Suzanne Farrell (*Diamonds*), and Patricia McBride (*Rubies*) with George Balanchine in a promotional photo for *Jewels*. © Edward Pfizenmaier.

over fifteen years ago when Mr. George Balanchine and Mr. Claude Arpels were introduced by violinist Nathan Milstein but it was not until early 1966, after a visit by Mr. Balanchine to Van Cleef & Arpels' Fifth Avenue Salons, that the idea of the ballet really began to grow. So impressed was Mr. Balanchine by the beauty of the jewels he saw there, that he decided to try to capture it forever. The jewel motif in the three ballets is carried through by Mme. Karinska's costume designs with strong emphasis on jeweled decoration."

In naming his three ballets after jewels, Balanchine followed significant precedent. Several ballets from his home theater, the Maryinsky, in St. Petersburg featured jewel characters. Marius Petipa's *Sleeping Beauty* (1890) included fairies of gold, silver, sapphire, and diamond in the ballet's third act; the original *Nutcracker* (1892) featured emerald and ruby pages and silver soldiers in the second act's land of sweets, Confitürebourg; and *The Pearl* (1896), Petipa's coronation ballet for Tsar Nicholas II, included dances for white, pink, black, and yellow pearls.

Balanchine himself appropriated the jewel theme twenty years before choreographing *Emeralds*, *Rubies*, and *Diamonds*. In *Le Palais de Cristal* (1947, later renamed

Symphony in C), he identified a different jewel for each movement—ruby, black diamond, emerald, and pearl—and the costumes reflected their colors.

Emeralds, *Rubies*, and *Diamonds* premiered on a mixed bill that closed with Balanchine's *Prodigal Son*. The matinee three days later opened with Balanchine's one-act *Swan Lake*, followed by the three new ballets. Critic Clive Barnes suggested calling the collective ballets "The Jewels" (apparently this was Balanchine's working title) in his *New York Times* review on April 17, which bore the headline, "Appraising Balanchine's 'Jewels.'" Barnes asserted, "[It] still has no title on the program, but it has to be called something," and he used "The Jewels" as a surrogate throughout the review. In an interview two weeks after the premiere and also published in *The New York Times*, Balanchine wasn't bothered by the lack of a title: "How do you name ballets anyway? I wanted to call it 'Le Diamant,' in French. 'Diamond' in English is no good. The ballet has nothing to do with jewels, the dancers are just dressed like jewels." This sort of illusory statement was typical of Balanchine. When asked what *Rubies* was about, he reportedly answered, "It's about twenty minutes."



(l-r) Mimi Paul coaching Company dancers in *Emeralds* (2014). © Lindsay Thomas. Mimi Paul and Francisco Moncion in *Emeralds*. © Martha Swope.

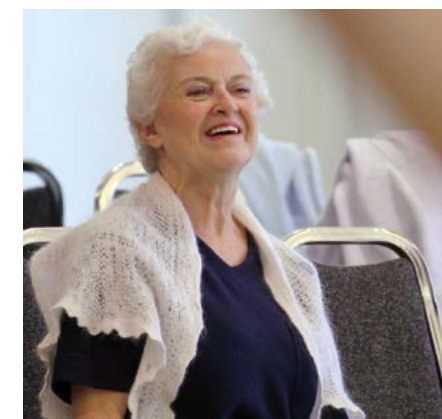
The quest to uncover meaning and intention in Balanchine's works has long fascinated the dance world, and *Jewels* is no exception. Ideas, analyses, and commentaries abound. Sometimes these have been aided by Balanchine's words, others times stymied, but more often their effect is simply intriguing because of his general silence. What seems clear are three things: one, Balanchine made *Jewels* to display the breadth and diversity of his New York City Ballet talent in its new and spacious New York State Theater; two, he created leading roles carefully tailored to his star dancers; and three, he paid tribute, consciously or otherwise, to three countries, their music, their schools of dance, and their contributions to his development as a choreographer.

Balanchine considered *Emeralds* "an evocation of France—the France of elegance, comfort, dress, and perfume." The ballet is choreographed for two principal couples, a trio, and a corps de ballet of ten women. The notes in the printed program for the April 16 matinee described Balanchine's *Swan Lake* as "a contemporary commentary on a classic masterpiece." In similar fashion, *Emeralds* can be considered Balanchine's comment on the French school of dancing and its rich heritage. France is the birthplace of classical ballet and also where Balanchine came into his own as a choreographer in the 1920s, working for the Ballets Russes under the direction of Serge Diaghilev. With a score by Gabriel Fauré and dancers dressed in Romantic-length tutus—ballet's Romantic era was the mid-1800s, producing such iconic Parisian ballets as *La Sylphide* and *Giselle*—*Emeralds* also can be a window on the nostalgia inherent in much late



19th-century art, with its idealized view of the Middle Ages, chivalry, and courtly love.

Balanchine made two ballerina roles in *Emeralds*, casting Violette Verdy and Mimi Paul, contrasting personalities—the former effusive and open, the latter elusive and private—their dances creating worlds that invite audiences in as intimate observers.



(l-r) Violette Verdy coaching Company dancers in *Emeralds* (2014). © Lindsay Thomas. Violette Verdy in a promotional photo for *Jewels*. © Edward Pfizenmaier, collection of Robert Greskovic.

The choreography capitalizes on the unique characteristics of these two dancers while utilizing movement vocabulary of the French school, with its emphasis on precise footwork and a sculptural and expressive upper body. In the ballet's first finale, for the entire ensemble, restraint and decorum are suggested by *arabesques par terre*, in which the outstretched leg remains on the ground, while a more outgoing mood is captured earlier in the trio for two women and a man (he sometimes is referred to as "the Poet"). This dance, made for Suki Schorer, Sara Leland, and John Prinz, may be Balanchine's

commentary on the famous *pas de trois* from *Paquita* (1846). This was a dance Balanchine had performed as a student in Petrograd and to which he returned throughout his career, including it in the repertory of his Young Ballet and staging it at least two more times.

Emeralds was a relatively short ballet in its first outing. In 1976, Balanchine added a second *pas de deux*, for Verdy and her partner, and a *pas de sept*, a slow finale for the seven leading dancers. (He also made changes to the second ballerina's solo; Mimi Paul has restored the original choreography for PNB.) In this second finale, the dancers form necklace patterns (also featured in *Rubies*, particularly its opening pose), but more so the women personify an essential element of both the Romantic era and Balanchine's own perennial fascination—the elusive ballerina—as they are lifted gently before vanishing from the stage, leaving the men kneeling, looking into the distance, searching.

Choreographed for Patricia McBride and Edward Villella, two of the most vivacious performers in American dance history, plus a supporting female lead and a corps of twelve, *Rubies* effuses glam wit and jazzy chic. The ballet offers a fusion of some of Balanchine's



current interests in choreography: the partnership of McBride and Villella—they recently had been paired in Balanchine's *Tarantella* (1964) and *Harlequinade* (1965); his ongoing response to the recent astringent music of Igor Stravinsky as well as jazz and jazz-inspired works in general; and what seems to have been a renewed interest in Broadway and film-inspired choreography, possibly motivated by his recent ballets set to jazz—a revival of *Slaughter on Tenth Avenue* would follow a year after *Rubies*, with *Who Cares?*, set to Gershwin songs, coming in 1970.

Program Notes



Patricia McBride and Edward Villella in a promotional photo for *Rubies*. © Edward Pfizenmaier, collection of Robert Greskovic.

Rubies' saucy leading couple plays and competes as equals, and the second, siren-like ballerina, a role made for Patricia Neary, takes on the men of the corps de ballet, requiring all four of them to partner her at once. The central *pas de deux* is filled with acrobatic tension and surprise. The fast and good-natured finale features some of the ballet's most memorable dancing, especially the moment where the corps men chase the principal man like a pack of boys on the street. *Rubies* is the *Jewels* ballet most often performed on its own, particularly in the years shortly after its premiere—not only does it have the smallest cast of the three, but it's arguably the most accessible.



Edward Villella giving notes to Jonathan Porretta following dress rehearsal for *Rubies* (2014). © Angela Sterling.

Diamonds is Balanchine's homage to his native St. Petersburg. Like *Emeralds*, *Diamonds* may be viewed as a commentary, this time on the Russian school, a combination of French elegance and Italian virtuosity. The ballet, set to four movements

of Tchaikovsky's Symphony No. 3, recalls Balanchine's youth: the grandeur of St. Petersburg, the Maryinsky Theater, and the Imperial Ballet, where Balanchine trained. Visual echoes of Petipa's late ballets, *Swan Lake* (1895) and *Raymonda* (1898), abound. The centerpiece is an intimate *pas de deux*, potent in its chivalrous reserve, for the ballerina and her cavalier. At its end, the entire cast joins the principal couple for a gloriously spirited polonaise. *Diamonds* was made for Suzanne Farrell, Balanchine's leading muse, and Jacques d'Amboise. Farrell brought a remote and austere quality to *Diamonds* in its early years that perhaps softened over time and in the hands of subsequent interpreters. Such was her perceived independence in the role, even in the *pas de deux* as she was partnered by d'Amboise, that the great American dance critic Arlene Croce proclaimed Farrell "the freest woman alive."



(l-r) Jacques d'Amboise coaching principal dancer Lesley Rausch in *Diamonds* (2014). © Lindsay Thomas. Suzanne Farrell and Jacques d'Amboise in *Diamonds*. Collection of Robert Greskovic.

Jewels was made during New York City Ballet's early years in the expansive New York State Theater, a space Balanchine was training his company to inhabit by dancing on a larger scale, with greater sweep of movement. New York's theater-going public had caught "ballet fever" and the company boasted a diverse roster of "stars" (a term Balanchine avoided). *Jewels* was a showcase for those stars—"lovingly fashioned to exhibit the special qualities of the dancers," wrote Robert Garis—and a statement of achievement for Balanchine and his company, which Garis referred to as the "Balanchine Enterprise." Croce described *Jewels* as "unsurpassed as a Balanchine primer, incorporating in a single evening every important article of faith to which

this choreographer subscribed and a burst of heresy, too."

Since Balanchine's death in 1983, *Jewels* has grown in popularity. Now nearly all of the world's major companies include the entire ballet in their repertoires. It offers not only the diversity of Balanchine's creative inspiration but fills an entire program while avoiding the naiveté of many prevalent story ballets (though some might argue *Jewels* is not altogether devoid of this quality in its depiction of utopian societies whose members are content within its hierarchy). In observance of this year's fiftieth anniversary, the Lincoln Center Festival presented *Jewels* performed jointly by Paris Opera Ballet, New York City Ballet, and the Bolshoi Ballet, each representing a country and tradition associated with the ballet.

Here at Pacific Northwest Ballet, Peter Boal has observed the milestone year by commissioning new scenic and costume



designs from Parisian artist Jerome Kaplan, now a frequent collaborator with the company (*Don Quixote*, *Roméo et Juliette*, *Giselle*). Boal brought *Jewels* to PNB in 2006, and since that time he has periodically invited members of the original cast to work with the dancers on their roles. These memorable visits have included Verdi, Paul, Villella, Farrell, and d'Amboise. The timeless coaching provided by these legendary artists combined with Kaplan's fresh designs will ensure *Jewels'* place in the repertory for years to come.

Notes by Doug Fullington.

Igor Stravinsky's *Capriccio for piano and orchestra* (*Rubies*) by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

About the Artists



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George Balanchine Choreographer

Born in St. Petersburg, Russia, George Balanchine 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 (1907-96), whose great passions included the dream of creating a ballet company in America. At Balanchine's behest, Kirstein was also prepared to support the formation of an American academy of ballet That would eventually rival the long-established schools of Europe.

This was the School of American Ballet, 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.

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.

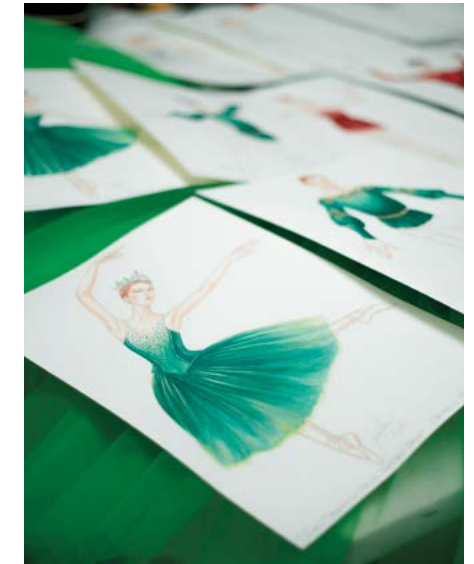
A major artistic figure of the twentieth century, Balanchine revolutionized the look of classical ballet. Taking classicism as his base, he heightened, quickened, expanded, streamlined, and even inverted the fundamentals of the 400-year-old language of academic dance. This had an inestimable influence 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.



©David Amzallag

Jerome Kaplan Scenic and Costume Designer

Born in Paris, Jerome Kaplan studied at L'Ecole de la Rue Blanche and in 1991, he met the choreographer Jean-Christophe Maillot who introduced him to the world of dance. Since then he has created sets and costumes for numerous ballets, including *Les Ballets de Monte-Carlo's Scheherazade*; Shanghai Ballet's *In the Mood for Love*; the National Ballet of Finland's *The Wood Nymph*; the National Ballet of Korea's *La fille mal gardée*; and Northern Ballet's *A Sleeping Beauty Tale*, among others. In 2010, he designed sets and costumes for Alexei Ratmansky's *Don Quixote* for the Dutch National Ballet and Christopher Wheeldon's *The Sleeping*



Original costume sketches for *Jewels* by designer Jerome Kaplan. ©Lindsay Thomas.

Beauty for the Royal Ballet of Denmark. In 2011, he designed sets and costume for Ratmansky's *Lost Illusions* for the Bolshoi Ballet, and won a Golden Mask for Best Costume Designer. His most recent commissions include *The Nutcracker* for the Mikhailovsky Ballet, *Giselle* for Pacific Northwest Ballet, and Alexei Ratmansky's *Paquita* for the Bayerisches Staatsballet. Mr. Kaplan also designs extensively for opera and theater.

Randall G. Chiarelli

Lighting Designer
(refer to PNB Artistic Staff, page 19)

Allan Dameron

Piano Soloist, *Rubies*
(refer to PNB Artistic Staff, page 19)

Christina Siemens

Piano Soloist, *Rubies*
Christina Siemens is a professional pianist and vocalist. She began her work with PNB in 2003 and became a full-time Company Pianist in 2008. Ms. Siemens' keyboard repertory with PNB includes *Variations Serieuse*, *Concerto DSCH*, *The Four Temperaments*, *Petite Mort*, *Polyphonia*, *Rubies*, and *Rush*. She has toured with the Company to perform in the Guggenheim Museum's Works and Process series and with the PNB Orchestra for the 2016 New York City Center performances. Ms. Siemens performs frequently with the Seattle Symphony, Auburn Symphony, Byrd Ensemble, Northwest Boychoir, and Opus 7, among others.

PNB Artistic Staff



Peter Boal

Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet School since 2005.

Born in Bedford, New York, Peter Boal received his

training at the School of American Ballet while performing children's roles with New York City Ballet. George Balanchine invited Peter to join the company as an apprentice in 1983, and he continued to dance for NYCB until his retirement in 2005, when he moved to Seattle. He also served as a faculty member for SAB. In addition to directing PNB School, Peter teaches the Professional Division and Company. He has staged works by George Balanchine and Ulysses Dove for PNB, PNB School, and other companies.



Emil de Cou

Music Director/
Principal Conductor

Emil de Cou has been Pacific Northwest Ballet's Music Director and Principal Conductor since 2011. Previously, he was associate

conductor of the National Symphony Orchestra and 2016 will mark his 15th season as conductor of the NSO performances at Wolf Trap Foundation for the Performing Arts. Mr. de Cou debuted at Carnegie Hall as guest conductor for the New York Pops, and has also conducted the orchestras of Philadelphia, Chicago, Houston, Saint Louis, Detroit, Montreal, and Boston Pops, among others. He was Principal Pops Conductor for the San Francisco Symphony and also serves as musical consultant for NASA. In 1985, Mikhail Baryshnikov hired Mr. de Cou to conduct American Ballet Theatre and in 1994, he joined the staff of San Francisco Ballet. Other ballet companies he has conducted include New York City Ballet, National Ballet of Canada, Netherlands Dance Theatre, and Hong Kong Ballet. Mr. de Cou was born in Los Angeles and studied at the University of Southern California. He was the subject of a documentary on National Public Radio and was chosen from 200 candidates to study in Leonard Bernstein's master class at the Hollywood Bowl.



Allan Dameron

Company Pianist/
Conductor

A native of Greensboro, North Carolina, Allan Dameron graduated from North Carolina

School of the Arts and studied conducting at the Pierre Montoux School in Maine. Mr. Dameron has been Music Director and Conductor for Chicago City Ballet and Assistant Conductor at Chicago Lyric Opera. Prior to joining PNB he was a chamber music professor at Northern Illinois University. As a chamber music pianist, Mr. Dameron has been a guest artist with the Vermeer and Audubon Quartets and is a member of Ariel Trio. Mr. Dameron performs piano solo work for PNB ballets, including *Appassionata*, *The Concert (Or, The Perils of Everybody)*, *Duo Concertant*, *Für Alina*, and *Rubies*.



Norbert Herriges

Technical Director

Norbert Herriges began working in Seattle theater after receiving his degree in Theatre Arts at Southern Oregon State College in

Ashland, Oregon. In 1984, he started at ACT as a scenic builder and in 1991 moved to Seattle Repertory Theatre, where he worked for fifteen years as a shop carpenter and later as scenic Coordinator. In the course of his 28-year career in local theater, Mr. Herriges worked backstage for PNB in various capacities. He was appointed Interim Technical Director for PNB in February 2011 and assumed the position of Technical Director in July of 2011. Mr. Herriges oversees and coordinates all technical aspects of PNB's productions, assisted by an exceptional staff of stage technicians and managers.



Randall G. Chiarelli

Lighting Designer

Mr. Chiarelli has devoted a career to lighting for dance. For PNB he designed the majority of work by Kent Stowell, Founding Artistic

Director. Together with Francia Russell he designed the lighting for the Company's entire Balanchine repertory. Other choreographers at PNB include Donald Byrd, Lucinda Childs, Mark Dendy, Susan Stroman, and Christopher Wheelon. In addition he has designed lighting for American Ballet Theatre, Houston Ballet, Joffery

Ballet, Pennsylvania Ballet, and San Francisco Ballet. Examples of his scenic credits with PNB are *Carmen*, *Divertimento #15*, *Slaughter on Tenth Avenue*, and *La Sonambula*. His concert credits include designs for Ella Fitzgerald, Ray Charles, and Tony Bennett.



Larae Theige Hascall

Costume Shop
Manager

Born in Spokane, Washington, Larae Hascall joined PNB in 1983 and became Costume Shop Manager in 1987. She

supervises both Costume Shop and Wardrobe in the creation, alteration, and maintenance of all costumes worn in PNB productions. She is also supervisor for specialty makeup and wigs. Ms. Hascall has been the primary collaborator for costumes created by such renowned designers as Martin Pakledinaz (*A Midsummer Night's Dream*), Paul Tazewell (*Kent Stowell's Swan Lake*), Roberta Guidi di Bagno (*Coppélia*), Santo Loquasto (*Waiting at the Station*) and Jérôme Kaplan (*Jewels*).



Otto Neubert

Ballet Master

Otto Neubert has been PNB's Ballet Master since 1991. Born in Munich, Germany, Mr. Neubert received his training with Alex Ursuliak, the Stuttgart

Ballet School, the School of American Ballet, and with Marika Besobrasova in Monte Carlo. He danced as a soloist with New York City Ballet and at Stuttgart Ballet. Mr. Neubert assists the Artistic Director in teaching and rehearsing the Company, and rehearses PNB School students in their roles for Company productions. He has performed as a guest artist in *The Sleeping Beauty*, *Don Quixote*, *Kent Stowell's Swan Lake*, *Prodigal Son*, and *George Balanchine's The Nutcracker*.



Anne Dabrowski

Ballet Master

Anne Dabrowski was named a PNB Ballet Master in 1997. Originally from San Diego, California, Ms. Dabrowski

received her training at California Ballet School and with Truman Finney at the School of Hartford Ballet. She danced professionally with Hartford Ballet and then continued there as Company Teacher and Assistant Ballet Master, and as a principal faculty member for Hartford Ballet School. Ms. Dabrowski assists the Artistic Director in teaching and rehearsing the Company and prepares PNB School students for their roles in PNB productions.



Paul Gibson

Ballet Master

Paul Gibson was appointed a PNB Ballet Master in 2005. Mr. Gibson joined PNB in 1994 and was promoted to principal dancer in 1996. Upon his

retirement in 2004, he was named Assistant Ballet Master. His choreographic work includes ballets for PNB and PNB School, San Francisco Ballet School, the San Francisco Ballet Choreographic Workshop, Allegheny Ballet Company, and the New York Choreographic Institute. Originally from Altoona, Pennsylvania, Mr. Gibson trained at Allegheny Ballet Academy and the School of American Ballet. He won a scholarship at San Francisco Ballet School and joined San Francisco Ballet in 1988, where he rose to the rank of soloist. Mr. Gibson assists the Artistic Director in teaching, rehearsing, and scheduling the Company and rehearsing PNB School students in their roles for Company productions.

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Madison Rayn Abeo at a costume fitting for *Diamonds*, choreography by George Balanchine © The George Balanchine Trust.

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Pacific Northwest Ballet applauds the following corporations, foundations, agencies, and government institutions for their commitment to enrich the cultural life of our community through support of PNB. Their generosity provides vital funding needed to fulfill PNB's mission of artistic excellence, innovation, and creativity along with dance education and wide-reaching community programs.

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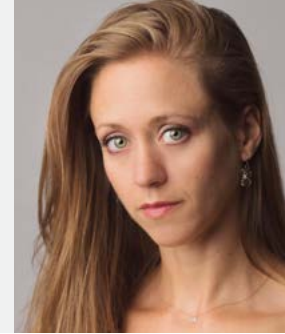
Karel Cruz
Havana, Cuba. Corps de ballet 2002, soloist in 2007, principal in 2009.



William Lin-Yee
San Francisco, California. Corps de ballet in 2008, soloist in 2014, principal in 2016.



Seth Orza
San Francisco, California. Corps de ballet in 2007, soloist in 2008, principal in 2010.



Lesley Rausch*
Columbus, Ohio. Corps de ballet in 2001, soloist in 2007, principal in 2011.



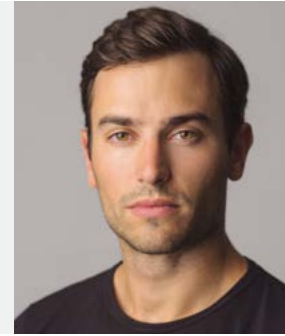
Lindsay Dec*
Fairfax, Virginia. Apprentice in 2001, corps de ballet in 2002, soloist in 2009, principal in 2014.



James Moore
San Francisco, California. Corps de ballet in 2004, soloist in 2008, principal in 2013.



Noelani Pantastico*
Oahu, Hawaii. Apprentice in 1997, corps de ballet in 1998, soloist in 2001, principal in 2004 and 2015.



Jerome Tisserand
Lyon, France. Corps de ballet in 2007, soloist in 2012, principal in 2014.



Rachel Foster
Pittsburgh, Pennsylvania. Corps de ballet in 2002, soloist in 2008, principal in 2011.



Elizabeth Murphy*
Chelmsford, Massachusetts. Corps de ballet in 2011, soloist in 2014, principal in 2015.



Jonathan Porretta
Totowa, New Jersey. Apprentice in 1999, corps de ballet 2000, soloist in 2002, principal in 2005.



Laura Tisserand*
Hammond, Louisiana. Apprentice in 2003, corps de ballet in 2004, soloist in 2010, principal in 2014.



Benjamin Griffiths*
Boise, Idaho. Corps de ballet in 2005, soloist in 2008, principal in 2016.



Sarah Ricard Orza
Amherst, Massachusetts. Corps de ballet in 2007, soloist in 2010, principal in 2017.



Lucien Postlewaite*
Santa Cruz, California. Apprentice in 2003, corps de ballet in 2004, soloist in 2007, principal in 2008 and 2017.

SOLOISTS



Leta Biasucci
Carlisle, Pennsylvania. Corps de ballet in 2011, soloist in 2014.



Leah Merchant*
Mobile, Alabama. Apprentice in 2007, corps de ballet in 2008, soloist in 2016.



Kyle Davis*
Green Bay, Wisconsin. Apprentice in 2008, corps de ballet in 2009, soloist in 2016.



Margaret Mullin*
Tucson, Arizona. Apprentice in 2008, corps de ballet in 2009, soloist in 2014.



Angelica Generosa*
South River, New Jersey. Apprentice in 2011, corps de ballet in 2012, soloist in 2016.



Matthew Renko
Sumter, South Carolina. Corps de ballet in 2011, soloist in 2016.

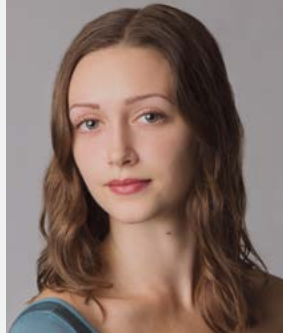


Joshua Grant*
Niceville, Florida. Corps de ballet in 2001-2004 and 2011, soloist in 2015.



Ezra Thomson*
San Bernardino, California. Apprentice in 2009, corps de ballet in 2010, soloist in 2017.

CORPS de BALLET



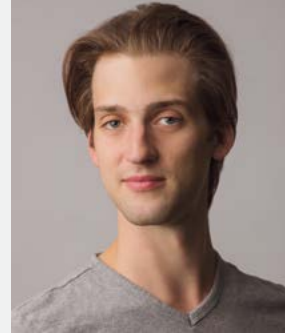
Madison Rayn Abeo*
Seattle, Washington.
Apprentice in 2016, corps de ballet in 2017.



Henry Cotton*
Portland, Oregon. Corps de ballet
in 2015.



Elle Macy*
Huntington Beach, California.
Apprentice in 2012, corps de ballet in 2013.



Miles Pertl*
Seattle, Washington. Corps de ballet
in 2015.



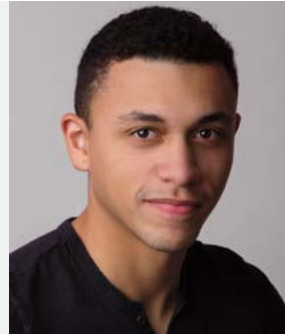
Sarah-Gabrielle Ryan*
Philadelphia, Pennsylvania. Apprentice
in 2016, corps de ballet in 2017.



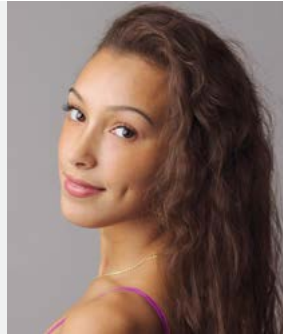
Madison Taylor*
Gig Harbor, Washington. Corps de ballet
in 2015.



Guillaume Basso
Dijon, France. Corps de ballet in 2015.



Dammiel Cruz*
New York, New York. Apprentice in 2016,
corps de ballet in 2016.



Angeli Mamon*
Seattle, Washington. Apprentice in 2015,
corps de ballet in 2016.



Christian Poppe*
Lake Stevens, Washington. Apprentice
in 2013, corps de ballet in 2014.



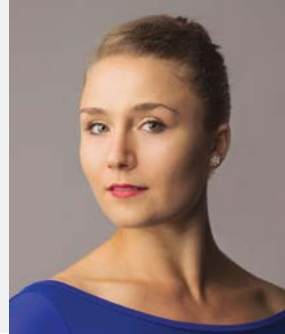
Carli Samuelson*
Boiling Springs, Pennsylvania.
Corps de ballet in 2008.



Leah Terada*
Dallas, Texas. Apprentice in 2015,
corps de ballet in 2016.



Ryan Cardea*
New York, New York. Apprentice in
2009, corps de ballet in 2010.



Cecilia Iliesiu
New York, New York.
Corps de ballet in 2015.



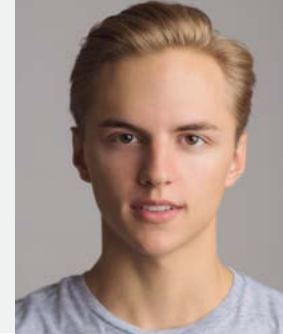
Amanda Morgan*
Tacoma, Washington. Apprentice in 2016,
corps de ballet in 2017.



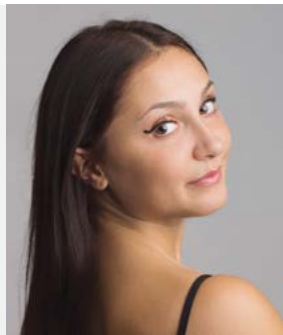
Nicole Rizzitano*
Pittsburgh, Pennsylvania. Apprentice in
2014, corps de ballet in 2015.



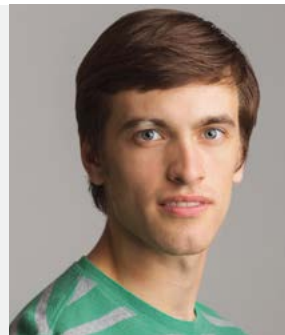
Emma Love Suddarth*
Wichita, Kansas. Apprentice in 2008,
corps de ballet in 2009.



Dylan Wald*
Minneapolis, Minnesota. Apprentice
in 2014, corps de ballet in 2015.



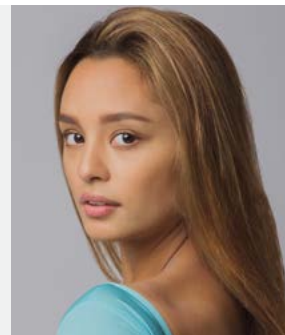
Nancy Casciano*
Decatur, Georgia. Apprentice in 2014,
corps de ballet in 2015.



Steven Loch*
Denton County, Texas. Apprentice in
2011, corps de ballet in 2012.



Sarah Pasch*
Dublin, California. Apprentice in 2011,
corps de ballet in 2012.



Calista Ruat
Paris, France. Corps de ballet in 2017.



Price Suddarth*
Westfield, Indiana. Apprentice in 2010,
corps de ballet in 2011.



Christopher D'Ariano*
Yonkers, New York. Apprentice in 2017.



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