

# SPRING MIX

WITH THE PBT ORCHESTRA

BENEDUM CENTER  
APRIL 5-7

George Balanchine • Jae Man Joo  
Yoshiaki Nakano • Helen Pickett

## Audience Guide to the Ballets PITTSBURGH BALLET THEATRE

*Petal*, by Helen Pickett. Artists: Tommie Lin O'Hanlon, Lucius Kirst. Photo: Rieder Photography

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## The Production

*Spring Mix* is a mixed repertory production – a program featuring four shorter ballets by four different choreographers that spotlights an exciting range of classical and contemporary techniques. With *Petal*, by Helen Pickett, George Balanchine's *Allegro Brillante* and world premieres by PBT's principal artist and choreographer-in-residence Yoshiaki Nakano and celebrated choreographer Jae Man Joo, the program celebrates PBT's depth, range and artistry.

Run time: two hours, including two intermissions

## *Violin Pas de Deux*

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Choreography - Yoshiaki Nakano

Music - Max Bruch, [Violin Concerto No. 1 in G minor](#), Opus 26 - II, Adagio. Performed live by the PBT Orchestra, Charles Stegeman, violin

Costume Design - Yoshiaki Nakano and Kristin McLain

[Cast - 2 artists](#)

Length - 8 minutes

World Premiere - Pittsburgh Ballet Theatre, 2024

Yoshiaki Nakano's world premiere *Violin Pas de Deux* is set to the second movement (Adagio) of German composer Max Bruch's *Violin Concerto No. 1*. Composed in 1866, the concerto is Bruch's most well-loved work and a staple of the violin repertory, known for its dazzling, virtuosic passages. Nakano translates the beautiful, romantic melody of the Adagio, the "soul"\* of the concerto, into a shimmering, heartwarming duet.

Nakano has noted that his movement style is "always, always" neoclassical, characterized by demanding physicality, abstract shapes, free-flowing speed and minimalist storyline, costumes and sets.

\*sfsymphony.org

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### The Choreographer



Yoshiaki Nakano, a native of Japan, joined PBT in 2010, and was promoted to principal artist in 2014. He received his training at the Elite Ballet Studio in Osaka, Japan, San Francisco Ballet School and PBT School. Nakano won the gold medal at the 2013 Beijing International Ballet and Choreography Competition in China and the silver medal at the 2010 World Ballet Competition in Orlando, Florida. In 2014, Dance Magazine named Nakano among its top "25 Dancers to Watch."

Nakano has performed the roles of Prince Siegfried in *Swan Lake*, Basilio in *Don Quixote*, Albrecht in *Giselle*, Prince Désiré in *The Sleeping Beauty*,

Solor and The Golden Idol in *La Bayadère*, Conrad and Ali in *Le Corsaire*, Romeo and Mercutio in *Romeo and Juliet*, the Nephew and Sugar Plum Cavalier in *The Nutcracker* and Tony in *West Side Story Suite*. He also has performed featured roles in George Balanchine's *Agon*, *Divertimento No. 15*, *Rubies* and *Western Symphony*, Twyla Tharp's *In The Upper Room* and *Nine Sinatra Songs*, Jiří Kylián's *Petite Mort* and *Sinfonietta*, William Forsythe's *In the Middle*, *Somewhat Elevated*, and Jerome Robbins's *In the Night*.

Nakano has choreographed more than 50 works, including pieces for PBT, Point Park University and multiple schools and companies in Japan. He was named a PBT Choreographer-in-Residence in 2023.

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### The Costumes

Choreographer Yoshiaki Nakano had a vision for the costumes - simple, streamlined, airy, beautiful. He and PBT Costume Director Kristin McLain worked together to create the look, which is luxurious yet light, in a lovely denim-y blue. The woman's bodice and man's vest are a stretch velvet, and chiffon is used in the sleeves for the vest and in the skirt (both ombre-dyed by Costume Shop Assistant Kaylee Hansberry). The vest has a sewn-in collar and both vest and bodice have gold piping; McLain noted it was a little tricky to find piping that was elegant rather than sporty or flashy. The rich velvet and floaty chiffon evoke the blend of classical and contemporary that marks Yoshi's choreography.

### *Allegro Brillante*

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. . . the perilous and the beautiful are artfully wedded in the choreography.

- Critic Walter Terry



Choreography - George Balanchine © The George Balanchine Trust

Music - Pyotr Ilyich Tchaikovsky, [Piano Concerto No. 3](#) in E-flat major, *Op. 75* - Allegro Brillante (1892). Performed live by the PBT Orchestra; PBT Principal Pianist and Music Administrator Yoland Collin, piano

Staging - Zippora Karz

Costume Design - After Karinska; Costumes built in the PBT Costume Shop

[Cast - 10 artists](#)

Length - 16 minutes

World premiere - New York City Ballet, March 1, 1956

PBT premiere - October 1983

Artist: Ying Li; Photo: Randy Choura. Choreography by George Balanchine © The George Balanchine Trust.

George Balanchine called the exuberant *Allegro Brillante*, "everything I know about classical ballet in thirteen minutes."

One of George Balanchine's most joyous, pure dance pieces, *Allegro Brillante* is characterized by what Maria Tallchief — the ballerina on whom the bravura leading role was created — called "an expansive Russian romanticism."

The ballet is set to Tchaikovsky's *Piano Concerto No. 3*, a work that the composer created from sketches for a composition that was intended to be his Sixth Symphony, but which instead served as a single movement work, which was published posthumously in 1894.

Balanchine described this ballet as a concentrated essay in the extended classical vocabulary, in which a maximum amount of choreographic development is contained within a rather restricted area of time and space.

- nycb.com

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[Click here](#) to watch New York City Ballet perform *Allegro Brillante*.

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## George Balanchine

George Balanchine (1904-1983) was one of the most brilliant choreographers of the last century. His gifts to ballet are legendary. He stretched the technique and dancer beyond their limits and along the way created a vocabulary and an aesthetic that changed the way we look at dance. He emphasized increased turnout, *batterie*, *port de bras* and speed, as well as higher extensions and softer, lighter landings from jumps. In short, he got people dancing bigger and faster than ever before. The celebrated Balanchine style has influenced the technical training of ballet dancers and choreographers throughout the world.

Mr. Balanchine created more than 400 dance works. His ballets are in the repertoires of the world's major ballet companies.

Read more about Balanchine at the [New York City Ballet website](#).

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## Passing Along the Dance: The Role of the Répétiteur



Ballet is an art form that is always taught in person, through demonstration, from coach to dancers or from one dancer to another. The coach who teaches the dance is called a *répétiteur* (from the French verb *répéter*, to repeat) — one who teaches the steps and roles of a ballet. A *répétiteur* usually has an intimate connection with a particular choreographer's work, often learning directly from the choreographer, and must be authorized to stage the works. Dancers can also, of course, watch videos to learn basic steps and stage positions, but the person-to-person connection transmits the ballet's nuances and, importantly, the choreographer's original intent for the work. Zippora Karz, former soloist at New York City Ballet and *répétiteur* for the

Balanchine Trust, staged and rehearsed *Allegro Brillante* for PBT.

[Watch Maria Tallchief](#), for whom Balanchine created the lead ballerina role, coach *Allegro Brillante*.

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## The Music

Pyotr I. Tchaikovsky is a 19th century Russian composer who composed three of the most well-known ballet works of all time, *The Nutcracker*, *Swan Lake* and *The Sleeping Beauty*. Ballet scholar Jennifer Homans has described the incomparable way his music for ballet works on “the human body and spirit” as pushing dancers to “move with a fullness and subtlety that few other composers” inspire.\* George Balanchine was profoundly inspired by the composer as well and used Tchaikovsky’s music in numerous ballets. While *Piano Concerto No. 3* was not composed for ballet, its energy and lyricism provide a vivid and powerful template for dance.

*Piano Concerto No. 3* is the original first movement of Tchaikovsky’s unfinished *Symphony in E-Flat major*. He’d worked on the symphony in 1891 and 92, decided to abandon it, and then in the spring of 1893 thought he would rework it as a piano concerto. He finished the first movement and outlines for the second and third by the summer. He thought it “hadn’t turned out too badly,”\*\* but Sergei Taneyev, his most trusted music critic and his romantic partner at the time, suggested it wasn’t virtuosic enough; Tchaikovsky contemplated destroying it but did not.

In October Tchaikovsky called the three-movement work “disgracefully long”\*\* and decided to restrict it to the first, *allegro brillante* movement (*allegro*: lively, brisk, fast; *brillante*: showy, sparkling, brilliant) and completed the orchestration for it. He did not live to see the score published or to hear the concerto performed - Tchaikovsky died a month later. The next year Taneyev completed the second and third movements.\*\*

\*Jennifer Homans, *Apollo’s Angels: A History of Ballet*, p. 286

\*\*Piano Concerto No. 3 @ [en.tchaikovsky-research.net](http://en.tchaikovsky-research.net)

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## What to Watch For

Balanchine created *Allegro Brillante* to substitute for a canceled ballet on a New York City Ballet March 1956 program. Despite its being choreographed at the last minute it is an exquisite expression of Balanchine’s signature style, called neo-classical ballet. Here are a few elements to look for:

**Speed:** Unlike most ballets, the curtain rises on dancers already moving, whirling around the stage - and this sets the tone for the next 15 minutes of high velocity dancing. Judith Fugate, former NYCB soloist and Balanchine Trust répétiteur, describes it as “gangbusters from the word ‘go.’”\*\* You will see throughout the ballet that steps, turns, jumps and entrances and exits are executed at an increasingly rapid pace, as seen [in this clip](#) of the NYCB principal and corps men (begin at 12:38).

**Musicality:** Balanchine’s wish for the *Allegro Brillante* choreography was to “have the dancers complement the music as best [he] could.”\*\* The ballet is a sparkling example of this ability to imbue his choreography with a musicality that dancers absorb in their bodies and express in movement. NYCB Principal Dancer Megan Fairchild describes a section of the lead ballerina’s solo as feeling like “my feet are the piano keys” – as if her steps are actually creating the music.\*\*\* The entire solo is intensely musical. Watch NYCB Principal Tiler Peck in the solo beginning at [6:33 in this video](#).

**Expanding classical form:** Balanchine grew up in the classical ballet tradition in Russia, and classical form and structure - control, precision, prescribed shapes and movements - are the foundation and



soul of his style. With neo-classical ballet Balanchine expanded and re-defined this foundation, giving movement propulsion, giving virtuosity dazzle, pressing dancers to elongate and super-size their movement, and essentially to find a freedom within the classical vocabulary. Former NYCB Principal Maria Tallchief, for whom Balanchine created the principal ballerina role, said that the choreography for *Allegro Brillante*, an “outpouring of classical” form, made her feel “reckless and full of abandon.”\*\*\*



Kip Sturm and PBT artists in *Allegro Brillante*, photo by Randy Choura, not dated.

\*Behind the Scenes at George Balanchine's *Allegro Brillante*, Nevada Ballet, [YouTube](#).

\*\*Anatomy of a Dance: Megan Fairchild on *Allegro Brillante*, [NYCB video](#), nycb.com.

\*\*\**Maria Tallchief: America's Prima Ballerina*, p. 211

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### PBT and *Allegro Brillante*

PBT first performed *Allegro Brillante* in 1983, soon after Patricia Wilde became PBT's artistic director. A former New York City Ballet principal artist, Wilde brought numerous Balanchine ballets to PBT. Known for her speed, clarity and ebullience during her dance career, Wilde performed the lead ballerina role in *Allegro Brillante* to great acclaim. Additional PBT mainstage performances of the ballet took place in 1986, 1989, 1993 and 2007 and it was a standout on our touring schedule through 2008. *Spring Mix* brings this important work back to the Benedum stage after a 17-year absence.



Patricia Wilde in *Allegro Brillante*, photo by Martha Swope, PBT Archives

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### The Costumes

Long-time Costume Shop Stitcher Kathleen Sullivan remembers that the *Allegro Brillante* costumes have been built three times since our first performance in 1983. The current set was probably built in 2007. Chiffon, used in the skirts and sleeves, is extremely fragile, and Costume Director Kristin

McLain notes that in the last 17 years the sleeves were likely completely remade and other repairs to the chiffon needed. Because we only had one costume for the principal ballerina, the Shop built a second for this production.



The design is “after Karinska,” which means that our costumes were modeled on a design by Barbara Karinska, Balanchine’s famed and long-time costume collaborator. When a ballet company is authorized to perform a Balanchine work (only companies authorized by the Balanchine Trust are permitted to perform Balanchine ballets) the costumes created for the ballet are usually required to replicate the original design.

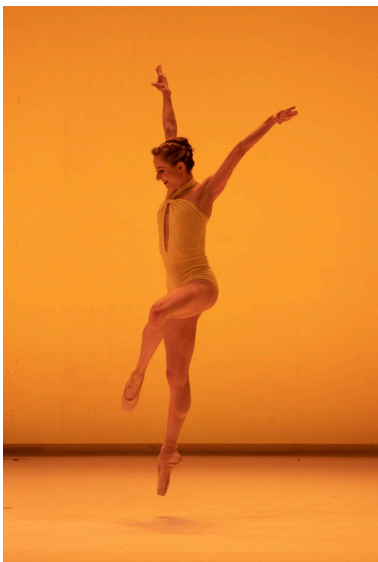
The design uses a flowy chiffon for the billowy shirt sleeves and skirts. The skirts have an additional panel that crosses over the main skirt - the panel has a crepe-y texture that gives the skirt a little added presence. The back of the bodice is open, with a lovely criss-cross motif.

The colors are true to those Karinska and Balanchine originally chose – coral for the principal couple and a blue-green for the corps de ballet. Ballet companies

interpret the colors slightly differently for a variety of reasons – our corps de ballet costumes, for example, are a little more blue than some built by other companies.

Artists - Ying Li, Alexander Nagiba; Photo: Randy Choura, not dated. Choreography by George Balanchine © The George Balanchine Trust.

## Petal



*“ . . . a glowing physicality that spontaneously brought the audience to its feet, startled by its extreme beauty, sensuality and effervescence.”*

-Dance writer Cynthia Bond Perry

Choreography and Concept - Helen Pickett

Music - Thomas Montgomery Newman, [Little Children - End Title](#); Philip Glass, Jean Cocteau, Susan Marshall, [Elisabeth Chooses a Career / Death of the Twins: Finale](#) (recording)

Costume Design - Nete Joseph; Costumes built in the PBT Costume Shop under the direction of Janet Groom Campbell

[Cast - 8 artists](#)

Length - 19 minutes

World Premiere - Aspen Santa Fe Ballet, 2008

PBT Premiere - October 2021

Artist: Diana Yohe; Photo: Rosalie O'Connor, 2021

## “Connection”

“One of my great pleasures as a choreographer is watching dancers connect corporeally, emotionally and spiritually to the movement in any given moment. Through their exploration, they reach a state of awe-inspiring vulnerability. They share themselves with unwavering commitment. As this generous energy transfers from the studio to the stage, it insists itself through the theater space and transcends the fourth wall. As a result of this outpouring, we experience incomparable yet evanescent connection. And once we feel this energy coursing through us there is no going back.

Therefore, I feel it is my responsibility as a choreographer to cultivate an atmosphere that not only nurtures connection, but also incites contribution and collaboration. Within this space, who we are, rather than who we should be emerges, and we bloom.

Bathed in the light of hot yellows, pinks, and oranges, the dancers’ kinetic energy reflects the vitality of spring. *Petal* explores the intimacy of human touch, and our desire and our necessity for connection.”

Helen Pickett

Helen Pickett discusses PBT’s 2021 production of *Petal* in [this video](#), and describes the inspiration and creative process for *Petal* in this [Alberta Ballet video](#).

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### Helen Pickett



Choreographer Helen Pickett, born in San Diego, CA, has created over 60 ballets in the US, UK and Europe. Helen’s upcoming commissions include a short work for Boston Ballet and two full-length narratives for American Ballet Theatre and Het Nationale Ballet. *The Crucible*, a full-length for Scottish Ballet, won the Critics’ Circle Theatre Award and the Herald Angel Award in the UK and toured to Sadler’s Wells Theatre, The Kennedy Center in Washington D.C. and Spoleto Festival USA. Helen was Resident Choreographer for Atlanta Ballet from 2012 to 2017, danced with William Forsythe’s Ballet Frankfurt from 1987 to 1998 and performed with Wooster Group under the direction of Elizabeth LeCompte from 1998 to 2003. She collaborated as a choreographer and actress with filmmakers Eve Sussman, Toni Dove and Laurie Simmons.

Between 2020 and 2021, Helen created and produced 12 dance films, including *The Air Before Me*, which won the Audience Choice Award at Screen Dance International, and *Hurley Burley*, which was nominated for an Emmy Award, 83 interviews for her YouTube Talk Show Creative Vitality Jam Sessions and founded the Female Choreographer’s Big Round Table, a Zoom discussion panel, with 160 women on the roster.

Helen was Co-Director of the Jacob’s Pillow Contemporary Summer Dance Program and leads her think tank workshop Choreographic Essentials.

She earned a Master of Fine Arts from Hollins University and was awarded an Honorary Doctorate from the University of North Carolina School of the Arts.

Photo: Mihaela Bodlovic



## The Movement



*I'm never looking for safe or pretty or right, I'm looking for extraordinary, off balance, risky, so that is the coaching and the development that has to happen to . . . get [dancers] into the style of what Petal is.*

- Helen Pickett, "Alberta Ballet Unleashed," YouTube.

*Petal* is the perfect ballet for spring, with its sensory rush of color and effervescent movement. The motion is fast, non-stop - dancers rush through space but with technical, finely tuned control. The movement is also lyrical, undulating and insistent – the dancers “slip through shifting configurations, folding into each other and opening outward...with a progression of supported arches, floor slides and overhead lifts.”\* It is a vivacious, exciting, high-energy, highly physical work.

\*Creating Relationships: Choreographer Helen Pickett Builds Bonds Onstage and Off, [danceinternational.org](https://danceinternational.org)

Artists: Jessica McCann and PBT Artists; Photo: Rosalie O'Connor, 2021

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## The Music

The music blends excerpts from two works. “End Title” is from the film *Little Children* by award-winning film composer Thomas Montgomery Newman, whose other film scores include *The Green Mile*, *Finding Nemo*, *Skyfall* and more. *Petal* also utilizes piano arrangements from Philip Glass’s danced chamber opera *Les Enfants Terribles*. Glass is one of the most influential and incredibly prolific composers of the 20th century. He has composed works for ballet, including *In the Upper Room* by Twyla Tharp and *Glass Pieces* by Jerome Robbins.

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## The Costumes



*Petal's* simple, modern costumes were designed for the original production by Nete Joseph; the PBT Costume Shop replicated the design and made our own set in 2021. The men are in aqua colored stretch pants; women wear pale yellow backless leotards with a split bodice and gathered halter neckline. They are warm and vibrant against stage lighting that shifts in spring colors from yellow to coral / orange to bold pink.

Artists: Corey Bourbonniere and Grace Rookstool; Photo: Rosalie O'Connor, 2021.

# When Time Stands Still

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Choreography - Jae Man Joo

Assistant to Choreographer - Addison Ector

Music - Vladimir Martynov, [Schubert-Quintet \[unfinished\]](#), Movement I; Doug Lofstrom, [Concerto for String Orchestra](#) - 3rd Movement; Robert Fripp, [Pie Jesu for Strings](#); performed live by the PBT Orchestra

Costume Design - Christine Darch

[Cast - 20 artists](#)

Length - 33 minutes

World premiere - Pittsburgh Ballet Theatre, April 2024

*Everything you can imagine is real.*

- Pablo Picasso

*When Time Stands Still* rehearsal; Artist: Tommie Lin O'Hanlon; Photo: Aviana Adams

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## The Choreographer



Jae Man Joo is an internationally acclaimed choreographer and the recipient of the prestigious 2009 Princess Grace Choreography Award. Hailing from Korea, he brought his unique artistic vision to the U.S. in 1996, where he served as the Associate Artistic Director of Complexions Contemporary Ballet. As a former principal dancer at Ballet Hispanico and Complexions, Jae Man Joo has worked and performed with a diverse range of choreographers, including William Forsythe, Dwight Rhoden, Shen Wei, Igal Perry and Jessica Lang, enriching his artistic journey. Jae Man Joo was invited to create new works

for *Jacob's Pillow* in 2017 and 2019. He received the Best Individual Artist Award from the Bagnolet International Dance Festival in Paris, France.

Joo's artistic prowess has been recognized globally with the 2021 and 2023 Korea Dance Critics Choice Award, and the 2022 prestigious Korea E-daily Cultural Grand Prize for his full-length, evening ballet, *Vita*. These accolades are a testament to his profound influence on the dance world. He has created more than seven ballets for Complexions, all of which premiered at New York City's Joyce Theater.

In 2023 he premiered the full-evening ballet *Divine* for Gwangju City Ballet, Korea, which received the Best Dance Art Work of the Year, 2023. He is currently an Assistant Ballet Professor at Point Park

University as well as Resident Choreographer, Ballet Master and Artist-in-Residence at Complexions Contemporary Ballet.

Joo started creating new work for Dallas Black Dance Theater for their spring season and for the newly-founded Korea Metropolitan Ballet company. For the latter he is creating his rendition of *A Midsummer Night's Dream*, the company's first complete evening ballet, which will premiere in the summer of 2024. In April, Joo will begin choreographing a work for American Ballet Theater's "Unite" Series, working with ABT's principal dancers Calvin Royal III and Herman Cornejo. The work is set to be performed in August at the Joyce Theater in New York.

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## The Music

by [Yoland Collin](#), PBT Principal Pianist and Music Administrator

Three works comprise the score for *When Time Stands Still*. The music will be performed live by the PBT Orchestra.

### Schubert-Quintet (Unfinished)

Vladimir Ivanovich Martynov is a Russian composer, known for his compositions in the concerto, orchestral music, chamber music and choral music genres. Martynov interprets the American minimalist style of Terry Riley, Steve Reich and Philip Glass from the perspective of the Orthodox Church's hermetic, ascetic tradition of insight and ecstasy achieved through ceaseless prayer.

Repetition brings metaphysical order to the sounds of the world, uniting the music of the spheres with the music of the human body. In this uninterrupted circular motion, time lacks beginning or end. Through the insistent repetition of a single formula, the mind blocks out the external world. After a process of struggle the ego submits. Mind and heart merge with the object of contemplation. Martynov's goal is to create a music that maintains this pose of enraptured contemplation for as long as possible: "Music begins where the person ends."

For most of his works Martynov selects a musical object to serve as a mantra, a musical idea to be repeated for as long as possible, varied and alternated only so much as Martynov considers necessary to induce and maintain a state similar to narcosis. Often, the mantra will take the form of a quotation or seeming-quotation of some impossibly lovely moment from the classical tradition. They appear as relics from a vanished age of artistic Providence. The nostalgia they evoke is carefully chosen – prompting the listener to thirst for their beauty.

In his, Martynov wanted to take Schubert's style and, "prolong forever each moment of sound, examine every turn, every Schubertian pause through a magnifying glass, or even a microscope." The Russian composer renders Schubert's "heavenly lengths" still more celestial, more palpably endless. Just as an arc allows us to imagine a complete circle, so Martynov's musical iterations allow us, momentarily, to experience the eternal.

### Concerto for String Orchestra - 3rd Movement

Doug Lofstrom has taught at Columbia since 1986, and has been a full-time faculty member since 1999. He teaches in both the Composition and Instrumental Performance programs. He is conductor of Columbia's New Music Ensemble, which he founded in 2000. A Chicago native, Lofstrom has been composing prolifically since the 1970s; his wide-ranging style reflects his ongoing involvement in dance, film, theater and symphonic music. He has been composer-in-residence for the Metropolis Symphony Orchestra and Musical Director of Chicago's Free Street Theater. His works have been performed by the St. Louis, Atlanta, and Oregon Symphony Orchestras and the Present Music and CUBE chamber ensembles. His most recent endeavors include *Alakshaya*, for Natya Dance Theatre,

a series of three Concertinos for Solo Instrument and Orchestra (oboe, harp and trumpet), commissioned, performed and recorded by the New Philharmonic Orchestra, and three works for the Evansville, IN "musictelling" group Tales and Scales, including *The Arabian Nights*, *Just Beyond the Junkyard* and *Jabberwocky*. In 2001, Lofstrom formed The New Quartet, a versatile chamber ensemble which performs his original music and arrangements of modern classics, jazz and world music. Since 2005, he has been performing with the eclectic folk group Trillium.

## Pie Jesu

Robert Fripp is an English musician, songwriter, record producer, and author, best known as the guitarist, founder and longest-lasting member of the progressive rock band King Crimson. He has worked extensively as a session musician and collaborator, notably with David Bowie, Blondie, Brian Eno, Peter Gabriel, Daryl Hall, The Roches, Talking Heads and David Sylvian. He also composed the startup sound of Windows Vista operating system, in collaboration with Tucker Martine and Steve Ball. His discography includes contributions to over 700 official releases.

Soundscapes by Robert Fripp is a musical style he developed, involving the use of audio loops created and modified by a specific set of digital music synthesizers and digital audio processing devices. It is separate from the soundscape concept utilized by various avant-garde composers.

The piece *Pie Jesu* was performed as an improvisation on guitar in 1997 and was included exactly as it was played on his 1998 album *The Gates of Paradise*. The version in the score is a 1999 orchestration by Andrew Keeling of a transcription by Bert Lam, of the California Guitar Trio.

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## The Costumes

Christine Darch is resident costume designer for Complexions Contemporary Ballet. Her commissions include work for dozens of ballet companies across the U.S. and internationally; her designs are gorgeously varied, ranging from contemporary to full-length classical ballets. PBT audiences have seen her costumes in *Step Touch* and *Chromatic* by Dwight Rhoden and *Ketubah* by Julia Adam.



Artists: Erin Halloran in *Step Touch*; Amanda Cochrane and Cooper Verona in *Chromatic*; Alexandra Kochis and Robert Moore in *Ketubah*. Photos: Rich Sofranko.

Choreographer Jae Man Joo collaborated with Darch on the design for *When Time Stands Still*, and the PBT Costume shop built the wardrobe for the ballet. The design is essentially (in Costume



Director Kristin McLain's words) "head-to-toe mesh; the men wear mesh shirts, the women wear mesh leotards and both wear milliskin / spandex briefs with mesh leggings on top of the briefs. The back of the shirts / leotards have knotted strips that are stretched across the back - both the mesh and the knotted straps add a dramatic textural element to the costumes. For the final movement of the ballet the textural components are shed – mesh leggings come off, women change to new leotards and men remove their shirts. Darch and Joo selected deep tones for the colorway of the ensemble – teal, eggplant, cool purple, black and navy.

The design and build process was progressive; Darch and McLain communicated about ideas, patterns and colors, and the wardrobe was built incrementally as information came in. When colors were selected the Costume Shop was able to start on certain elements (ordering mesh, making the briefs) even though the rest of the design was still in process. Darch's final sketches and samples arrived a few weeks before the premiere; with some components completed and an overall simple and sleek design, the Shop had no problem finishing up the 20 costumes!