

 PACIFIC NORTHWEST BALLET
PETER BOAL, ARTISTIC DIRECTOR

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PACIFIC NORTHWEST BALLET ANNOUNCES A NEW PRODUCTION OF

The Sleeping Beauty

World Premiere Production to debut January 2025.

The Sleeping Beauty

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

Choreography: Marius Petipa

Production Concept and Additional Choreography: Peter Boal

Staging: 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

SEATTLE, WA - Pacific Northwest Ballet Artistic Director Peter Boal has announced plans for a new production of the classic story ballet *The Sleeping Beauty*. A contemporary twist on this classic story, Boal's vision for the work is grounded in a timeless, mythical Pacific Northwest place. 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.

Similar to PNB's acclaimed production of *Giselle*, Boal will oversee the entire staging of *The Sleeping Beauty* and provide additional choreography, in collaboration with historically-informed staging by dance historian Doug Fullington based on Stepanov notation.

"PNB's new production of *The Sleeping Beauty* offers an exciting opportunity to present a timeless tale in a new light," said Boal. "Our *Beauty* begins with a reexamining of original source materials. Notions of good versus evil, destiny and empowerment, and innovative interpretations of character and craft define this production. Northwest glass artist, Preston Singletary creates an ancestral realm anchored in North America. Paul Tazewell's costumes build on Preston's scenic designs with a vibrant palette and a modern-day elegance that feels only a few steps from a high fashion runway. Add puppetry, projections, butterflies,

brilliant dancing, and one of classical ballet's finest scores and we have a unique story ballet that will promises to enthrall audiences for years to come.”

Combined with Tchaikovsky's timeless score performed by the world-famous PNB Orchestra, and Petipa's enduring choreography, *The Sleeping Beauty* honors tradition while innovating to create a new imagining of a timeless story for today's audiences. *The Sleeping Beauty* is scheduled to premiere January 31, 2025 as part of the company's 2024-25 season. Current PNB subscribers may renew their subscriptions at this time. New subscriptions and single tickets will be available at a later date. For more information, visit PNB.org.

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 whose work in ballet is focused on nineteenth-century French and Russian source material. A fluent reader of Stepanov choreographic notation, he has contributed historically informed dances to ballet productions around the world, including *The Pharaoh's Daughter* for the Bolshoi Ballet (2000), *Le Corsaire* for Bayerisches Staatsballett (2007), *Giselle* with Marian Smith and Peter Boal for Pacific Northwest Ballet (2011), *Paquita* with Alexei Ratmansky and Marian Smith for Bayerisches Staatsballett (2014), and *Raymonda* for English National Ballet (2022). With Phil Chan, he recently staged a reimagining of Marius Petipa's *La Bayadère* as *Star on the Rise: La Bayadère ... Reimagined!* for Indiana University's Jacobs School of Music. In 2016, he was a resident fellow at NYU's Center for Ballet and the Arts and research fellow at Jacob's Pillow Dance Festival. He is the founder and director of the Tudor Choir, a professional vocal ensemble based in Seattle since 1993, and has conducted the Pacific Northwest Ballet Orchestra and Seattle Baroque Orchestra. 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 and his own Tlingit heritage.

Singletary started blowing glass at the Glass Eye studios in Seattle, WA in 1982, where he grew up and continues to work and live. He developed his skills as a production glass maker and attended the Pilchuck Glass School. Singletary began working at the glass studio of Benjamin Moore, where he broadened his skills by assisting Dante Marioni, Richard Royal, Dan Dailey and Lino Tagliapietra. It was there where Singletary started to develop his own work. 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. His work with glass transforms the notion that Native artists are only best when traditional materials are used. Now recognized internationally, Singletary's works are included in several museums including the Seattle Art Museum, The British Museum (London, UK), The National Museum of The American Indian, Smithsonian Institution (Washington DC) as well as two solo exhibitions that toured multiple venues originating with the Museum of Glass (Tacoma, WA), including the "Preston Singletary: Raven and the Box of Daylight" exhibition which is currently traveling. www.prestonsingletary.com

As a designer of scenic projections for the stage, **WENDALL K. HARRINGTON**'s work has been seen on Broadway, Off-Broadway, and in regional theatres across the country, in ballet and opera houses, and

concert stages around the world. Ms. Harrington designed the projections for the award-winning *The Who's Tommy* on Broadway, which toured the U.S., and has had productions in Toronto, London and Frankfurt, Germany. Ballet designs include multiple works for Alexei Ratmansky (including *Wartime Elegy* for PNB), *Othello* for American Ballet Theatre, *Nutcracker* for San Francisco Ballet, and a new *Don Quixote* for The Joffrey. For her work in the theatre, Ms. Harrington is the recipient of the Drama Desk Award, the Outer Critics Circle Award, the American Theatre Wing Award, the TCI Award for Technical Achievement, the Obie Award for Sustained Excellence of Projections, the Michael Merrit Award for Collaboration, Ruth Morely Design Award, USITT education award, and Players Club Theatre Person of the Year. Ms. 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. www.wendallharrington.com

PAUL TAZEWELL has been designing costumes for film, television, theatre, dance, and opera for close to thirty years. He is best known for his work with both of Lin-Manuel Miranda's Tony Award-winning original Broadway productions of *Hamilton*, for which he received the Tony Award, and *In the Heights*. Paul's film credits include *West Side Story* directed by Steven Spielberg for which Paul received an Oscar nomination, *Harriet* directed by Kasi Lemmons and starring Cynthia Erivo, and the upcoming films of the musical *Wicked* directed by Jon Chu. TV credits include *The Immortal Life of Henrietta Lacks*, starring Oprah Winfrey, and *Lackawanna Blues*, both directed by George C. Wolfe, "The Wiz! Live" for which he received an Emmy Award, and "Jesus Christ Superstar Live in Concert" featuring John Legend. Paul began his Broadway career with the groundbreaking musical, *'Bring in Da Noise, Bring in 'Da Funk*, directed by George C. Wolfe. Other Broadway credits include *MJ the Musical*; *Ain't Too Proud*; *The Color Purple*; *Memphis*; *Caroline, or Change*; and *Elaine Stritch at Liberty*. Paul has designed for such renowned companies as The Metropolitan Opera, Bolshoi Ballet, English National Opera, Theatre du Chatelet, The Public Theater, National Theatre UK, Kennedy Center, The Guthrie Theater, Arena Stage, Stratford Shakespeare Festival, Houston Grand Opera, San Francisco Opera, Chicago Lyric Opera and many more. Paul holds an MFA from NYU and a BFA from University of North Carolina School of the Arts. He has been privileged instructing students as a guest artist at both New York University and North Carolina School of the Arts. From 2003-2006, he held a faculty position at Carnegie Mellon University. www.paultazewelldesign.com

A third-generation performer, **BASIL TWIST** is a native of San Francisco. Known for presenting puppetry as a serious and sophisticated art form through his imaginative experiments with materials, techniques and uses in both narrative and abstract works, Basil's shows range from productions of classic stories to abstract visualizations of orchestral music and are informed by puppetry traditions from around the world. Basil received a degree from the École Nationale Supérieure des Arts de la Marionnette (ESNAM) in Charleville-Mézières, France. Highlights of his original shows include *Symphonie Fantastique*, *Petrushka*, *Dogugaeshi*, *Rite of Spring*, *Hansel & Gretel*, *Arias with a Twist*, *La Bella Dormente nel Bosco*, *Sisters Follies*, and *Titon et L'Aurore*. Twist guides the internationally recognized Dream Music Puppetry Program at HERE in NYC. 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. basiltwist.com

REED NAKAYAMA is a lighting designer based in Seattle. Originally from Colorado, he brought his fascination of the stage to the Pacific Northwest where he has designed lights for a wide gamut of art forms. For Ballet, he lighted *Ghost Variations* for Jessica Lang, *Khepri* for Annabelle Lopez Ochoa, *Curious Kingdom* for Christopher Wheeldon, and *Wartime Elegy* for Alexei Ratmansky; in Theatre, *Caught* for Desdemona Chiang at Intiman, *A Winter's Tale* for Sheila Daniels at Seattle Shakespeare Company, and the all-female version of *Frost/Nixon* at Strawberry Theatre Workshop. In music, he crafted lights for touring artists including: Sia, Portugal The Man, Soundgarden, Pink Martini, and The Indigo Girls. In opera, he helped realize Tom Baker's opera, *Hunger*, about the Donner Party's ill-fated journey. His designs for circus were for Teatro ZinZanni, Acrobatic Conundrum, SANCA, Open Space on Vashon Island, and the

Moisture Festival. Other companies he has worked with include Book-it Repertory Theatre, Seattle Dance Collective, Theater Schmeater, and the Rat City Rollergirls. He received his BFA from Cornish College of the Arts in 2007. In 2019, Mr. Nakayama was named Resident Lighting Designer for Pacific Northwest Ballet. www.reednakayama.com

CHARLENE HALL is a set designer and scenic artist with 35 years of work with Pacific Northwest Ballet. She holds a BFA from Southern Oregon University and an MFA from Brandeis University in set design. She has worked as an assistant designer on many PNB ballets including *Coppelia*, *Theme & Variations*, *Giselle* and *George Balanchine's The Nutcracker*, and has designed and painted scenery in various Seattle theaters. After retiring she developed her own art in the Skagit Valley. Charlene is happy to return to PNB to assist on *The Sleeping Beauty*. www.charlenehallwatercolor.com

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Major support for the 2025 premiere of *The Sleeping Beauty* is provided by Leslie & Tachi* Yamada, Susan Brotman, Chap & Eve Alvord, and Peter & Peggy Horvitz.

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