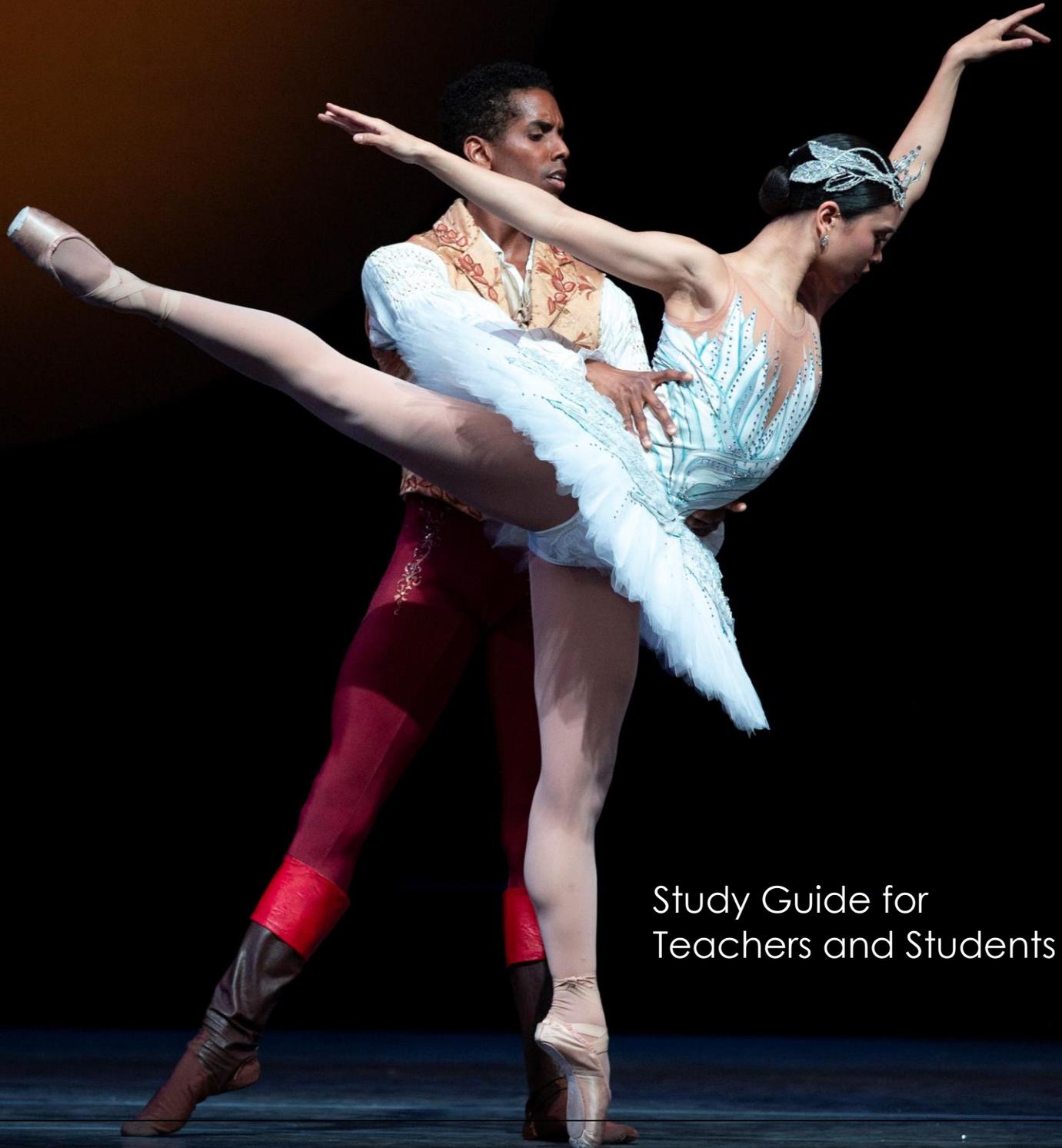


PACIFIC NORTHWEST BALLET
PETER BOAL, ARTISTIC DIRECTOR

KENT STOWELL'S
Swan Lake

Made possible by the E.L. Wiegand Foundation



Study Guide for
Teachers and Students

Table of Contents

Pages 3-4	.....	Attending a ballet performance at McCaw Hall
Page 5	.....	About Pacific Northwest Ballet
Page 6	.....	A Dancer's Day
Page 7	.....	About <i>Swan Lake</i>
Pages 8-9	.....	The Story of <i>Swan Lake</i>
Pages 10-11	.....	About the Artists
Pages 12-13	.....	Discussion Topics
Page 14	.....	Additional Resources

The February 8, 2024 student matinee of *Swan Lake* will feature excerpts from the ballet, open set changes, live orchestra, and introductions by PNB artistic staff. The performance will begin at 11:00am and will last one hour with no intermission.

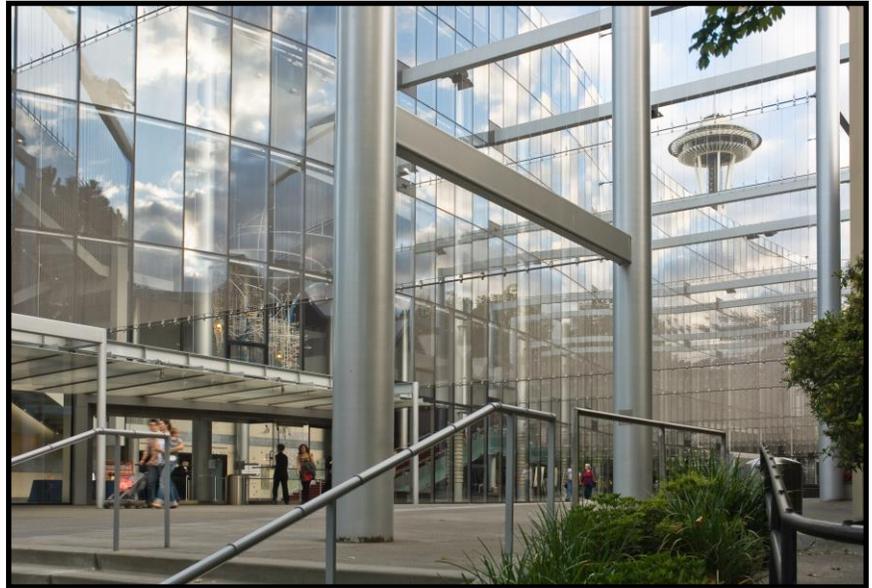
Photos © Angela Sterling and Lindsay Thomas, unless otherwise noted.

PNB thanks the following sponsors of PNB's Community Education Programs:

ArtsWA, Byron and Alice Lockwood Foundation, City of Bellevue, D.V. & Ida J. McEachern Charitable Trust, Fales Foundation Trust, Grousemont Foundation, Harvest Foundation, The Kelly Foundation of Washington, Lane Powell, National Endowment for the Arts, The Peg & Rick Young Foundation, Providence St. Joseph Health, Anonymous Fund of The Philadelphia Foundation, and generous individuals

This study guide was created by Pacific Northwest Ballet's Community Education staff for use by teachers and students attending the student matinee of *Swan Lake*. Reproduction of this guide in its entirety is allowed and encouraged. For questions, contact education@PNB.org or 206.441.2432.

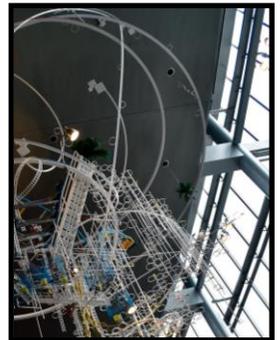
Attending a ballet performance at McCaw Hall



- You may arrive at McCaw Hall on a bus, in a car, or by walking!
- McCaw Hall is at the Seattle Center, near the Space Needle.



- When you enter McCaw Hall, you will be in the lobby.
- You can look for an art sculpture hanging from the ceiling!
- Ushers will help your group find your seats inside the theater.
- McCaw Hall is a big theater- nearly 3,000 seats!



Photos:

Second grade students arrive outside McCaw Hall (photo © Bill Mohn); Marion Oliver McCaw Hall (photo © Rodger Burnett)
Students arriving in lobby (photo © Nico Tower); students in seats at McCaw Hall (Photo © Alan Alabastro); lobby sculpture (photo © Nico Tower)



- The lights in the audience will dim before the performance begins. The theater is dark during the ballet.
- This performance will have an emcee who will speak from the stage to share about *Swan Lake* and PNB. However, there will not be any talking during the dancing. The story is told through movements, music, costumes, and sets.
- In order to focus and help others focus on enjoying the show, audience members do their best to sit still and quietly in their seats. However, you can clap when you enjoy something or laugh if something is funny to let the dancers know you appreciate their hard work.
- At the end of the performance, the dancers and musicians take a bow. This is a curtain call. You are welcome to clap to show you enjoyed the performance.

Going to the theater for ballet is similar to going to a movie:

- Photography and video recording are strictly prohibited. *Swan Lake* is copyrighted artistic material.
- Cell phones and electronics should be turned off when you enter the theater. Devices to support access needs are welcome to stay on.
- There is no intermission. Use the restroom prior to the performance.

However, unlike the movies:

- Ballet is performed live. There are no second takes and dancers can react to the audience!
- Some people make their visit to the ballet a dress-up occasion; others dress casually. Wear something you are comfortable in so you can enjoy the performance.

Most importantly:

- Enjoy the movements, music, sets, costumes—and **HAVE FUN!**

About Pacific Northwest Ballet



Founded in 1972 and currently led by Artistic Director Peter Boal, Pacific Northwest Ballet (PNB) is one of the largest ballet companies in the United States. PNB is also home to one of the United States' top ballet training schools—Pacific Northwest Ballet School.



PNB dancers are full-time professional dancers. The Company has 47 dancers of all genders. They dance over 100 performances each year at McCaw Hall in Seattle and on tour. The PNB Orchestra, consisting of 64 professional musicians, accompanies these performances. PNB dances many types of ballets, including story ballets like *Swan Lake*, as well as dances that are shorter, share ideas or feelings instead of telling stories, or are performed barefoot.



Founded in 1974, Pacific Northwest Ballet School, under the direction of Francina Russell since 1977 and now under Mr. Boal's direction, is nationally recognized as setting the standard for rigorous ballet training and offers a complete professional curriculum to nearly 1,000 students at two-locations-Seattle and Bellevue.



PNB's Community Education Programs provide dance education in the greater Seattle area and reach approximately 15,000 adults and children each year through student matinees, in-school residencies, professional development for teachers, and other community-based programs.

A Dancer's Day

The dancers at Pacific Northwest Ballet are professionals. This means dancing is their full-time job. Their work is to dance, rehearse, and perform ballets. Regular classes and rehearsals take place at PNB's Phelps Center, the building next door to McCaw Hall. No day is ever the same, but most days follow a similar routine. For more about PNB dancers, visit: <https://www.youtube.com/@pacificnorthwestballet>

Dancers make a serious commitment at a young age. Most dancers train at least 10 years before becoming a professional; careers typically last less than 20 years.

8:30 - 9:00am: Arrive

Dancers arrive early in order to change into ballet clothes, stretch, and prepare for a full day of dancing.



9:15 - 10:45am: Class

The Company starts each day with a ballet class. Class starts with warm-up exercises at the barre, followed by longer combinations that move around the room.



11:05am - 2:00pm: Rehearsal

2:00 - 3:05pm: Break

3:05 - 6:00pm: Rehearsal

During rehearsal, dancers learn what will be performed on stage. Rehearsals are usually for smaller groups.

7:30pm: Performance

On performance days, dancers start their day later. Once they arrive at the theater, they prepare by putting on costumes and makeup, and warming up.



About *Swan Lake*

Swan Lake is considered by many to be the greatest classical ballet of all time. With its fantastical plot filled with sorcery, romance, and betrayal, *Swan Lake* offers ballerinas the ultimate challenge of a dual role— dancing Odette and Odile in a single performance. Tchaikovsky composed the score for Moscow's Bolshoi Ballet in 1877, but it was not until choreographers Marius Petipa and Lev Ivanov's St. Petersburg production of 1895- after Tchaikovsky's death- that *Swan Lake* took the form we know today. The ballet has since inspired countless choreographers, who, in their own productions, seek to extend the ideas and meanings suggested in the work of its creators.

This production of Kent Stowell's *Swan Lake* premiered in 1981 at PNB. New scenic design by Ming Cho Lee and costume design by Paul Tazewell, occurred in 2003 to open PNB's inaugural season in Marion Oliver McCaw Hall.



The story of *Swan Lake*

**Sections noted in red will be performed at the student matinee on February 8, 2024. *Subject to change.*

ACT I



It is Prince Siegfried's twenty-first birthday, which he is celebrating in the palace gardens with his friends and couples from the court. When his mother, the Queen, arrives, she presents him with a crossbow for hunting, and she reminds him that the time has come for him to marry. She has planned a grand ball for the next evening, where Siegfried must choose a bride from among the visiting princesses. Although Siegfried knows he cannot argue with his mother, he is depressed by her demand. To lift his spirits, he sets off into the forest on a hunting expedition with his friends.

ACT II

Deep in the forest, beside a lake, Siegfried watches a flock of swans dropping down to the water. He is astonished that they seem to take on human form. When he speaks to their leader, she tells him she is Odette, queen of a group of maidens who have been bewitched by the sorcerer, von Rothbart.



By day, Odette and her companions are doomed to live as swans; only at night are they allowed to take human form.



Siegfried and Odette fall deeply in love, and he learns that von Rothbart's spell can only be broken by a man who will be faithful to Odette forever. The pair dance a tender pas de deux (dance for two) as they pledge their undying love.

As dawn appears over the lake, Odette, once more a swan, glides gracefully away, as Siegfried remembers his vow.



ACT III



At the Grand Ball, Siegfried is thinking of Odette and is uninterested in the lovely princesses that his mother presents to him.

Suddenly, two uninvited guests appear—von Rothbart and his daughter, Odile, who bears a striking resemblance to Odette. Although Siegfried recognizes the evil sorcerer, he convinces himself that Odile is indeed his beloved Swan Queen, Odette.



After visitors perform, Siegfried and Odile dance a dazzling pas de deux in which she puts him completely under a spell. Although visions of Odette appear to warn him, Siegfried does not understand. Hopelessly captivated by Odile, he vows to marry her. At that moment, Odette again appears as a vision. This time Siegfried sees her and knows what he has done: he has betrayed Odette and she is doomed to remain under von Rothbart's spell forever. As Odile and von Rothbart celebrate their success, Siegfried rushes out in despair, to seek his lost love.

ACT IV

At the lakeside, Siegfried begs Odette's forgiveness. Sadly, Odette tells him that he is forgiven but that nothing can alter the fact that his pledge to her was broken. Siegfried is devastated, and Odette, seeing his sorrow, expresses her undying love for him.

They dance together for the last time, knowing that soon she must return to the swans, never to see him again.

As dawn approaches, von Rothbart returns, ordering the swan maidens back to the lake. Odette, now resigned to her fate, bids a sad, lingering farewell to Siegfried. The Prince knows that she is gone forever. In utter grief, he is left alone.



About the Artists

Choreography: Kent Stowell



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. 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 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. On June 12, 2010, Mr. Stowell was awarded an honorary Doctor of Arts from the University of Washington.

Staging: Francia Russell



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. Ms. Russell's most influential teachers were Felia Doubrovskaya, Antonina Tumkovskaya, 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. She has

staged more than one hundred productions of Balanchine ballets throughout North America and Europe. 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 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. On June 12, 2010, Ms. Russell was awarded an honorary Doctor of Arts from the University of Washington.

Composer: Peter Ilyich Tchaikovsky



Peter Ilyich Tchaikovsky (1840-1893) studied at the Conservatory in St. Petersburg, Russia. Tchaikovsky is one of the most popular and influential of all romantic composers. His work is expressive, melodic, and grand in scale, with rich orchestrations. His output was prodigious and included chamber works, symphonies, concerti for various instruments, operas, and works for piano. His creations for ballet include *Swan Lake*, *The Nutcracker*, and *The Sleeping Beauty*.

Costume Design: Paul Tazewell



Paul Tazewell has been designing costumes for theater, film and television, dance, and opera for over 25 years. In 2016, he received the 2016 Tony Award for best costume design for *Hamilton*, and the Emmy Award for outstanding costume design for *The Wiz Live!* His extensive resume includes work on a number of Broadway and off-Broadway shows, including *Caroline, or Change*, *A Raisin in the Sun*, *Guys and Dolls*, *Elaine Stritch at Liberty*, *Def Poetry Jam*, *On the Town*, *Dr. Zhivago*, and *Side Show*. Mr. Tazewell has received Tony Award nominations for *Bring in 'Da Noise*, *Bring in 'Da Funk*, *The Color Purple*, *In the Heights*, *Memphis*, and *A Street Car Named Desire*. His awards include the 1999 Jefferson Award in Chicago, The Princess Grace Fellowship Award, and four Helen Hayes Awards, among others. In 2002, Pacific Northwest Ballet commissioned Paul Tazewell

to design costumes for the world premiere of Donald Byrd's *Seven Deadly Sins*. Mr. Tazewell is a graduate of the North Carolina School of the Arts and NYU Tisch School of the Arts. He was a resident artist and associate Professor of Costume Design at Carnegie Mellon University (2003-2006).

Scenic Design: Ming Cho Lee



Ming Cho Lee was born in Shanghai, China, in 1930 and moved to the United States in 1949. A renowned theatrical scenic designer, Mr. Lee is also professor of design and former co-chair of the Design department at Yale University's School of Drama. He 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. Other awards include the Mayor's Award for Arts and Culture; Tony Award for Lifetime Achievement, Outer Critic's Circle and Drama Desk Awards; the TCG Theatre Practitioner Award; many others from the theater and Chinese communities; and five honorary degrees. He

established a rich collaborative relationship with Founding Artistic Director Kent Stowell and PNB's production department, designing sets for *The Tragedy of Romeo and Juliet* (1987), *Firebird* (1989), *Carmina Burana* (1993), *Silver Lining* (1998) and *Swan Lake* (2003). Designs for American dance companies include Martha Graham, American Ballet Theatre, Joffrey Ballet, Eliot Feld Ballet, and José Limón. Internationally, Mr. Lee has designed productions for Covent Garden (London), Royal Danish Ballet, Cloud Gate Dance Theatre (Taipei), the Hong Kong Cultural Center, and Buhnen Graz (Austria), among others.

Discussion Topics

Movement:

Discussion:

Dance is a way to communicate stories, ideas, and feelings without using words. How can our bodies show feelings and ideas without talking or sounds?

Pre-performance Questions:

- What kinds of movements might match emotions such as love, anger, happiness, or sadness?
- Would these movements be fast or slow? Sharp or smooth?
- How might a dancer move to show the audience they are a swan?



Post-performance Questions:

- How did the choreography communicate the story and the characters' feelings?
- Give an example of something the dancers told the audience through movement.
- Were there any parts of the ballet that you have questions about?

Costumes:

Discussion:

Costumes are important because they help identify the characters in the story. The audience can use costumes as clues to identify the characters. Each piece helps create a character and adds to the setting. Some dancers will perform multiple parts and change costumes several times.



Pre-performance Questions:

- What kinds of costumes do you expect to see in *Swan Lake*?
- What kinds of materials do you think are used to make the costumes?
- What is important to consider when designing/creating costumes and clothing for dance?

Post-performance Questions:

- How long would it take to make so many costumes? (*about one year*)
- Think about the different costumes in *Swan Lake*. How did they help tell the story?
- Which costumes looked easiest to dance in? The most difficult?

Discussion Topics (continued)

Music:

Discussion:

Since ballet does not involve talking while dancing, music is a very important part of the performance. In addition to music helping to tell the story and set the mood, dancers use the music to remember their choreography and stay together with the musical beat while performing. The music for this student matinee will be played live by members of the PNB Orchestra. You may wish to play short musical excerpts from *Swan Lake* (see Resources, page 13).



Pre-performance Questions:

- What kind of music tells you when something scary or exciting is happening in a movie?
- What kind of music do you expect to hear during *Swan Lake*?
- How do you think music and dancing work together?

Post-performance Questions:

- How was the music different in each scene? The same?
- How did the music help to tell the story?
- If you were creating a ballet, would you prefer to pick a piece of music that was already composed, or one that was created specifically for your dance?

Scenery and Lighting:

Discussion:

Swan Lake is based on a story with various settings. The scenery in this production help us understand that the story takes place in a forest by a lake and a ballroom. Elements like a full moon, shown with lighting effects, and a fog machine during the scene at the lake help create different moods and settings.



Pre-performance Questions:

- What kinds of considerations might scenic designers need to make for ballet?
- How could lighting change the mood on stage without changing anything else?

Post-performance Questions:

- What did the scenery look like? How many different settings can you remember from the story?
- How and why were the sets and lights different for each scene?

Additional Resources

LITERATURE:

[Swan Lake](#)

ISBN: 978-0152006006

[Swan Lake](#)

ISBN: 978-0399217302

[Ella Bella Ballerina and Swan Lake](#)

ISBN: 978-0764164071

By Margot Fonteyn;

Illustrated by Trina Schart Hyman

By Rachel Isadora

By James Mayhew

MUSIC:

Listen and Purchase Online:

Swan Lake- London Symphony Orchestra

30 second clips available free online

<http://amzn.to/2ALuH2h>

VIDEO / WEBSITE:

Videos, photos, program notes, and behind-the-scenes information on PNB's website:

<https://www.pnb.org/season/swan-lake/>

SWAN LAKE IN POP CULTURE:

Over the last century, *Swan Lake* has become a quintessential ballet pop culture reference. Its iconic score, choreography, and costumes are synonymous with ballet performance and easily recognizable to anyone with even a casual ballet knowledge. Check out this link to watch just a few examples of *Swan Lake* in popular culture!

<https://www.pnb.org/blog/swan-lake-a-pop-culture-darling/>

SOCIAL NARRATIVE

More information about what to expect while at the theater is including in this Social Narrative for attending a PNB Student Matinee at McCaw Hall: <https://www.pnb.org/wp-content/uploads/2023/11/PNB-Social-Narrative-FY24.pdf>

GET TO KNOW PNB:

YouTube: <https://www.youtube.com/user/pacificnwballet/featured>

Facebook: <https://www.facebook.com/PNBallet>

Blog: <https://www.pnb.org/blog/>

Instagram: <https://www.instagram.com/pacificnorthwestballet/>

PNB Community Education programs are committed to serving all members of the community. We believe every child and adult has the ability and merit to dance. Programming is inclusive, regardless of race, national origin, disability status, socioeconomic status, sexual orientation, or gender.

For more information about PNB's Community Education programs:

education@PNB.org

206.441.2432

www.PNB.org/community