CARMINA BURANA / AGON

SEPT 27 – OCT 6, 2019
McCaw Hall

PACIFIC NORTHWEST BALLET

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Artistic Director
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SEPT 27 – OCT 6, 2019
Seattle Center’s McCaw Hall

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(c) 2019 Lesley Rausch and Former PNB principal dancer Karel Cruz in Agon, choreography by George Balanchine © The George Balanchine Trust. (above) Fortune’s wheel scenic piece. © Angela Sterling.
**DIRECTOR’S Note**

“You never forget the opening moment of Kent Stowell’s *Carmina Burana*. Even wildly enthusiastic applause can’t drown out the 70 voices of the Pacific Lutheran University Choral Union or the first crashing notes played with authority by the 64 members of the PNB Orchestra. An impossibly large golden wheel of Fortune suspends over the stage, while tenebrous rays of light cast shadow and mystery across poised dancers on the floor below. We get chills.

One of Kent’s great strengths as a choreographer and artistic director was his sense of the whole production. Music, sets, lights, costumes, and choreography reach an effect far greater than the sum of the parts. The singular vision becomes the inspiration for all. Though Carl Orff’s contribution came first, Kent’s artistic team consists of names familiar to PNB audiences: Theoni Aldridge and Larae Theige Hascall for costume design, Rico Chiarelli for lighting, and Ming Cho Lee for scenic. The team, under Kent’s guidance, worked like a well-oiled machine, creating atmosphere, intrigue, and a truly spectacular ballet.

As Kent matched the magnitude and complexity of Orff’s score, Balanchine found a visual representation of Igor Stravinsky’s enigmatic notes. Where *Carmina* is monumental, *Agon* is an exercise in economy—few dancers, no costumes to speak of, simple lighting, and yet after 26 minutes, we see the world differently. *Agon* charted a new course for neo-classicism. The choreographer was not known to speak in any detail about his work, but perhaps because *Agon* was such new territory, he offered perspective, calling it “the quintessential contemporary ballet …in my opinion it is his—it is our—most perfect work, representing a total collaboration between musician and choreographer.”

For a work that tests asymmetry, balance, gravity, form, and stretch, we also recognize that it springs from traditional composition and structure. Movement titles reference 18th-century French court dances. Stravinsky suggested the four men’s backs on opening and closing perhaps referencing four pillars—a solid base from which to build. Twelve dancers make up the cast, filling each movement with unexpected and seemingly inorganic invention. The possibilities of movement and music are extended in new, previously unimagined directions. With *Agon*, ballet was changed forever.

Nowhere in the world is an original member of the cast staging *Agon* except in Seattle. No one except Francia Russell is bringing Balanchine’s stories and standards into the studio with first-hand knowledge. How lucky we are. When we look at PNB today, we have much to be grateful for. As we look to a milestone anniversary that is right around the corner (50th anniversary in 2022!), we recognize the establishment of a great tradition right here in Seattle, and though we are indebted to an extensive team of individuals, Kent and Francia have done more than anyone else to shape PNB’s tradition and bring the highest standards of excellence to our Company, to our School, and to our community. And on solid pillars we build and grow, adding repertoire, programs, and inspiration. We also include everyone, understanding we exist for and because of you.

Thank you for joining us for *Carmina* and *Agon* and all that PNB has to offer. Prepared to be awed.

With gratitude,

Peter Boal
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Beautiful gifts in a red box

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Dear Friends,

Welcome to PNB’s new season and to this iconic program. We have loved having Kent Stowell and Francia Russell back in our studios for the past several weeks staging works that are synonymous with PNB, and with Kent and Francia’s incalculable contributions to the company they founded as well as the establishment of a flourishing milieu for dance in Seattle.

Following CARMINA BURANA & AGON, we’ll enjoy a program of all new work, created by local choreographers Donald Byrd, Eva Stone, and PNB Company dancer Miles Pertl. LOCALLY SOURCED celebrates Seattle’s unique culture of innovation and promises to be an electrifying expression of these compelling choreographic voices.

Speaking of celebrations, it’s time (really!) to start planning the holidays! At PNB, we’ve been immersed in George Balanchine’s The Nutcracker for months and have designed several new experiences for you to enjoy. In addition to our popular Nutcracker Suites, mini stages in the lobby, and special treats throughout The Nutcracker season, including choral performances and giveaways, this year we’re offering two VIP boxes at each performance for up to seven guests. You’ll enjoy snacks, drinks, and sweets before the show and at intermission — all delivered to your private box suite by our friendly staff. These “Box Sweets” seats come with parking and a PNB gift basket — magical memories guaranteed.

McCaw Hall is also the perfect venue for your company holiday party, and we have a range of seating and catering options to fit your group and budget. You’ll find more information on our website or by calling our ticket office at 206.441.2424. Check out our themed performances, too, if you’d like another venue for your favorite holiday sweater or ball gown. You bring the party, we’ll bring the magic. See you there!

Kind regards,

Ellen Walker, Executive Director
Pacific Northwest Ballet

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From The Executive Director

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Dear Friends,

Welcome to Pacific Northwest Ballet’s opening presentation, Carmina Burana and Agon, a dynamic kickoff to an exciting season.

This year, ArtsFund turns 50, and throughout the year we will be celebrating 50 years of impact. We are proud to have supported Pacific Northwest Ballet since its founding. We have invested over $8 million in operating grants to PNB, grants which have supported its outstanding performances, community events, and education programs for decades and generations, and we are honored to sponsor the 2019-2020 season.

For 50 years, ArtsFund has championed the role of the arts in building healthy communities, bringing individuals and companies together to support the region’s vibrant arts ecosystem. PNB is a key part of what makes this region’s arts so unique. From the phenomenal work on the stages to the powerful work in community, ArtsFund is proud to provide support.

I have a deep personal connection to the ballet. My mom taught ballet in this region for 40 years, and her former students still reach out to me and tell me the positive difference dance education made in their lives. Their stories reinforce to me the value of ArtsFund’s far-reaching support of arts organizations throughout the region.

It’s been an honor to serve as ArtsFund’s Interim CEO for the past nine months, and I’m excited for the future of this organization and its new leadership. As we launch into ArtsFund’s 50th anniversary year, we celebrate the powerful impact of the arts with all of you. Enjoy the show!

Sandy McDade
Interim CEO, ArtsFund
Thanks to our donors for 50 great years. Join us in shaping the next 50.

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Program Notes

Agon

MUSIC: Igor Stravinsky (1953-1956)
CHOREOGRAPHY: George Balanchine
STAGING: Francia Russell
LIGHTING DESIGN: Randall G. Chiarelli
PREMIERE: December 1, 1957; New York City Ballet
PACIFIC NORTHWEST BALLET PREMIERE: March 30, 1993

According to Igor Stravinsky, his starting point for Agon was a 17th-century manual of French court dances, a fact that is reflected in the headings to various sections of the score—sarabande, gaillard, branle—and in a scattering of baroque steps and arm movements that Balanchine worked into his choreography. But, as the great critic Edwin Denby commented aptly after attending the premiere in 1957, the work “recalls court dance as much as a cubist still life recalls a pipe or guitar.”

For Agon is, in Balanchine’s own words, “the quintessential contemporary ballet.” In it, the great collaboration between himself and Stravinsky that had begun in 1928 with Apollo entered a breathtakingly new phase. Stravinsky’s music, especially the neo-classicism of his middle years, had always appealed to Balanchine, whose affinity for its rhythmic ingenuity, inspired orchestral color, and flawless architecture was that of a kindred spirit. But in Agon, which Balanchine commissioned for New York City Ballet in the 1950s, Stravinsky, who was then more than seventy years old, made clear the recent and radical influence on his work of Arnold Schoenberg’s twelve-tone, serial method. Declaring that “music like this has not been heard before,” Balanchine took up the challenge of this fiendishly—and to him, delectably—difficult score and choreographed a work that, matching the music in complexity and inventiveness, redefined ballet for our time.

Notes by Jeanie Thomas; edited by Doug Fullington, 2008.

Carmina Burana

MUSIC: Carl Orff (1937)
CHOREOGRAPHY: Kent Stowell
SCENIC DESIGN: Ming Cho Lee
COSTUME DESIGN: Theoni V. Aldredge and Larae Theige Hascall
LIGHTING DESIGN: Randall G. Chiarelli
PREMIERE: October 5, 1993; Pacific Northwest Ballet

According to Jeanie Thomas; edited by Doug Fullington, 2008.
Pacific Northwest Ballet Founding Artistic Director Kent Stowell’s magnificent rendering of Carl Orff’s 1937 musical cantata, Carmina Burana, has played to enthusiastic audiences since its Seattle premiere in 1993. Uniting sets, costumes, chorus, soloists, dancers, and choreography in a grandiose visualization of Orff’s primal score, Stowell’s Carmina Burana is that “total theater” which Orff dreamed might cut across social, educational, and temporal boundaries to engage audiences in a powerful communal experience.

For his text, Orff turned to a collection of irreverent medieval songs and poems discovered in 1803 at the Bavarian monastery of Benediktbeuren. Hence, Carmina Burana, or “Songs of Beuren.” In these profane lyrics of minstrels and monks long dead, Orff heard clearly the voice of the human condition, with its indestructible hunger for the sensual pleasures of the world persisting through the capricious turns of Fortune’s wheel. Setting this text to music of primitive force rivaled in our time only by Stravinsky’s Rite of Spring, Orff married the medieval and the modern in a timeless vision of humanity’s vitality and endurance.

That musical vision takes on corporeal life in PNB’s production of Carmina Burana. Set designer Ming Cho Lee’s massive golden wheel of Fortune dominates the world of the ballet, as does musically the hymn to the goddess Fortuna, which opens and closes Orff’s score and frames all the various songs between. Beneath the wheel and subject to its rule, the dancers—cast as commoners, clerics, and aristocracy—express the indomitable yearning for fulfillment in love that persists no matter what life deals us.

Within each grouping and, reflecting the medieval interest in numerology as a key to divine order, Stowell has choreographed patterns based on the number twelve, thereby subtly reinforcing the experience of cosmic forces beyond human control. But, for all the limits placed upon our lives, Stowell suggests (through recurring contrasts between the clothed and the naked) that the first relationship in paradise, though it eludes us in this fallen world, informs our fantasies and may be experienced by us in moments of grace.

Notes by Jeanie Thomas, revised 2019.
George Balanchine
Choreographer, Agon

Born in St. Petersburg, Russia, George Balanchine (1904-1983) is regarded as the foremost 20th-century 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, 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).

He also choreographed for films, operas, revues, and musicals. A major artistic figure of the 20th-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.

Francia Russell
PNB Founding Artistic Director Stager, Agon

Francia Russell was Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet School from 1977 until her retirement in June 2005. She is responsible for the addition to the Company’s repertory of many works of George Balanchine. In addition to teaching, rehearsing, and promoting the potential of Company dancers, Ms. Russell enriched the curriculum of PNB School by adding related subjects of study and engaging a team of expert consultants. She also oversaw the development of an extensive community education program and founded the DanceChance program in 1994. These components of the School were distinguished as ahead of their time in American dance education.

Ms. Russell’s most influential teachers were Felia Doubrovska, Antonina Tumkovsky, Vera Volkova, Robert Joffrey, and George Balanchine. She joined New York City Ballet in 1956 and was promoted to soloist in 1959. She retired from the company in 1961, danced for a year with Jerome Robbins’ Ballets USA, and taught on the faculty of the School of American Ballet in 1962-1963. In 1964, Balanchine appointed her ballet mistress of NYCB. Ms. Russell was one of the first ballet masters chosen by Balanchine to stage his works. To date, she has staged 246 productions of Balanchine ballets worldwide. In 1987, she staged the first Balanchine ballet in the People’s Republic of China for the Shanghai Ballet, and in 1988-1989, she staged the historic first authorized performance of Balanchine’s work in his homeland for the Kirov Ballet in St. Petersburg. From 1975 to 1977, Ms. Russell and Kent Stowell were Co-Artistic Directors of Frankfurt Ballet.

Ms. Russell’s numerous awards include the Washington State Governor’s Arts Award, the Dance Magazine Award, an Honorary Doctor of Arts from the University of Washington, an Honorary Doctorate of Humane Letters from Seattle University, and the Brava Award from Women’s University Club of Seattle. In 2004, Ms. Russell received the Arts Fund Lifetime Achievement in the Arts Award, the Seattle Mayor’s Arts Award for Lifetime Achievement, and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for her achievements in the arts.

Randall G. Chiarelli
Lighting Designer, Agon; Carmina Burana

Randall G. Chiarelli has devoted a career to lighting for dance, much of it at PNB, and also for American Ballet Theatre, Houston Ballet, and San Francisco Ballet, among other companies. His collaborators include choreographers Mark Dendy, Kent Stowell, Susan Stroman, Twyla Tharp,
and Christopher Wheeldon. In addition to lighting for dance, Mr. Chiarelli has created scenic designs and concert designs for many productions and artists.

**Kent Stowell**  
PNB Founding  
Artistic Director  
Choreographer,  
*Carmina Burana*  

Kent Stowell was Artistic Director and principal choreographer of Pacific Northwest Ballet from 1977 until his retirement in June 2005.

Mr. Stowell began his dance training with Willem Christensen at the University of Utah, later joining San Francisco Ballet. He joined New York City Ballet in 1962 and was promoted to soloist in 1963. In 1970, he joined the Munich Opera Ballet as a leading dancer and choreographer. In 1973, Mr. Stowell was appointed ballet master and choreographer of Frankfurt Ballet, and he was named, with Francia Russell, Co-Artistic Director of the company in 1975. In 1977, Mr. Stowell and Ms. Russell were appointed Artistic Directors of Pacific Northwest Ballet. During his tenure, Mr. Stowell choreographed thirty-six ballets for the Company. His many contributions to the repertory include *Swan Lake*, *Cinderella*, Stowell & Sendak Nutcracker, *Carmina Burana*, *Firebird*, *The Tragedy of Romeo and Juliet*, *Hail to the Conquering Hero*, *Carmen*, and *Silver Lining*.

In 2001, the University of Utah honored Mr. Stowell with its Lifetime Achievement Award. Mr. Stowell’s other awards and honors include the Washington State Governor’s Arts Award, the Dance Magazine Award, an Honorary Doctor of Arts from the University of Washington, and an Honorary Doctorate of Humane Letters from Seattle University. In 2004, Stowell received the ArtsFund Lifetime Achievement in the Arts Award, the Seattle Mayor’s Arts Award for Lifetime Achievement and the Ernst and Young Entrepreneur of the Year Award and was recognized by the King County Council for his achievements in the arts.

**Ming Cho Lee**  
Scenic Designer, *Carmina Burana*  

Ming Cho Lee has designed nationally and internationally for 50 years, for opera, dance, Broadway, and regional theater, and is the recipient of the National Medal of Arts, the highest national award given in the arts.
Happy Birthday, Kent!

On August 8, Founding Artistic Director Kent Stowell celebrated his 80th birthday surrounded by his adoring family (five grandkids!) at the Whidbey Island home he shares with his partner in dance and life, fellow Founding Artistic Director Francia Russell.

The Company returned to the studios at the end of August, and this year Kent and Francia were there to join them to stage Carmina Burana (Kent) and Agon (Francia). Kent’s 28-year career at PNB took the Company from a small offshoot of Seattle Opera to a recognized leader among a very small group of our nation’s most prestigious ballet companies. Kent and Francia created an expectation of excellence shared by the entire PNB family that resulted in the creation of a Company far beyond PNB’s means in a city where no one thought it was possible.

About the Artists

Vocalists

Carmina Burana

Soprano Maria Mannisto has garnered international acclaim for her wide range of musical styles. Solo engagements include Ligeti’s Mysteries of the Macabre (Seattle Metropolitan Chamber Orchestra), Feldman’s Rothko Chapel and Pergolesi’s Stabat Mater (Seattle Symphony), Orff’s Carmina Burana (PNB), and Garrett Fisher’s Kakitsubata and Passion of Saint Thomas More (EOS Kammeroper Köln). She has performed more than 30 solo recitals in the U.S., Finland, Belgium, and Germany. Ms. Mannisto is the primary organist at the Finnish Lutheran Church and performs regularly at Nordic festivals and events. Soprano Christina Siemens joined PNB in 2003. She was promoted to Company Pianist in 2008 and Principal Company Pianist in 2018. She has an extensive solo keyboard repertory with PNB as well as performing as soprano soloist in numerous Company productions. Ms. Siemens regularly appears with the Seattle Symphony, Auburn Symphony, Tudor Choir, and Byrd Ensemble, and performs for commercial and soundtrack recordings. Upcoming engagements include the dual role of Papagena/Queen of the Night in The Magic Flute on Seattle Symphony’s Family Concerts Series and Bach’s Magnificat and Wachet auf cantata with Byrd Ensemble and Seattle Baroque Orchestra. Hailed by the New York Times as a “compelling tenor,” Zach Finkelstein has established himself as a leading soloist in North America and abroad, from Seattle’s Benaroya Hall to New York’s Lincoln Center to London’s Sadler’s Wells to Teatro Degollado in Guadalajara, Mexico to the National Arts Center in Beijing, China. 2019-20 soloist engagements include the Florida Orchestra, Seattle Symphony, Vancouver Bach Choir, Winnipeg Symphony, and the Sequoia Symphony. This season marks Mr. Finkelstein’s third

Emil de Cou

PNB Music Director/Principal Conductor

Emil de Cou has been PNB’s Music Director and Principal Conductor since 2011. He has conducted many of the nation’s major ballet and symphony orchestras, including American Ballet Theatre, San Francisco Ballet, and the National Symphony Orchestra, where he was associate conductor. He is currently conductor of the NSO at Wolf Trap Foundation for the Performing Arts and also serves as a musical consultant for NASA.

Vocalists

Carmina Burana

Soprano Maria Mannisto has garnered international acclaim for her wide range of musical styles. Solo engagements include Ligeti’s Mysteries of the Macabre (Seattle Metropolitan Chamber Orchestra), Feldman’s Rothko Chapel and Pergolesi’s Stabat Mater (Seattle Symphony), Orff’s Carmina Burana (PNB), and Garrett Fisher’s Kakitsubata and Passion of Saint Thomas More (EOS Kammeroper Köln). She has performed more than 30 solo recitals in the U.S., Finland, Belgium, and Germany. Ms. Mannisto is the primary organist at the Finnish Lutheran Church and performs regularly at Nordic festivals and events. Soprano Christina Siemens joined PNB in 2003. She was promoted to Company Pianist in 2008 and Principal Company Pianist in 2018. She has an extensive solo keyboard repertory with PNB as well as performing as soprano soloist in numerous Company productions. Ms. Siemens regularly appears with the Seattle Symphony, Auburn Symphony, Tudor Choir, and Byrd Ensemble, and performs for commercial and soundtrack recordings. Upcoming engagements include the dual role of Papagena/Queen of the Night in The Magic Flute on Seattle Symphony’s Family Concerts Series and Bach’s Magnificat and Wachet auf cantata with Byrd Ensemble and Seattle Baroque Orchestra. Hailed by the New York Times as a “compelling tenor,” Zach Finkelstein has established himself as a leading soloist in North America and abroad, from Seattle’s Benaroya Hall to New York’s Lincoln Center to London’s Sadler’s Wells to Teatro Degollado in Guadalajara, Mexico to the National Arts Center in Beijing, China. 2019-20 soloist engagements include the Florida Orchestra, Seattle Symphony, Vancouver Bach Choir, Winnipeg Symphony, and the Sequoia Symphony. This season marks Mr. Finkelstein’s third

Carmina Burana engagement in Seattle, including re-engagement with PNB and a jump-in on an afternoon’s notice with the Seattle Symphony in 2018. Tenor Anthony Webb hails from Tacoma, Washington. Engagements in the 2019-20 season include debuts with PNB as tenor soloist in Carmina Burana and Hawaii Opera Theatre as the Third Jew in Salome. Mr. Webb will also return to Israeli Opera Tel Aviv-Yaffo as Howard Boucher in Dead Man Walking, and to the Omaha Symphony as tenor soloist for Haydn’s Lord Nelson Mass. Baritone soloist Glenn Guhr feels equally
SEASON HIGHLIGHTS INCLUDE:
The Paco de Lucía Project
Midori with Jean-Yves Thibaudet
Los Angeles Master Chorale
Hélène Grimaud
& WORLD DANCE
Sankai Juku
Pilobolus
Brian Brooks
Grupo Corpo
RUBBERBANDance
Step Afrika!

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Pacific Lutheran University Choral Union,
Chorus, *Carmina Burana*
Richard Nance, Professor of Music,
Director of Choral Studies
Under the direction of Richard Nance,
the PLU Choral Union is recognized as
one of the nation’s finest community
choruses. The choir performs three or
four concerts each season with programs
of shorter choral works, or those that
focus on major choral literature with
orchestra or chamber instrumentation.
Choral Union has collaborated with
many Puget Sound arts organizations,
including the Northwest Sinfonietta,
Everett Philharmonic, Tacoma Youth
Chorus, Tacoma Youth Symphony, the Fifth
Avenue Theatre, and PNB. The ensemble
has been selected to perform for regional
and national conferences of the American
Choral Directors Association, and the
Choral Union Tour Ensemble has traveled
to Europe on numerous occasions. The
Choral Union’s 25th Anniversary Album won
the 2011 American Prize for outstanding
recording by a community chorus.
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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 $1,000 or more over the past year.

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- Carol Wright
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- Anonymous (3)
Pacific Northwest Ballet Staff

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<thead>
<tr>
<th>ARTISTIC STAFF</th>
<th>Kent Stowell &amp; Franca Russell, Founding Artistic Directors</th>
<th>Ellen Walker, Executive Director</th>
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<tr>
<td>Peter Boal, Artistic Director</td>
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<tr>
<td>Anne Dabrowski, Otto Neubert*, Giovanni Villalobos, Ballet Masters</td>
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<tr>
<td>Doug Fullington, Assistant to Peter Boal</td>
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<tr>
<td>Emil de Cou, Music Director/Principal Conductor</td>
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<tr>
<td>Josh Archibald-Seffler, Conductor/Company Pianist</td>
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<td>Rodger Burnett*, Orchestra Personnel Manager</td>
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<td>Christina Siemons, Principal Company Pianist</td>
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<td>Elisabeth Ellis, Company Pianist</td>
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<td>Mona Butler*, Orchestra Librarian</td>
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<td>Jon Blake, Birgit Hansen, Librarians</td>
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<td>Sheila Dietrich*, Archivist</td>
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<td>Michele Curtis, Family Matinee Ballet Master</td>
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<td>Lauren Kirchner, Student Cast &amp; Parent Volunteer Coordinator</td>
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<td>PRODUCTION</td>
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<td>Norbert Herriges, Technical Director</td>
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<td>Sandra Barrack, Production Stage Manager</td>
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<td>LeighAnn Andrews, Stage Manager</td>
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<td>Reed Nakayama, Resident Lighting Design Coordinator</td>
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<td>Meleta Buckstaff, Assistant for Shoes &amp; Rentals</td>
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<td>John Evans, Master Carpenter</td>
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<td>Jeffrey Stebbins*, Master of Properties</td>
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<td>Alan Hiskey*, Flyman</td>
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<td>Greg Davis, Master Carpenter</td>
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<td>Tim Casey, Assistant Carpenter</td>
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<td>Michael Grogan, Master Electrician</td>
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<td>Jonathan Hackett*, Production Electrician</td>
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<td>Jay Gosselin*, Kevin Krist*, Properties Assistant</td>
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<td>Jan Harvey-Smith*, Master Scenic Artist</td>
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<td>Scott Bennet, Jennifer Law, Kelly Staton, Scenic Artists</td>
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<td>Dominic Iacono, Lighting Technician</td>
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<td>Toby Basliko, Sound</td>
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<td>Jim Austin*, Tammy Martin, Followspot Operators</td>
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<td>Jack Taylor, Videographer</td>
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<td>Nicolette Vannais, Props Artisan</td>
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<td>COSTUME SHOP</td>
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<td>Christine Joly De Lotbinere, Costume Shop Manager</td>
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<td>Sherri J. Thompson, Wardrobe Mistress</td>
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<td>Meleta Buckstaff, Costume Shop Assistant</td>
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<td>Luna Pham, Draper</td>
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<td>Pauline Smith*, First Hand</td>
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<td>Rob Newton, Costume Technician</td>
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<td>Liliana Deneva, Stitcher</td>
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<td>Madeleine DeGracia, Christine Scoggins Granquist, Patrick Stovall, Wardrobe Assistants</td>
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<td>Terry Frank, Millinery/Crafts</td>
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<td>Wendy Oberlin, Dyer/Painter</td>
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<td>EXECUTIVE OFFICE</td>
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<td>Ellen Walker, Executive Director</td>
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<td>Terrie Flaming, Director of Human Resources</td>
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<td>Lia Chiarelli</td>
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<td>Craig Big Eagle, IT Manager</td>
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<td>Jason Darland, Desktop Support</td>
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<td>FINANCE</td>
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<td>David Thorpe, Chief Financial Officer</td>
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<td>Karen Portzer, Accounting Analyst</td>
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<td>Kaleriya Maslyak, Accounting/Payroll Associate</td>
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<td>OPERATIONS</td>
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<tr>
<td>Serni Reeves, Office Manager</td>
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<td>Brian Zenk, Maintenance Supervisor</td>
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<td>Cheryl Gander, Receptionist</td>
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<td>Diane Sardeson, Saturday Receptionist</td>
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Rochelle Rapaszy, Associate Director and Equity, Diversity, & Inclusion Initiative Coordinator
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Mikhla Calliste, Ciara McCormack Greenwall, Adriana Hernandez, Lauren Kirchner, Mackenzie Malhotra, Robert Moore, Amanda Morgan, Hayley Shannon, Ayako Shapiro, Suzanne Singla, Ellen Tejera, Teaching Artists
Becca Baggenstoss, Devin Bewos, Noah Colebeck, Jordan Furrer, Nick Helgeson, Max Holmberg, Jeremy Jones, Adam Kessler, Accompanists

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Elizabeth Bigbee, Lisa Van Loben Sels, Physical Therapists
Lori Brewington, Physical Therapy Assistant Representative
Christopher Kagen, Dorothy Wihl, Massage Therapists
Seattle Gym, Official Fitness Club for PNB Company dancers & Staff

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Alan Woodle, D.P.M.*, Podiatrist/Foot & Ankle Specialist
Henry Lu, P.T., A.T.C., Physical Therapist

SPECIAL COUNSEL
Perkins Coie, Employment Law
MacDonald Hoague & Bayless, Immigration Law
Moss Adams LLP, Auditors

We welcome the taking of photos in the lobby areas and auditorium before or after the performance, and at intermission. Photography, recording, and use of cell phones is strictly prohibited during the performance. Please SHARE YOUR PHOTOS!
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Leta Biasucci

James Moore

Noelani Pantastico*

Laura Tisserand*

Lindsi Dec*

Elizabeth Murphy*

Lucien Postlewaite*

Benjamin Griffiths*

Sarah Ricard Orza

Lesley Rausch*

William Lin-Yee

Seth Orza

Jerome Tisserand

*Indicates training with Pacific Northwest Ballet School.

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Elle Macy*

Ezra Thomson*

Angelica Generosa*

Leah Merchant*

Dylan Wald*

Joshua Grant*

Margaret Mullin*

Steven Loch*

Price Suddarth*

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<tr>
<th>Name</th>
<th>City</th>
<th>State</th>
<th>Position</th>
<th>Year of Apprenticeship</th>
<th>Year of Corps de Ballet</th>
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<tr>
<td>Madison Rayn Abeo*</td>
<td>Seattle</td>
<td>Washington</td>
<td>Apprentice</td>
<td>2016</td>
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<td>Luther DeMyer*</td>
<td>Indianapolis</td>
<td>Indiana</td>
<td>Apprentice</td>
<td>2019</td>
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<td>Sarah Pasch*</td>
<td>Dublin</td>
<td>California</td>
<td>Apprentice</td>
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<td>Ryan Cardea*</td>
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</table>
Calista Ruat

Sarah-Gabrielle Ryan*

Clara Ruf Maldonado*

Emma Love Suddarth*

Yuki Takahashi*

Madison Taylor*

Leah Terada*

Genevieve Waldorf*

*Indicates training with Pacific Northwest Ballet School.

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McCaw Hall offers wheelchairs, accessible seating, and usher staff assistance for patrons. ALD headsets, booster seats, and binoculars are available in the lobby.

Ushers are available to assist with your performance experience, please contact an usher with concerns. In the auditorium, silence devices and use moderation in applying scented products. Photography/videography is not allowed. Quiet Rooms are available.

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it starts with a dream