

BOSTON BALLET

MIKKO NISSINEN ARTISTIC DIRECTOR

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BOSTON BALLET PRESENTS *PARTS IN SUITE* A PROGRAM OF WORKS BY THREE LIVING LEGENDS

January 31, 2018 (BOSTON, MA) – Boston Ballet’s spring season opens with *Parts In Suite*, a program of works by three of today’s most prolific choreographers: William Forsythe, Justin Peck, and Jorma Elo. The program opens with Elo’s *Bach Cello Suites* with live musical accompaniment by cellist Sergey Antonov. *In Creases* marks the Company’s debut in a work by New York City Ballet Resident Choreographer Justin Peck. Embarking on the second year of a five-year partnership with Forsythe, Boston Ballet presents the Company premiere of his *Pas/Parts 2018*. *Parts In Suite* runs March 9–April 7, at the Boston Opera House.

“*Parts In Suite* will give audiences a taste of some of the best and brightest choreographers working today,” said Artistic Director Mikko Nissinen. “Their fresh and vibrant works explore ballet’s classical heritage in a contemporary way. I think audiences will enjoy seeing how this art form is progressing in the 21st century.”

Bach Cello Suites

Boston Ballet Resident Choreographer Jorma Elo’s *Bach Cello Suites* returns after a successful premiere in 2015. It features 10 dancers and is set to Johann Sebastian Bach’s *Cello Suites Nos. 1 & 2*, with a solo cellist performing onstage. *Bach Cello Suites* is a true Boston Ballet creation with set design by Artistic Director Mikko Nissinen, costume design by Charles Heightchew, and lighting design by John Cuff. Sergey Antonov, winner of the prestigious Tchaikovsky Competition in Moscow in 2007, will join Boston Ballet again as the cello soloist.

“I have enjoyed returning to *Bach Cello Suites* and exploring the movement and music again with the dancers,” said Elo. “Working with a different cast of both new and returning dancers brings a fresh perspective to the work.”

Finnish-born Elo was appointed Boston Ballet’s resident choreographer in 2005. He has created 15 works for the Company, all of which were world premieres, including *Fifth Symphony of Jean Sibelius* and *Creatures of Egmont*.

In Creases

In Creases is the first of Peck’s work performed by Boston Ballet. Eight dancers, accompanied by two pianists onstage performing Philip Glass’ *Four Movements for Two Pianos*, showcase

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Peck's trademark ability to create unique, geometric patterns of corps de ballet movement. *In Creases* premiered in 2012 and was Peck's first work choreographed for New York City Ballet.

"I've been eager to work with Boston Ballet for several years," said Peck. "Working with these dancers on one of the first major ballets I've created has been an incredibly enjoyable process. I look forward to seeing how they interpret the movement and put their own special mark on it."

A soloist with New York City Ballet as well as the company's resident choreographer, Peck has worked with companies across the U.S. and abroad during his meteoric career. He had his choreographic debut in 2009 and was appointed resident choreographer of New York City Ballet in 2014. In addition to his work for the stage, Peck has choreographed for films with *Vogue*, *Nowness*, the Guggenheim Museum, and most recently, with rock band The National.

Pas/Parts 2018

Forsythe's *Pas/Parts 2018* adds another of his ballets to the Company's repertoire and marks the second year of Boston Ballet's partnership with the world-renowned choreographer. Forsythe originally choreographed *Pas/Parts* for Paris Opera Ballet in 1999 and revised it in 2016 for San Francisco Ballet. The new title, *Pas/Parts 2018*, reflects the changes Forsythe made to the version that will premiere at Boston Ballet. With an ensemble of 14 dancers performing to an electronic score by frequent Forsythe collaborator Thom Willems, *Pas/Parts 2018* consists of 20 sections of brilliantly detailed and daring solos, duets, trios, quartets, and ensemble movements.

Boston Ballet established a long-term partnership with Forsythe in 2016 and currently has six of his works in the repertoire, including his full-length *Artifact*, which kicked off the collaboration. Forsythe danced with the Joffrey Ballet and Stuttgart Ballet, where he was appointed Resident Choreographer in 1976. In 1984, he began a 20-year tenure as director of Ballet Frankfurt. He later served as the director of The Forsythe Company—a new, independent ensemble based in Dresden and Frankfurt am Main, Germany—which he directed from 2005 to 2015. Forsythe is considered one of the most relevant artists in the world and has produced an incredible body of work that continues to be commissioned by the world's most prestigious companies.

"In working on *Pas/Parts 2018*, the Company and I have been able to deepen the relationship that we established during the first year of our partnership," said Forsythe. "I now know how graciously the company performs under pressure, shining brightest when faced with choreographic challenge. I have aligned this edition of *Pas/Parts 2018* to highlight their delightful approach to the playfully perilous facets of the work."

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All performances of *Parts In Suite* take place at the Boston Opera House (539 Washington Street, Boston, MA 02111):

Friday, Mar 9 at 7:30 pm

Saturday, Mar 10 at 1:30 pm

Saturday, Mar 10 at 7:30 pm

Sunday, Mar 11 at 1:30 pm

Friday, Mar 16 at 7:30 pm

Sunday, Mar 18 at 1:30 pm

Friday, Mar 30 at 7:30 pm

Thursday, Apr 5 at 7:30 pm

Saturday, Apr 7 at 7:30 pm*

**indicates post-show talk with artists*

Tickets start at \$35. For more information, visit bostonballet.org or call 617.695.6955.

Parts In Suite is approximately two hours long including two intermissions.

Bach Cello Suites

Music: Johann Sebastian Bach

Choreography: Jorma Elo

Set Design: Mikko Nissinen

Costume Design: Charles Heightchew

Lighting Design: John Cuff

Cellist: Sergey Antonov

In Creases

Boston Ballet premiere

Music: Philip Glass, "Four Movements for Two Pianos" (First and Third Movements)

Choreography: Justin Peck

Costumes: Justin Peck and Marc Happel

Lighting: Mark Stanley

Pas/Parts 2018

Boston Ballet premiere

Choreography: William Forsythe

Music: Thom Willems

Scenic and Lighting Design: William Forsythe

Costume Design: Stephen Galloway

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About Boston Ballet

Since 1963, Boston Ballet's internationally acclaimed performances of classical, neo-classical, and contemporary ballets, combined with a dedication to world-class dance education and community initiative programs, have made the institution a leader in its field, with a 54-year history of promoting excellence and access to dance.

Under the leadership of Artistic Director Mikko Nissinen and Executive Director Meredith Max Hodges, the Company maintains a diverse repertoire, ranging from full-length ballets to new works by some of today's finest choreographers. Boston Ballet's second company, Boston Ballet II, is comprised of dancers who gain experience by performing with the Company and independently, presenting special programs to audiences throughout the Northeast.

Boston Ballet School, the official school of Boston Ballet, has a long-standing dedication to providing exceptional dance education and ballet training to students across three studios in Boston, Newton, and the North Shore. Led by Artistic Director Mikko Nissinen and Director Margaret Tracey, the School reaches more than 5,000 students (toddler to adult) each year through its four core programs: Children's Program, Classical Ballet Program, Adult Dance Program, and Pre-Professional Program.

Boston Ballet's Department of Education and Community Initiatives (ECI) provides programming, events, and activities that connect the community to dance. ECI reaches more than 4,000 individuals in Boston, North Shore, and the surrounding communities each year through Citydance, ECI on Location, Adaptive Dance, and other community programs.

For more information, please visit bostonballet.org.

Boston Ballet gratefully acknowledges the following institutional partners:

Boston Cultural Council
The Boston Foundation
Klarman Family Foundation
Massachusetts Cultural Council
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This revival of Jorma Elo's *Bach Cello Suites* is generously supported by the Krupp Endowment for Contemporary Dance.

The Company expresses its deepest gratitude to Lisa and Tom Blumenthal for their extraordinary support of William Forsythe and his partnership with Boston Ballet.