

PNB PACIFIC NORTHWEST BALLET
PETER BOAL, ARTISTIC DIRECTOR

December 11, 2024 – For Immediate Release

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PNB Unveils New Production of the Ballet Classic!

The logo for 'The Sleeping Beauty' features the title in a large, elegant, black serif font. The word 'THE' is at the top, 'SLEEPING' is in the middle, and 'BEAUTY' is at the bottom. The letters are highly decorative with flourishes. A golden crescent moon shape is positioned behind the text, curving around the top and right sides.

Eleven Performances: January 31 – February 9, 2025

Friday, January 31 and February 7 at 7:30 PM

Saturday, February 1 and 8 at 1:00 and 7:30 PM

Sunday, February 2* and 9 at 1:00 and 7:00 PM

Thursday, February 6 at 7:30 PM

*Audio-described performance, February 2 at 1:00 PM

Marion Oliver McCaw Hall
321 Mercer Street at Seattle Center
Seattle, Washington 98109

Streaming Digitally February 13 – 17

SEATTLE, WA – Pacific Northwest Ballet continues its 2024-25 season with its [much-anticipated world premiere production](#) of the classic story ballet *The Sleeping Beauty*. Similar to PNB's acclaimed production of *Giselle*, Artistic Director Peter Boal will oversee the staging of *The Sleeping Beauty* and provide additional choreography, in collaboration with historically-informed staging by dance historian Doug Fullington based on Stepanov notation. A contemporary twist on the classic story, Boal's vision for the work is grounded in a timeless, mythical Pacific Northwest setting. PNB's staging will feature designs by some of the leading artists of our time: glass artist Preston Singletary will create his first theatrical scenic design, in collaboration with projection designs by Wendall K. Harrington. Costumes are being designed by Paul Tazewell, Tony Award-winner for *Hamilton* (and PNB's *Swan Lake*), and puppet master Basil Twist will

provide additional magical elements. Lighting will be by PNB's resident lighting designer Reed Nakayama. In addition to the entire professional Company, more than 120 students plus the Professional Division from the PNB School will dance in *The Sleeping Beauty*.

The Sleeping Beauty runs for eleven performances only, January 31 through February 9 at Seattle Center's Marion Oliver McCaw Hall. Tickets start at just \$38, with discounts available for children 14 and under. (The program will also stream digitally February 13 – 17: Digital access is available by subscription only: See TICKET INFORMATION, below, for more details.) For tickets and additional information, contact the PNB Box Office at 206.441.2424, in person at 301 Mercer Street, or online 24/7 at PNB.org.

PROGRAM NOTES

The Sleeping Beauty

Music: [Peter Ilyich Tchaikovsky](#) (Op. 66, 1889)

Choreography: [Marius Petipa](#)

Production Concept and Additional Choreography: Peter Boal

Staging: Peter Boal and Doug Fullington

Scenic Design: Preston Singletary

Projection Design: Wendall K. Harrington

Costume Design: Paul Tazewell

Puppetry Design: Basil Twist

Lighting Design: Reed Nakayama

Associate Scenic Design: Charlene Hall

Since its creation in 1890 in St. Petersburg, Russia, *The Sleeping Beauty*, with its score by Tchaikovsky and choreography by Marius Petipa, has been a pillar of the classical ballet repertory. Pacific Northwest Ballet's production, led by Artistic Director Peter Boal, strives to create a new version of the enduring classic, set in a timeless fantasy world inspired by the natural beauty of the Pacific Northwest and Northwest Coast art.

Preston Singletary, working with associate scenic designer Charlene Hall, has combined his expertise as a glass artist with elements of his Tlingit cultural heritage to create the signature scenic element of the production, the Eagle Staircase. Preston also suggested the association between two characters found in Tlingit stories – Eagle, a symbol of power, and Raven, a shapeshifting, troublemaking trickster – and *The Sleeping Beauty*'s Lilac Fairy and Carabosse, representing the yin and yang of fairy godmotherhood. Costume designer Paul Tazewell has incorporated formlines – flowing patterns of lines that are a fundamental element of Northwest Coast art and Singletary's glass art – into nearly every costume. The scenery and costumes are augmented by the projected images created by Wendall K. Harrington.

To stage the dances, PNB used notes made by Nikolai Sergeyev, one of Petipa's rehearsal directors at the Imperial Ballet. Sergeyev's notes document choreography, mime, and stage action. The choreographic notes allowed PNB's staggers to bypass decades of changes made to *The Sleeping Beauty* and bring it closer to what Petipa created. The production has not only restored steps but also the speed and musicality that more faithfully represent Tchaikovsky's score, with the goal to remain faithful to Petipa's choreography while allowing PNB's dancers to move in ways that feel natural to them today.

Working with both the notes and the ballet's 1890 libretto, PNB has found elements in the original conception of the story that seem a better fit with today's sensibilities than some of the revisions made to *The Sleeping Beauty* in the 20th century. For example, Aurora is 20 years old, not 16 (a change made for the

1921 production). When she is introduced to her suitors, her parents make clear that her choice of a marriage partner is her own. More broadly, PNB's staggers found in the fairytale a story that embodies a range of ideas about existence, personhood, destiny, causality, and the balance of good and evil. Carabosse, as it turns out, is not the ultimate evil. Once her curse is mitigated and seen through to its end, balance is restored. She attends the wedding of Aurora and Désiré – why would the court risk not inviting her again? And Aurora and Désiré each have their own destinies: Aurora's is to bring her family and her kingdom forward one hundred years in time, intersecting with Désiré's coming of age and allowing him to find purpose as the awakener and partner of the Sleeping Beauty.

[Excerpted notes by Doug Fullington. For complete program notes, visit PNB.org.]

PRODUCTION FACTOIDS

With 184 roles – and 80 different character costume designs – *The Sleeping Beauty* is the largest production ever built by the PNB Costume Shop. The build began in October 2023, 15 months in advance of opening night. Over 90 artisans, craftspeople, drapers, stitchers, first hands, dyers, and milliners have worked on elements of the costume build. (PNB's permanent full-time Costume/Wardrobe crew is only ten people.) About 25 of those people are working in the Costume Shop at PNB's Phelps Center, while others are working in shops and studios around Seattle, as well as teams in Bend, Houston, Atlanta, and Boston. (To accommodate the expanded staffing, the PNB Costume Shop has taken over the company lounge and a conference room, and bought or borrowed seven extra dress forms, six additional sewing machines and a new serger motor, six extra chairs, four extra work tables, six extra costume racks, and two extra irons and ironing tables. And that's just at PNB's Phelps Center home base!) Additional fun facts:

- Including multiple versions of the same costume (for different-sized dancers playing the same role), 250 costumes are being built.
- *The Sleeping Beauty* build has united costumers from all eras of the PNB shop history. Everyone who has ever held the title of PNB Costume Shop Manager has contributed to the show and many people who have worked on some or all of PNB's story and/or full-length ballets including *Firebird*, *Cinderella*, the *Kent Stowell/Maurice Sendak Nutcracker*, *A Midsummer Night's Dream*, *Swan Lake*, *Coppélia*, *Giselle*, *George Balanchine's The Nutcracker*, and *Jewels* have all given their talents to this production.
- Erik Andor, who built PNB's *Nutcracker* mice, is building Carabosse's mice (as well as an ogre) designed by Basil Twist.
- 150 yards: Black velvet appliqued trim, used to reference the formlines of the Northwest Coast style referenced by the scenic design of Preston Singletary.
- 78,840: The current count of rhinestones in different colors used on bodices, tutus, wings, and headpieces. Each jewel is placed and applied by hand.
- The material being used to create many of the shapes on the headpieces is a type of tubular horsehair that is typically used to make fly fishing flies.
- 64 tiaras, 60 hats, and 7 masks.
- The Costume Shop has created team names to keep things fun: There are "Team Big Dress," "Team Entourage," "Team Tailor Magic," "Team Catalabeauties," and "Team Savory Breadcrumb Stuffing Fairy." One craft team is making 14 sets of wings for the various fairies and fairy attendants.
- Each Lilac Fairy Attendant has 16 individual pieces of sheer fabric stitched on that create a design intended to look like a butterfly landed on the dancer and wrapped its wings around her.

- 18 Nymph costumes: Each one has three skirt layers in different color combinations with hems cut to look like trailing seaweed. It took four months for one person to stitch all the finishing on the hems.
- 32 classical-style tacked tutus. Each tutu takes upward of 100 hours to make.
- Most of the fabrics have been purchased through suppliers in New York and Los Angeles, but some have come from as far away as Germany and Italy where the higher-quality mills are located.
- The most special fabric used is a reproduction of a vintage opalescent brocade that designer Paul Tazewell fell in love with. The original mill had closed down, but with help from a large fabric store in New York we were able to have a different mill create a reproduction of it. We bought 87 yards in white and then custom dyed it in-house to be used for all of the Fairy Pages, Fairies with Fans, and Gift Bearer costumes: 22 costumes in all. (One shocking detail: the fabric shrank down 20% in the first wash!)
- Almost every costume in the show has been custom dyed to a specific color palette. In order to do so, PNB's lead dyer has been working for nine months exclusively on *The Sleeping Beauty*. Three additional dyers have taken on smaller projects to help with the workload.
- The PNB Costume Shop takes a full shop two-minute dance break every day at 3:00pm so that everyone has a moment to stretch and move and shake it out.

TICKET INFORMATION

Tickets to PNB's live and/or digital performances may be purchased through the PNB Box Office:

- Phone - 206.441.2424
- In Person - 301 Mercer Street at Seattle Center
- Online 24/7 - PNB.org

Subject to availability, tickets are also available 90 minutes prior to each performance at McCaw Hall. Advance tickets through the PNB Box Office are strongly suggested for best prices and greatest availability.

Tickets for the live performances of *The Sleeping Beauty* are \$38 - \$210, with discounts available for children 14 and under. Groups of ten or more may enjoy discounts up to 20% off regular prices (not valid on lowest-priced tickets or combined with other offers): Visit PNB.org/season/group-sales for more info.

PNB's digital presentation of *The Sleeping Beauty* (February 13 - 17) is available by [subscription only](#). (Some digital season programming may vary from the onstage performances.) For more info, [click here](#).

PNB offers select **audio-described performances** for visually impaired and blind patrons at \$20 per ticket. The audio-described performance of *The Sleeping Beauty* is Sunday, February 2 at 1:00 pm. To access the Audio Dance Description pricing, visit PNB.org/accessibility. PNB's Audio Dance Description program is generously underwritten by the M.J. Murdock Charitable Trust and Jolene McCaw Family Foundation. Thanks also to Darkroom Ballet, Seattle Cultural Accessibility Consortium (SCAC), and PNB's I.D.E.A. Committee for support of this program.

For information about special ticket offers including group discounts, The Pointe, Pay-What-You-Can, rush tickets, Beer and Ballet night, TeenTix, and more, visit PNB.org/offers.

Caveat Emptor: Like many performing arts, PNB struggles with [ticket resellers](#). At their most mundane, third-party sites snap up less expensive tickets and sell them for a profit. At their most dastardly, they

sometimes sell invalid tickets. For ease of mind and to enjoy the ballet at the best prices available, always purchase tickets directly from PNB. Suspected scams should be reported to the Better Business Bureau.

Health, Safety, and Accessibility: Masks are still encouraged but not required as part of the PNB audience experience. For details and info regarding PNB's current health and safety policies, visit PNB.org/Health. For information on McCaw Hall accessibility, visit PNB.org/Accessibility.

The show must go on: Pacific Northwest Ballet is committed to honoring its performance calendar. Performances will not be cancelled for weather, traffic, or acts of Congress. In the unlikely event that the status of a performance does change, an announcement will be posted on PNB.org.

SPECIAL EVENTS

PNB'S SPOTLIGHT LUNCHEON

Friday, January 24, 12:00 pm

Marion Oliver McCaw Hall

A behind-the-scenes opportunity to witness the finishing touches to a world premiere production, years in the making. Guests will watch PNB dancers in an exclusive on-stage rehearsal of *The Sleeping Beauty*, enjoy lunch with fellow ballet enthusiasts, and learn more about what it takes to create a production of this magnitude from scenic designer Preston Singletary, stager/dance historian Doug Fullington, and former PNB principal dancer Carla Körbes. Tickets (starting at \$75) available at www.PNB.org/support/special-projects/spotlight-luncheon

PNB CONVERSATIONS & DRESS REHEARSAL

Thursday, January 30, 5:30 pm

Nesholm Family Lecture Hall at McCaw Hall

Paul Tazewell's Academy Award-nominated work in *West Side Story* and his costumes in the Tony Award-winning Broadway production of *Hamilton* made him an internationally renowned designer. He's well-known by Seattle audiences too, thanks to his designs for Kent Stowell's *Swan Lake*, and now, *The Sleeping Beauty*. On the eve of *The Sleeping Beauty*'s premiere, join Artistic Director Peter Boal and Paul Tazewell for a discussion about Tazewell's inspirations for the new production and insights into his creative process. Attend the Conversations event only or stay for the dress rehearsal of *The Sleeping Beauty*. General admission tickets (suggested donation of \$25) are available through the PNB Box Office.

OPENING NIGHT DINNER

Friday, January 31

Marion Oliver McCaw Hall

Celebrate the opening of this historic production at the Opening Night Dinner. Tickets (\$175) include cocktails, dinner, and the company of ballet supporters and artistic collaborators. (Performance tickets sold separately.) For more information and to purchase tickets, contact Events@PNB.org.

BALLET TALK

Nesholm Family Lecture Hall at McCaw Hall

Join dance historian Doug Fullington for a 30-minute introduction to each performance, including discussions of choreography, music, history, design, and the process of bringing ballet to the stage. One hour before performances. FREE for ticketholders. (There will be no Meet the Artist post-show Q&As for *The Sleeping Beauty*.)

***THE SLEEPING BEAUTY* COMMUNITY DAY**

Sunday, February 2, 11:00 am – 1:00pm

Marion Oliver McCaw Hall

FREE for ticketholders: Join PNB before *The Sleeping Beauty* matinee on Sunday, February 2 to celebrate this world-premiere production and the Southeast Alaskan Native and Seattle Urban Native communities. *The Sleeping Beauty* Community Day will feature live performances, an artists' market, and a panel discussion. Enjoy this vibrant celebration with the whole family! www.PNB.org/blog/the-sleeping-beauty-community-day/.

CREATIVE TEAM

PETER BOAL is Artistic Director of Pacific Northwest Ballet and Director of Pacific Northwest Ballet School. *The Sleeping Beauty* is the fifth reimagined full-length work for PNB during his tenure, noted for their inspired visual concept and design with a deep historical awareness. These include *Coppélia* (2010), *Giselle* (2014), *George Balanchine's The Nutcracker*® (2015), and *Jewels* (2017). Peter has staged the works of George Balanchine, Jerome Robbins, and Ulysses Dove. www.PNB.org/aboutPNB/Peter-Boal

DOUG FULLINGTON is a dance historian and musicologist who has contributed historically informed dances for ballet companies around the world. In 2024, he staged *Star on the Rise*, a reimagined version of the ballet classic *La Bayadère*, with Phil Chan at Indiana University. He is co-author with Marian Smith of *Five Ballets from Paris and St. Petersburg* (Oxford, 2024), a detailed history of the ballets *Giselle*, *Paquita*, *Le Corsaire*, *La Bayadère*, and *Raymonda*. Doug has worked for PNB in several capacities since 1995. He founded the Tudor Choir, a professional vocal ensemble, in 1993. www.dougfullington.com

PRESTON SINGLETARY's art has become synonymous with the relationship between Tlingit culture and fine art. His glass sculptures deal with themes of Tlingit mythology and traditional designs, while also using music to shape his contemporary perspective of Native culture. Singletary started blowing glass at the Glass Eye studios in Seattle in 1982, where he grew up and continues to work and live. Forty years of glass making, creating music, and working together with elders has put him in a position of being a keeper of cultural knowledge, while forging new directions in new materials and concepts of Indigenous arts. Now recognized internationally, Singletary's works are included in several museums including the Seattle Art Museum, The British Museum, The National Museum of The American Indian, Smithsonian Institution as well as two solo exhibitions that toured multiple venues originating with the Museum of Glass (Tacoma, WA), including "Preston Singletary: Raven and the Box of Daylight." www.prestonsingletary.com

WENDALL K. HARRINGTON's career has embraced diverse disciplines, including theater, publishing and multi-image/video design and production, and academia. As a projection designer, her work has been seen in Broadway productions, opera, and dance. Ballet designs include work for Alexei Ratmansky, American Ballet Theater, Doug Varone and Dancers, San Francisco Ballet, and The Joffrey Ballet. Harrington lectures widely on the art of projection design and is the head of the MFA program in Projection Design at the Yale School of Drama. She was recently awarded a 2024 Tony Honors for Excellence in the Theatre. www.wendallharrington.com

PAUL TAZEWELL has been designing costumes for theater, film and television, dance, and opera for more than 25 years. He received a Tony Award for best costume design for *Hamilton*, an Emmy Award for outstanding costume design for *The Wiz Live!*, and was nominated for an Academy Award for best costume design for the film *West Side Story*. Mr. Tazewell has also received Tony Award nominations for *Bring in 'Da Noise, Bring in 'Da Funk*, *The Color Purple*, *In the Heights*, *Memphis*, *A Streetcar Named Desire*, and *Suffs*. He

designed costumes for Pacific Northwest Ballet's productions of Donald Byrd's *Seven Deadly Sins* and Kent Stowell's *Swan Lake* and most recently designed costumes for the film *Wicked*. www.paultazewelldesign.com

BASIL TWIST is a puppeteer and theater artist whose experiments with the materials and techniques of puppetry explore the boundaries of the animate and inanimate, the abstract and the figurative. His works range from productions of classic stories to abstract visualizations of orchestral music and are informed by puppetry traditions from around the world, including hand puppets, bunraku, and string-and-rod marionettes. In dance, Twist most recently created the sets and puppetry for the world premiere of *Dorothy and The Prince of Oz* for Tulsa Ballet and collaborated on a new *Nutcracker* with Christopher Wheeldon for Joffrey Ballet. He has been honored with a MacArthur, the "Rome Prize" from The American Academy in Rome, a Guggenheim Fellowship, USA Fellowship, a Doris Duke Performing Artist Award and his productions have received numerous grants from the Jim Henson Foundation. www.basiltwist.com

REED NAKAYAMA is a Seattle-based lighting and projection designer. He joined PNB in 2013 as a stagehand, and in 2019, was promoted to caretaker of the company's copious designs. He has illuminated stages in collaboration with artists such as Alexei Ratmansky (*Wartime Elegy*), Jessica Lang (*Ghost Variations*), Danielle Rowe (*The Window*), and Christopher Wheeldon (*Curious Kingdom*). He received a BFA in Performance Production from Cornish College of the Arts. www.reednakayama.com

CHARLENE HALL is a watercolor artist and scenic designer. She has collaborated with Pacific Northwest Ballet for over four decades, and her painting is seen in PNB productions of *Giselle*, *Coppélia*, and *George Balanchine's The Nutcracker*®. Her original scenic designs include: *Theme and Variations* (George Balanchine, 1985), *Orpheus Portrait* (Kent Stowell, 1990), and *Le Corsaire: A Pirate's Tale* (Marius Petipa, 2016). www.charlenehallwatercolor.com

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Leadership support for PNB's world premiere production of *The Sleeping Beauty* is provided by Leslie & Tachi* Yamada, Susan Brotman, Glenn Kawasaki, Chap & Eve Alvord, Carl & Renee Behnke, Peter & Peggy Horvitz, Susan Young Buske, Lynne Graybeal & Scott Harron, The Jolene McCaw Family Foundation, The Nesholm Family Foundation, and Connie & Tom* Walsh, along with dozens of other generous individuals.

Pacific Northwest Ballet's 2024-25 season is proudly sponsored by ArtsFund, Microsoft, and The Shubert Foundation. Special thanks to 4Culture. PNB's digital season is made possible by Katherine Graubard and William Calvin. PNB media sponsorship provided by *The Seattle Times*.

Everything is subject to change. For further information, please visit PNB.org.

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