November 7-16, 2014
McCaw Hall

DIRECTOR'S CHOICE

A MILLION KISSES TO MY SKIN
RASSEMBLEMENT
BEFORE AFTER
PNB PREMIERE
DEBONAIR
WORLD PREMIERE

PACIFIC NORTHWEST BALLET
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There’s been a long-standing tradition in the theater world of opening out-of-town. You know all about this because many great shows were born and tested right here in Seattle, before moving to Broadway. Generally a city with a savvy theater-going audience like Seattle or Chicago or Minneapolis is chosen as a testing ground before the “real” opening on the Great White Way. Who says Seattle is the testing ground? How about the reverse? Last month, we previewed our newest world premiere in a little city called New York at The Joyce Theater, alongside two other impressive PNB commissions. Debonair, the latest creation by wunderkind Justin Peck, turned out to be pretty good. Hope you caught some of those reviews. It passed muster, so to speak, so we’re bringing it to you here in Seattle.

Justin is everywhere. He’s just been named New York City Ballet’s second resident choreographer (Christopher Wheeldon was the first). Justin’s making work in New York, Miami, and Paris; and he’s also making time to work with PNB. His ballets brim with innovation, blending human sculpture and spirit in the most unexpected ways. Justin Peck—remember the name; expect to see more of his choreography around the world and right here on our stage.

We also presented each of the other three works on this program as part of the Jacob’s Pillow Dance Festival in Becket, Massachusetts, this past August. David Dawson’s A Million Kisses to my Skin, set to the music of Johann Sebastian Bach, is a favorite of our dancers. It is all of the extremes rolled into one high-octane exercise. Flexibility, stamina, technique, and musicality make this a true test that rewards performers and audiences alike.

Not seen since 2007, Rassemblement by Nacho Duato, choreographed to the uplifting and poignant music of Toto Bissainthe, makes a welcome return as the centerpiece of this program. It’s a favorite of mine and, after all, this is DIRECTOR’S CHOICE. Inspired by the Voodoo culture of Haiti, Rassemblement addresses the strength of community and spirit over oppression. This abstract work tugs at our emotions and asks for our reflection.

Annabelle Lopez Ochoa staged Before After for us last May. The work, our second by Annabelle, examines the interaction and resilience of a man and a woman at the end of a relationship. Marc van Roon’s composition, with Annabelle’s haunting voice, sets the tone for this powerful duet.

I want to thank some of our key enablers behind the scenes. Our guest staggers for this program included Tim Couchman and Hilde Koch. The reverence felt by both staggers for the work entrusted to them was not only evident, but also infectious. These works only make it to the stage in such fine form because of ongoing, indispensible contributions from our artistic team of Anne Dabrowski, Paul Gibson, and Otto Neubert—PNB’s dedicated ballet masters. Additionally, we would not be able to present these works without Glenn Kawasaki’s important repertory sponsorship. Glenn may be a quiet observer on the sidelines of the Seattle dance scene, but we all know it might not exist without him. I also want to thank Deidra Wager, Gilla Kaplan, Steven & Michele Pesner, and Marcella McCaffray for making the premiere of Debonair a reality. Without our generous New Works supporters, PNB could never realize its artistic vision.

And lastly—I want to thank the East Coast for letting us know we were ready for the West Coast.

Peter Boal
Welcome!

Microsoft is pleased to sponsor Pacific Northwest Ballet’s 2014-2015 Season. The performances are favorites among Microsoft’s employees and their families for their beauty, innovation, and excellence.

Community involvement is an integral part of our corporate culture at Microsoft. A key part of that work is Microsoft YouthSpark, our global initiative to create opportunities for 300 million youth by 2015. We also encourage employee investment and volunteerism in the community throughout the year and during our annual Giving Campaign. And through sponsorships of great organizations such as PNB, we aim to create an environment in which the arts will thrive for generations to come.

On behalf of Microsoft, and our employees in the Puget Sound area, we thank PNB for enriching our community. And we thank you for your support of this wonderful community organization. Enjoy the show!

Lori Forte Harnick
General Manager, Corporate Citizenship & Public Affairs
Microsoft Corporation

PNB’s Glenn Kawasaki New Works Fund.
continues today through initiatives like Glenn’s support of Pacific Northwest champion of dance in the Northwest, T

Glenn Kawasaki: Our Dance Hero

Today’s mixed repertory production is brought to you, as have many through the years, by our dear friend Glenn Kawasaki. A champion of dance in the Northwest, Glenn’s support of Pacific Northwest Ballet has been unwavering since he first met Kent Stowell and Frances Russell, and continues today through initiatives like PNB’s Glenn Kawasaki New Works Fund. His steadfast commitment to the local dance community has led Glenn to sponsor a number of new works, including the PNB premiere of Annabell Lopez Ochoa’s Before After. He is the driving force behind PNB’s annual choreographic showcase (brought back to life in 2004 and rechristened NEXT STEP in 2011), which has offered PNB dancers the chance to choreograph for both Company members and PNB School Professional Division students. Additionally, Glenn has been a key supporter of many Seattle-based dance companies and presenters including On The Boards, Spectrum Dance Theater, UW World Series at Meany Hall, Velocity Dance Center, Whim W’him, and zoé|juniper.

PNB is proud to be part of Seattle’s innovative, collaborative dance community. Local company Whim W’him was founded by a former principal dancer and has showcased Company members as guest artists; PNB’s REACH Student Dance Group is the result of a fruitful collaboration with Spectrum Dance Theater; and scores of local dancers have walked the halls of Phelps and Francis Russell Centers as students. PNB values these partnerships with other dance companies, understanding that the best ideas come when we all work together in service of a shared vision. Glenn shares this vision, and says it best: “The world of dance is constantly changing. It is vital for PNB that the dancers and audience experience new and varied choreography.”

From all of us at PNB, thank you Glenn—you are truly our dance hero!
FROM THE PRESIDENT

Dear Friends,

Welcome to the second program of our exciting 2014-2015 Season—DIRECTOR’S CHOICE. And once again, Artistic Director Peter Boal has chosen well! You are in for a real treat and an important introduction to two new works.

I want to recognize and thank US Bank, our major sponsor for DIRECTOR’S CHOICE. Ticket sales support a large portion of program expenses, but not all of them; we are most grateful to our sponsors and donors, especially Jeffrey and Susan Brotman, for their sponsorship of David Dawson’s A Million Kisses to My Skin, a PNB premiere in 2012; Glenn Kawasaki, for PNB’s premiere of Annabelle Lopez Ochoa’s Before After; and the world premiere of Justin Peck’s Debonair, generously underwritten by Marcella McCaffray, Deidra Wager, Michele & Steve Pesner, and Gilla Kaplan.

Throughout the run of DIRECTOR’S CHOICE, you will have the opportunity to support Second Stage. Conceived in 1999, Second Stage is PNB’s career transition program for its Company dancers—a wonderful opportunity for donors, volunteers, and patrons to support the incredible artists you see on stage prepare for life beyond their performing careers. Second Stage resources provide access to continuing academic education, mentors and career counseling, and grants. Since its inception, Second Stage has supported more than 150 dancers with nearly $700,000 in grants. Please give generously when you see our young dancers at the lobby kiosks.

Don Quixote returns this year! Created by Alexei Ratmansky in 2010, and premiered to PNB audiences in 2012, this large-scale production would not be possible without the generosity of donors like you. Please consider becoming a member of the Don Q Fan Club. Thanks to a generous PNB lead donor, every gift up to $25,000 will be matched—dollar for dollar!

We thank you for sharing your passion for PNB. Your praise and support are greatly appreciated.

Enjoy the performance!

Warm Regards,

Joan Fitzmaurice
President, Board of Trustees
for him — for her
The Shops at The Bravern — Bellevue
Pacific Northwest Ballet

Peter Boal, Artistic Director
Kent Stowell and Francia Russell, Founding Artistic Directors

November 7 – 16, 2014  Marion Oliver McCaw Hall

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Carrie Imler  Carla Körbes  James Moore  Seth Orza  Jonathan Porretta
Lesley Rausch  Jerome Tisserand  Laura Tisserand

SOLOISTS
Leta Biasucci  Kiyon Gaines  Benjamin Griffiths  Kylee Kitchens  William Lin-Yee
Margaret Mullin  Elizabeth Murphy  Sarah Ricard Orza

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Allan Dameron, Company Pianist/Conductor
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Glenn Kawasaki

(c) Justin Peck, during the creation of Debonair. Photo © Lindsay Thomas.
The PNB Orchestra’s well-deserved reputation is a reflection of its expert musicians and devoted leaders. A snapshot view of the conductors who have led the Orchestra throughout its history:

**Early Years: 1975-1983**

**Henry Holt**, music director of Seattle Opera, conducted the first performances of *Pulcinella* and *Nutcracker* in 1975 and stayed through PNB’s 1982 season. He was instrumental in negotiating the agreement between Seattle Symphony, Seattle Opera, and Pacific Northwest Dance musicians who preceded PNB Orchestra’s contract.

**Richard Buckley**, associate conductor of Seattle Symphony Orchestra, conducted for PNB from 1980-1982, including the premiere of Kent Stowell’s *Swan Lake*, and composer **Gerhard Samuel** was appointed music director and conductor for the 1982-1983 season, after serving as guest conductor.

**The Kershaw Era: 1983-2009**

**Stewart Kershaw** was appointed music director and conductor in 1983, after stints at Paris Opera Ballet and Bayerische Staatsoper, where he first met Francia Russell and Kent Stowell (then co-directors of Frankfurt Ballet). Maestro Kershaw’s 25-year tenure with the PNB Orchestra was studded with historic milestones, including the world premiere of PNB’s beloved Stowell/Sendak *Nutcracker* and recognition of PNB’s musical and conducting standards as “perhaps best of all” among ballet orchestras (Alastair Macaulay, *The New York Times*, June 26, 2009). Mr. Kershaw led the PNB Orchestra to critical acclaim until his retirement in 2009, and is currently music director for Auburn Symphony Orchestra.

**Today’s PNB Orchestra: 2009-present**

**Allan Dameron** has quietly lent his musical expertise to PNB for nearly 25 years, excelling in many roles and treasured by PNB Music Director Emil de Cou as “a rare talent and a generous colleague.” After a turn as guest conductor in 1989, Mr. Dameron was hired as PNB’s associate conductor in 1990, and later stepped in as the PNB Orchestra’s acting principal conductor from fall 2009 until the beginning of the 2011/12 season. He continues to serve PNB as a conductor and Company pianist.

> “Stewart Kershaw led the PNB Orchestra with aplomb and energy.”

> “Mr. de Cou may now be the finest ballet conductor in America.”

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Emil de Cou joined PNB as music director and principal conductor in fall 2011, following roles as associate conductor for the National Symphony Orchestra, conductor for American Ballet Theatre, and principal pops conductor for San Francisco Symphony. Maestro de Cou continues to conduct the NSO at Wolf Trap National Park for the Performing Arts and serves as musical consultant to NASA; in 2012, he was presented with the NASA Exceptional Public Achievement Medal. He is a sought-after guest conductor and has conducted for New York City Ballet, National Ballet of Canada, Boston Pops, and the New York Pops, among others. Today, Maestro de Cou continues PNB’s legacy of extraordinary musicianship, drawing accolades both at home and around the country for his work with the PNB Orchestra.

PNB ORCHESTRA

**Violin 1**
- Michael Jinsoo Lim, *Concertmaster*
- Brittany Boulding, *Associate Concertmaster*
- Lynn Bartlett-Johnson
- Natasha Bazhanov
- Stephen Daniels
- Tom Dziekonski
- Ella Marie Gray
- Peter Krysa
- Rebecca Lowe
- Christine Olason

**English Horn**
- Tad Margelli

**Clarinet**
- Jennifer Nelson, *Principal*
- Denise Lum

**Bass Clarinet/E-flat**
- Denise Lum

**Bassoon**
- Mona Butler, *Principal*
- Dana Jackson

**Horn**
- Rodger Burnett, *Principal*
  - Danielle Lemieux
  - Richard Reed
  - Ryan Stewart

**Trumpet**
- Richard Werner

**Trombone**
- Mark Williams, *Principal*
- Kay Nichols

**Tuba**
- Ryan Schultz, *Principal*

**Tympani**
- Phillip Hanson, *Principal*

**Keyboard**
- Allan Dameron
- Anastasiya Popova-Kirov
- Christina Siemens

**Personnel Manager**
- Rodger Burnett

**Music Librarian**
- Mona Butler

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*Founding members of PNB Orchestra (1989). Revolving members of the string sections are listed alphabetically. The Pacific Northwest Ballet Orchestra is composed of musicians represented by the PNB Orchestra Players Organization. Sherman Clay & Co. is the official purveyor of pianos for PNB. Steinway & Sons is the official piano of PNB.*
A Million Kisses to my Skin

**MUSIC:** Johann Sebastian Bach (Concerto No. 1 in D Minor, BWV 1052)

**CHOREOGRAPHY:** David Dawson

**STAGING:** Tim Couchman

**SCENIC DESIGN:** David Dawson

**COSTUME DESIGN:** Yumiko Takeshima

**LIGHTING DESIGN:** Bert Dalhuysen

**PREMIERE:** June 15, 2000; Dutch National Ballet (Amsterdam)

**PACIFIC NORTHWEST BALLET PREMIERE:** March 16, 2012

The 2012 PNB premiere of David Dawson’s *A Million Kisses to my Skin* was generously underwritten by Jeffrey & Susan Brotman.

*A Million Kisses to my Skin* was originally created in 2000, as David Dawson was preparing to leave Dutch National Ballet. He set out to pay tribute to what he had learned as a classical dancer and to evoke the feeling of complete bliss a dancer sometimes experiences in their work. “I had it a couple of times on stage, and it feels just like that—a million simultaneous kisses to your skin. It was also a kind of goodbye to my classical career. It was important for me to create this piece using classical steps, but also to create a ballet that was about individuality and freedom.”

Dawson begins his creations by using the classical vocabulary, which he then tweaks and stretches into something else to create a totally 21st-century work. “I wanted to create something that was structured in its own musicality,” he says. “The concerto’s three movements reminded me of my whole experience as a dancer—a serious beginning and a definite ending. This was also a composition which was just open to interpretation. I remember how wonderful it was simply to sit down and listen to the music and work out what would happen where. It was like a fireworks display. When I looked at my notes afterwards, the pages were filled with ideas for different scenes, which immediately corresponded to the music, and it then became a question of making the music visible.”

The choreography is an expansive, extravagantly free-flowing bravura vocabulary of movement, which sets aside the classical propieties. Arms and legs are hyper-extended by both men and women, and asymmetry, off-center turns, broken lines, swoops, dips, and swirls are passed on from dancer to dancer as though they are sharing the sheer joy of movement. Bodies are flung in the air and swept into lifts, with the dancers in a continuously changing torrent. Dawson says he is looking for passion and the emotional side in his work, and for the sense of physical freedom. “I like things to be instinctive for the dancers, I want them to feel something. I like quality. It’s not about being perfect; it’s about achievement and effort. It’s about things like musicality and dynamism.”

The work is full of dynamic incidents, some traditional, but many more experimental, with tight structures and carefully delineated lines. These carefully configured sequences are interspersed with virtuosic dancing to the more expressive cadenzas of the music. Dawson says, “Creating a piece is a very personal event. I’m probably more attached to my ballets than I was to my ballet career, which feels now like a period of training for what I do now—to learn what makes a step work, to learn the vocabulary of classical dance, to work with other choreographers. Now I have the opportunity to research and create my own ideas. It is such a privilege and an incredibly liberating experience. What is hard is learning how to trust yourself, but as time goes by you often have no choice. Now I try to create works that I want to watch, something that will excite me. I try to be expressive, to use what I know, to try and encourage or direct dancers to be individual and fearless and enjoy dancing, to be big, enjoy their bones, to draw huge shapes with their limbs, and leave behind a three-dimensional piece of art on stage when they are through.”

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Rassemblement

**MUSIC:** Toto Bissainthe (various, from the recording Chante, 1977)

**CHOREOGRAPHY:** Nacho Duato

**STAGING:** Hilde Koch

**SCENIC DESIGN:** Walter Nobbe

**COSTUME DESIGN:** Nacho Duato

**LIGHTING DESIGN:** Nicolas Fischet

**PREMIERE:** February 27, 1990; Cullberg Ballet (Orebro, Sweden)

**PACIFIC NORTHWEST BALLET PREMIERE:** April 7, 1998

Nacho Duato choreographed *Rassemblement* (which means “gathering”) in 1990 for the Cullberg Ballet in Sweden. The work is inspired by and set to the songs of Haitian artist Toto Bissainthe, who offered this commentary on the music and the dance:

“These songs are mostly slaves’ songs from the Voodoo cult. They express the daily life of the slaves, their longing for Africa, not as a geographical reality, but as a mythic land of freedom. They express their resistance and their refusal: resistance against the colonial, refusal of his politics, his religion, his culture and his language.

“During the history of Haiti, the face of the master has often changed. Capitalism, developing in Haiti, has transformed the sense of Voodoo. The ethnographer came first, and then the tourist for whom folklore was produced with revived exotic excitement. Voodoo, which for the poor and exploited peasants had been a celebration of the African roots of their daily more unbearable way of life, became a ‘religion,’ one of the tools of power.”

Mara Vinson and Jonathan Porretta in Nacho Duato’s Rassemblement. © Angela Sterling.
“The birth of Voodoo in a land of exile, the first common language among slaves of different ethnic backgrounds, was a vital creative moment, a cultural unification which was to transform the world: an opening for the confined. That is the moment we sing about. Using the traditional music of Haiti, we meet with other musical forms to open a way towards a contemporary music that knows no frontiers.

“...Rassemblement is a creation which gradually, through the liberating powers of music and dance, proves to be an impressive, thrilling, and audience-affecting human rights appeal.”

Notes compiled by Jeanie Thomas; edited by Doug Fullington, 2009.

Before After

**MUSIC:** Marc van Roorn (2002)

**CHOREOGRAPHY:** Annabelle Lopez Ochoa

**COSTUME AND LIGHTING DESIGN:**
   Annabelle Lopez Ochoa

**PREMIERE:** June 2002; Dutch National Ballet (Amsterdam)

**PACIFIC NORTHWEST BALLET PREMIERE:** August 6, 2014 (Jacob’s Pillow Dance Festival)

The Pacific Northwest Ballet premiere of Annabelle Lopez Ochoa’s *Before After* is generously underwritten by Glenn Kawasaki.

*Before After*, the critically acclaimed signature piece of Annabelle Lopez Ochoa, explores the moment before a relationship comes to an end.

Debonair

**MUSIC:** George Antheil (“Serenade for String Orchestra No. 1,” 1948)

**CHOREOGRAPHY:** Justin Peck

**COSTUME DESIGN:** Reid Bartelme and Harriet Jung

**LIGHTING DESIGN:** Randall G. Chiarelli

**WORLD PREMIERE**

Principal support for Justin Peck’s world premiere, *Debonair*, is generously provided by Marcella McCaffrey. Additional support provided by Deidra Wager, Michele & Steve Pesner, and Gilla Kaplan.

*Debonair*: George Antheil, Serenade for String Orchestra: By arrangement with G. Schirmer, Inc., publisher and copyright owner.

ABOUT THE ARTISTS

David Dawson
Choreographer, A Million Kisses to my Skin

David Dawson was born in London and trained at the Rona Hart School of Dance, Arts Educational School, and The Royal Ballet School. In 1991 he won the Prix de Lausanne and that year entered Birmingham Royal Ballet, moving to English National Ballet in 1994, and Dutch National Ballet (DNB) in 1995, where he created A Million Kisses to my Skin (2000). Subsequently, he joined Ballet Frankfurt, where he performed for two years before focusing on choreography. Mr. Dawson has been resident choreographer for Semperoper Ballet, DNB, and Royal Ballet of Flanders. His works include a full-length Giselle, Opus 11, The World According to Us, On the Nature of Daylight, and The Disappeared (Semperoper Ballet); Overture, day4, The Grey Area, The Gentle Chapters, 00:00, Morning Ground, andtimelapse/ (Mnemosyne) for DNB; The Third Light and A Sweet Spell of Oblivion for Royal Ballet of Flanders; and in 2013, The Human Seasons for The Royal Ballet. He has also created numerous ballets internationally, including Reverence for the Mariinsky Ballet and Faun(e) for English National Ballet. Mr. Dawson’s awards include a Benois de la Danse Award (The Grey Area), a Choo San Goh Award (The Gentle Chapters) and a Golden Mask Award (Reverence). The creative process behind The Grey Area was documented in Tim Crouchman’s film ‘The Grey Area in Creation’, and Mr. Dawson and Faun(e) were featured in the BBC documentary For Art’s Sake – The Story of Ballets Russes.

Nacho Duato
Choreographer, Rassemblement

Nacho Duato was born in Valencia, Spain, and studied at the Rambert School London, Maurice Béjart’s Mudra School, and on scholarship at Alvin Ailey American Dance Theater. He started his dance career with Stockholm’s Cullberg Ballet, and one year later he joined Nederlands Dans Theater (NDT) with artistic director Jiri Kylian and remained with the company for ten years. In 1983, he choreographed Jardi Tancat to music composed by Maria del Mar Bonet. In 1988, Mr. Duato was appointed resident choreographer at NDT together with Hans van Manen and Jiri Kylian. After a long and successful performing career, he was selected by the Spanish Ministry of Culture and Education as the artistic director of the National Spanish Dance Company in 1990. Mr. Duato’s works appear in numerous international repertoires such as Cullberg Ballet, Nederlands Dans Theater, American Ballet Theatre, The Australian Ballet, Les Grands Ballets Canadiens, Stuttgart Ballet, San Francisco Ballet, Royal Ballet, Miami City Ballet, Paris Opera Ballet, and Martha Graham Dance Company. In 2010, he was appointed the artistic director of the ballet at the Mikhailovsky Theatre, and in 2014, he became the chief of the Berlin State Ballet.

Marc van Roon
Composer, Before After

Dutch jazz pianist Marc van Roon has composed songs and orchestra pieces for dance companies and music ensembles as well as producing recordings for other artists and his own ensembles. His interest in jazz and improvisation was sparked at a young age by his father, professional jazz pianist Wouter van Roon. He began classical piano lessons when he was ten years old and at sixteen, was enrolled at the Royal Music Conservatory in The Hague. After graduation in 1991, he studied with jazz pianists Barry Harris and Richie Beirach in New York City. In 1993, he returned to the Netherlands and started his own group, European Jazz Trio, and co-founded Art in Rhythm, an international training organization that uses improvisation as the main source of inspiration for leaders and companies undergoing change. Mr. van Roon has taught at the Rotterdam Conservatory of Music and was a guest teacher at the Royal Conservatory in The Hague. Since 2001, Mr. van Roon has been on the faculty at the Jazz Conservatory in Groningen, the Netherlands.

Annabelle Lopez Ochoa
Choreographer, Before After

Colombo-Belgian Annabelle Lopez Ochoa completed her dance studies at the Royal Ballet School of Antwerp, Belgium. In 2003, following her 12-year career in various European dance companies, Ms. Lopez Ochoa decided to focus solely on choreography. In that same year she was hailed “rising star of the Dutch dance scene” (NRC newspaper) and seven years later, the Temecula Performing Arts Examiner wrote, “Ochoa is truly a masterful choreographer with an edge for what dance can and should be in this constantly changing industry.”

Ms. Lopez Ochoa is a versatile choreographer who works regularly with dance companies, but also creates for theater, opera, musical theater, and (in 2006), for celebrated Dutch fashion designers Viktor & Rolf’s project at the Van Gogh Museum. She belongs to the ‘Theater-Dance collective “Fantasten” with whom she’s created five full-length pieces. In 2012, she created her first full-length ballet, A Streetcar Named Desire, for the Scottish Ballet.

Ms. Lopez Ochoa’s critically acclaimed piece, Before After, is known as her

Continued on page 14
FROM HERE TO THERE, THERE, THERE, THERE, THERE,
AND THERE.
New daily nonstop service to Hong Kong.
signature piece. Created in 2002 for Dutch National Ballet, the work is in the repertory of Ballet Nacional Dominicano, Gothenburg Ballet, Ballet Hispanico, Finnish National Ballet, Dutch National Ballet, and Pacific Northwest Ballet. The work has also been performed at celebrated festivals including Dance Passion Festival in the Netherlands, New York Fall for Dance Festival, Houston Dance Salad Festival, and the 2007 Orange County Fall for Dance Festival.

**George Antheil**
Composer, *Debonair*

George Antheil (1900–1959) was born in Trenton, New Jersey, and began his professional career in Europe where he befriended famous artists such as James Joyce, Ezra Pound, Gertrude Stein, Pablo Picasso, Salvador Dalí, Ernest Hemingway, Eric Satie, and Igor Stravinsky. He wrote over 300 musical works in all major genres, including symphonies, chamber works, film music, and operas. As a young composer, he considered himself revolutionary, and his compositions employed many unusual sound sources and combinations of instruments. His concerts routinely caused riots all over Europe, which at the time was considered a sign of genius. Extremely outspoken and articulate, Mr. Antheil was an excellent writer and he wrote numerous articles, as well as an autobiography, *Bad Boy of Music*, which is still in print. A student of many disciplines (endocrinology, criminal justice, and military history), he was an inventor and co-holder of a patent (with actress Hedy Lamarr) for a "secret communications system" which is in wide use today as spread-spectrum technology. Mr. Antheil left Paris in the late 1920s for Berlin, and then as German society began to fall under the influence of the Nazis, returned permanently to America. He settled in Hollywood, where he enjoyed a successful career as a composer for film and television.

**Justin Peck**
Choreographer, *Debonair*

At 27 years old, Justin Peck has already been hailed as an important new voice in 21st-century choreography. He is currently a soloist and the resident choreographer of New York City Ballet. Peck, originally from San Diego, California, moved to New York at the age of 15 to attend the School of American Ballet. In 2006, he was invited by ballet master-in-chief Peter Martins to become a member of New York City Ballet. Mr. Peck had his choreographic debut in 2009 and has been fervently creating since then. He has been commissioned by the New York City Ballet, the New York Choreographic Institute, the School of American Ballet, the Miami City Ballet, the New World Symphony, L.A. Dance Project, NY City Center’s Fall for Dance, the Nantucket Atheneum Dance Festival, Pacific Northwest Ballet, The Guggenheim Museum, and more. He has collaborated with the likes of Sufjan Stevens, Shepard Fairey, Bryce Dessner, Prabal Gurung, Sterling Ruby, Mary Katrantzou, and Karl Jensen. In 2014, Mr. Peck was appointed Resident Choreographer of New York City Ballet, making him the second choreographer in the history of the institution to hold this position. *Debonair*, which will premiere in Seattle in November 2014, is Justin Peck’s first work for Pacific Northwest Ballet.

**Reid Bartelme**
Costume Designer, *Debonair*

Reid Bartelme began his professional life as a dancer. After finishing his training at Pacific Northwest Ballet School, he performed with several ballet companies in North America and later with modern dance companies in New York, including Shen Wei Dance Arts and Lar Lubovitch Dance Company. He has performed works by Jack Ferver, Liz Santoro, Burr Johnson, Douglas Dunn, Christopher Williams, and Kyle Abraham. He went on to graduate from the Fashion Institute of Technology and began working as a freelance costume designer, most notably for Christopher Wheeldon, Lar Lubovitch, Pam Tanowitz, Jack Ferver, Jillian Peña, and Liz Santoro. In his collaborations with designer Harriet Jung, Mr. Bartelme has created costumes for New York City Ballet, American Ballet Theater, Pacific Northwest Ballet, Justin Peck, Marcelo Gomes, Jodi Melnick, and Kyle Abraham.
Harriet Jung
Costume Designer, Debonair

After receiving her degree in molecular cell biology from the University of California, Berkeley, Harriet Jung moved to New York to pursue a career in fashion design. In 2011, she completed the fashion design program at the Fashion Institute of Technology and obtained a design position with New York women’s wear designer, Jill Stuart. In addition, Ms. Jung began collaborating with costume designer Reid Bartelme. Together, they have most notably designed for New York City Ballet, American Ballet Theatre, Pacific Northwest Ballet, Justin Peck, Marcelo Gomes, Doug Varone, and Kyle Abraham. She is currently collaborating with Reid Bartelme on a new work by Jodi Melnick and a Justin Peck creation for Miami City Ballet.

Randall G. Chiarelli
Resident Lighting Designer
Lighting Designer, Debonair

(see page 16)
Peter Boal
Artistic Director of Pacific Northwest Ballet and Director of PNB School

Peter Boal assumed artistic directorship of Pacific Northwest Ballet and PNB School in 2005 following a 22-year career as a dancer with New York City Ballet. In addition to working with George Balanchine, Jerome Robbins, and Peter Martins, Mr. Boal originated roles in over 30 new works. He received his training at the School of American Ballet, joined New York City Ballet in 1983, and was promoted to principal dancer in 1989. From 1997 to 2005, he was a full-time faculty member at SAB. In 2004 he founded Peter Boal and Company, a critically acclaimed chamber ensemble. In 1996 Mr. Boal received the Dance Magazine Award, and in 2000 he received a New York Dance and Performance Award.

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 2014 will mark his 10th 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 Monteux School in Maine. 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 Dual Lish, 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
Resident Lighting Designer

Randall G. Chiarelli has served as PNB’s lighting designer since 1979. During that time he worked with choreographers such as Donald Byrd, Lucinda Childs, Mark dendy, Glen Tetley, Helgi Tomasson, Rudi van Dantzig, and Christopher Wheeldon. A prime collaborator with founding artistic directors Kent Stowell and Francis Russell, Mr. Chiarelli designed the lighting for the majority of Mr. Stowell’s work and re-created the lighting for the Company’s entire Balanchine repertory with Ms. Russell. His scenery credits for PNB include Carmen, Divertimento #15, Slaughter on Tenth Avenue, and La Sonnambula. Mr. Chiarelli currently serves as set and lighting designer for Spectrum Dance Theater in Seattle. Mr. Chiarelli is a graduate of the University of Washington with degrees in painting and sculpture.

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 Theoni V. Aldredge (Carmina Burana), Martin Pakledinaz (Cinderella, A Midsummer Night’s Dream), Paul Tazewell (Kent Stowell’s Swan Lake), and Roberta Guidi di Bagno (Coppélia).

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 Ursuluiak, 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 Nutcracker and other productions. He has performed as a guest artist in The Sleeping Beauty, Don Quixote, Swan Lake, and Prodigal Son.

Continued on page 18
Add an Encore to your performance experience. Visit Seattle’s only behind-the-scenes performing arts website.
PNB ARTISTIC STAFF

Continued from page 16

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 Nutcracker and other 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 the scheduling the Company and rehearsing PNB School students in their roles for Company productions.

TOURING

The Joyce Theater, New York City, October 8-12, 2014

Last month, Pacific Northwest Ballet traveled to the Big Apple to perform at The Joyce Theater, PNB’s third appearance there. The program featured the New York premieres of Christopher Wheeldon’s Tide Harmonic, a PNB world premiere in 2012, and Alejandro Cerrudo’s Memory Glow (a Joyce commission) which had its world premiere on last March’s DIRECTOR’S CHOICE mixed bill. Joyce patrons also got a sneak peak at Debonair, PNB’s first commission from Justin Peck, premiering on the current DIRECTOR’S CHOICE program.

DANCER NEWS

And Baby Makes Three

The last of the Company’s “summer babies” was born on September 24 to principal dancer Rachel Foster and husband Le Yin, a former PNB principal and current PNB School faculty member. Lily Grace Yin arrived at 4:44 a.m., weighing 7 pounds, 12 ounces, and measuring 19 inches long. A little princess from the start, Lily was already on her way last winter when her mother made her debut in the role of Aurora in Ronald Hynd’s The Sleeping Beauty. Congratulations Rachel and Le!

Two more Company dancers became first-time mothers this summer: Maria Chapman's daughter Eleanor was born on July 9, and Kylee Kitchen's son Simon, on August 28.

Join the Don Quixote FAN CLUB!

Did you know that the expense to ship Alexei Ratmansky’s magnificent, full-scale Don Quixote to Seattle from Dutch National Ballet amounts to $120,000 (unfortunately, no “free shipping” with ballet rentals...)? Help us bring this vibrant ballet to McCaw Hall’s stage by joining the Don Q Fan Club. Offering a host of exciting benefits to bring you behind the scenes of this stunning production, your gift permits special-access experiences while making a huge difference to PNB. For example, with a gift of $500 or more, you’ll receive an invitation to observe a Don Quixote studio rehearsal, up-close and personal at the Phelps Center. Sound like fun? Visit www.pnb.org/Support/DonQFanClub or call 206.441.3594 for more details.

PS: Thanks to the generosity of a lead donor, every Don Q Fan Club gift up to $25,000 will be matched, dollar for dollar. Make a gift today and double your impact!

The 2015 PNB Calendar is Here!

Loaded with stunning images of the Company dancers you love in last season’s productions, PNB’s 2015 calendar has arrived. Drop into Amusements gift shop, located on McCaw Hall’s Kreielsheimer Promenade (entry level) and open during all PNB productions, to get your new calendar and browse an irresistible array of unique holiday merchandise, posters and prints, PNB logo wear, jewelry, books, music, and much more.
RÉVÉRENCE SOCIETY

The Réservation Society was established to honor those who remember Pacific Northwest Ballet in their long-range financial and estate plans—ensuring the artistic and financial strength of PNB for future generations. Estate gifts come in all sizes and include gifts through wills, living trusts and beneficiary designations on retirement plan accounts, and life insurance policies; other deferred gifts such as charitable gift annuities and charitable remainder trusts provide lifetime income. If you would like more information on how to join the Réservation Society and begin receiving special behind-the-scenes benefits or how to include PNB in your estate plans, please contact Carolyn Radakovich, Major Gifts & Planned Giving Officer at 206.441.3589 or CRadakovich@pnb.org, or visit www.pnb.org/support/plannedgiving.

PNB’s New Works Initiative provides a flexible environment to create new works, develop dancers through performances, and fashion a repertory both firmly rooted in tradition and committed to the evolution of the artistic medium. New works contribute to the advancement of the art form, while presenting PNB's audiences with a wide range of dance to bolster a strong appreciation of the versatility of ballet and a true understanding of various choreographers’ bodies of work. PNB would like to thank the following individuals and organizations that have supported the New Works Initiative with a gift of $500 or more over the past year.

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Brittany Reid and Ezra Thomson in Jiri Kylian's Forgotten Land. © Angela Sterling.

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**Carrie Imler** is from Carlisle, Pennsylvania. She joined PNB as an apprentice in 1995 and was promoted to soloist in 2000 and principal in 2002.

**Lesley Rausch** is from Columbus, Ohio. She joined PNB as member of the corps de ballet in 2001, was promoted to soloist in 2007 and principal in 2011.

**Jonathan Porretta** is from Totowa, New Jersey. He joined PNB as an apprentice in 1999 and was promoted to soloist in 2002 and principal in 2005. Mr. Porretta has also danced with Dances Patrelle in New York.

**Carla Körbes** is from Porto Alegre, Brazil. She joined PNB as a soloist in 2005 and was promoted to principal in 2006. Ms. Körbes was formerly a soloist with New York City Ballet.

**Karel Cruz** is from Havana, Cuba. He joined PNB as a corps de ballet member in 2002 and was promoted to soloist in 2007 and principal in 2009. Mr. Cruz also danced with Ballet Nacional de Cuba and in Venezuela with Ballet Clasico de Camara and Teatro Teresa Carreno.

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**Jerome Tisserand** is from Lyon, France. He joined PNB as a member of the corps de ballet in 2007, was promoted to soloist in 2012, and principal in 2014. Mr. Tisserand also danced with Miami City Ballet.

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*denotes former Pacific Northwest Ballet School student.

Learn more about the artists of Pacific Northwest Ballet by visiting www.pnb.org.

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Soloists

Leta Biasucci
is from Carlisle, Pennsylvania. She joined PNB in 2011 as a member of the corps de ballet and was promoted to soloist in 2014. Ms. Biasucci also danced with Oregon Ballet Theatre.

Margaret Mullin*
is from Tucson, Arizona. She joined PNB as an apprentice in 2008, was promoted to corps de ballet in 2009, and soloist in 2014.

Benjamin Griffiths*
is from Boise, Idaho. He joined PNB as a member of the corps de ballet in 2005 and was promoted to soloist in 2008. Mr. Griffiths also danced with Boston Ballet.

Elizabeth Murphy*
is from Chelmsford, Massachusetts. She joined PNB as a corps de ballet member in 2011 and was promoted to soloist in 2014. Ms. Murphy also danced with North Carolina Dance Theater, Pennsylvania Ballet, and Ballet West.

Kiyon Gaines*
is from Baltimore, Maryland. He joined PNB as a member of the corps de ballet in 2001 and was promoted to soloist in 2012.

Sarah Ricard Orza
is from Amherst, Massachusetts. In 2007, she joined PNB as a corps de ballet dancer and was promoted to soloist in 2010. Ms. Orza also danced with New York City Ballet.

Kylee Kitchens*
is from Laguna Hills, California. She joined PNB as a member of the corps de ballet in 2000 and was promoted to soloist in 2012.

William Lin-Yee
is from San Francisco, California. He joined PNB as a corps de ballet dancer in 2008 and was promoted to soloist in 2014. Mr. Lin-Yee also danced with New York City Ballet.

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Chelsea Adomaitis*
Joined in 2009
Boston, MA

Kyle Davis*
Joined in 2008
Green Bay, WI

Steven Loch*
Joined in 2011
Dallas, TX

Jessika Anspach*
Joined in 2004
Bellevue, WA

Jahna Frantziskonis*
Joined in 2012
Tucson, AZ

Elle Macy*
Joined in 2012
Huntington Beach, CA

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Joined in 2013
Quebec City, Quebec

Angelica Generosa*
Joined in 2011
South River, NJ

Charles McCall*
Joined in 2011
St. Louis, MO

Ryan Cardea*
Joined in 2009
New York, NY

Joshua Grant*
Joined in 2001; 2011
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Leah Merchant*
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