

FOR IMMEDIATE RELEASE

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CINDERELLA

Choreography by Ben Stevenson | Music by Sergei Prokofiev
All performances featuring the OBT Orchestra

WHO [Oregon Ballet Theatre](#)
WHAT [Cinderella](#)
WHEN February 16-23
WHERE Keller Auditorium, 222 SW Clay Street, Portland, OR 97201

PERFORMANCES:

Saturday, February 16, at 2:00 PM
Saturday, February 16, at 7:30 PM
Sunday, February 17, at 2:00 PM***
Thursday, February 21, at 7:30 PM
Friday, February 22, at 7:30 PM
Saturday, February 23, at 2:00 PM
Saturday, February 23, at 7:30 PM

TICKETS: To purchase tickets: call, click, or come in: 503.222.5538; or <https://www.obt.org/18-19-season/cinderella/>; or 0720 SW Bancroft Street, Portland, OR 97239

FOR IMMEDIATE RELEASE – Portland, OR | January 17, 2018.

EVERYTHING STARTS WITH A WISH... and we listen.

It's back! This February, Oregon Ballet Theatre brings everyone's favorite fairy tale to life — *Cinderella* — for the second time. In its premiere run in 2015, new high-water marks were set both artistically and financially for OBT. Its lingering magic left memories too special not to revisit. Plus, someone has to keep an eye on those pesky Stepsisters.

Against the backdrop of Sergei Prokofiev's lush score, Ben Stevenson's ballet proves that midnight is just the beginning. This rags-to-riches love story features humor, gorgeous sets and phenomenal dancing.

Cinderella suffers cruelty at the hands of her Stepmother and Stepsisters, and yet is loving enough to offer a poor beggar woman some bread when she knocks at the door. Little does she know that the beggar woman is really her Fairy Godmother, prepared to grant her most fervent wish — to go to the

Prince's ball. Cinderella's magical night unfolds against a midnight deadline where she must make a choice — to tell the Prince who she really is or return to a life overshadowed by her Stepmother's cruelty. The production is a triumphant tale of courage, hope, wishes... and magic.

The young and young at heart will enjoy this classic story as it once again leaps across Portland's Keller Auditorium stage.

Tickets are going fast, get yours before the clock strikes midnight, as midnight is just the beginning of wishes coming true. All performances feature the OBT Orchestra. Tickets start at \$29.

GALA

Cinderella (SUPER) Ball

Join Artistic Director Kevin Irving, Executive Director Michael Greer and the OBT Board of Trustees

Honorary Co-Chairs

Betsy Warren and Jordan Schnitzer

Gala Co-Chairs

Cate Millar, Christina McNown, Jimmy Crumpacker, and Artistic Director Kevin Irving

GALA: <https://www.obt.org/contribute/special-events/cinderella-super-ball-2019-gala>

FUNDRAISING GALA — CINDERELLA (SUPER) BALL

THE MAGIC LASTS 'TIL THE STROKE OF MIDNIGHT

Once upon a time, not so very long ago...

OBT decided to take its annual fundraising gala theme from its winter story ballet. This year, the gala will celebrate OBT's production of Ben Stevenson's *Cinderella*. With the backdrop of Sergei Prokofiev's lush score, the fairy tale story of Cinderella's transformation — from cinder girl to princess — unfolds and delights us with the wonder of a dream come true.

Just like Cinderella, we hope your one wish is to join us at the ball.

Oregon Ballet Theatre is hosting its fundraising Gala on February 2nd at 6 p.m. at the Portland Art Museum. The *Cinderella* (Super) Ball will be straight from a storybook. Black tie is optional and women should dress for Once- Upon-a-Time. Enjoy dinner, dancing and an afterparty. Mark your calendar for this spectacular social event, sure to be a highlight of the season.

Act One:

Your elegant evening will begin with a cocktail hour featuring a magical creation by OBT2 dancers with surprise guest, and more performances in the Sunken Ballroom at the Portland Art Museum.

Act Two:

Moving up into the Kridel Grand Ballroom, you will enjoy a plated dinner with bold culinary design by Food in Bloom. Filled with the delight of world-class entertainment, the evening also includes a live auction, raffle, and paddle raise — all in support of your favorite ballet company.

Act Three:

Don't forget that the magic lasts 'til the stroke of midnight! After dinner, the Sunken Ballroom will be transformed for the (Super) Red Party. We invite you to raise your glass and dance the night away with OBT dancers to the beats of LA-based DJ Noble for a truly unforgettable evening.

For questions and more information about the *Cinderella* (Super) Ball, email cinderella@obt.org.

THE (SUPER) RED after-PARTY

Hosted by the OBT Club, a dynamic group of young supporters, THE (SUPER) RED *after-PARTY* is a fundraiser to support dancers and programs of Oregon Ballet Theatre. **The (Super) Red *after-Party* on February 2nd begins at 9 p.m. at the Portland Art Museum.** The magic lasts until the stroke of midnight. The party is a place for conversation, cocktails, canapes, and of course, dancing with the OBT dancers — featuring LA-based DJ Noble. General admission tickets are \$75, a VIP Box with 10 VIP tickets is \$1,000.

For questions and more information about The (Super) Red *after-Party*, email stepmother@obt.org.

Every year, OBT provides need-based scholarships to students at the Oregon Ballet Theatre School and sends teaching artists to lead dance residencies in at-risk schools — and so much more. Fundraisers like the gala help make all of this possible.

Oregon Ballet Theatre is a 501(c)(3) nonprofit organization. Federal Tax ID#: 93-1009305. Please consult your tax advisor with any questions. The potential tax-deductible amount of each \$250 ticket is \$110.

*** indicates that this is an audio-described performance for patrons with blindness or low vision, or anyone interested in listening to a live narration of select performances of *Cinderella*. Assistive Listening Devices (ALDs) will be available for patron use during the 2 p.m. Feb. 17 *Cinderella* performance. This verbal description of the action on stage will include choreography, storyline, scenery and costumes. Neck loops for use with hearing aids and cochlear implants with a "T" switch (telecoil) are also available. Please bring ID when checking out a hearing device. Supplies are limited.

ABOUT THE ARTISTIC DIRECTOR

A rare dancer whose career spanned multiple disciplines, Kevin Irving began dancing with jazz classes in his hometown dance school (Long Island, New York), before joining the school and training ensemble of Alvin Ailey — an experience that impacted him deeply. From 1982-1985, he danced with The Elisa Monte Dance Company of New York, a company often referred to as "post-modern." At 24, however, he took a sharp turn toward classical dance, joining Les Grands Ballets Canadiens in Montréal.

Promoted to soloist and principal, Irving became a well-known figure wherever LGBC performed, excelling in classical, neoclassical, and contemporary roles — including roles and ballets created by LGBC's resident choreographer, James Kudelka. In 1993, Irving joined Twyla Tharp Dance, touring the U.S. and Europe with the

acclaimed choreographer, including performances at L'Opéra de Paris, and the PBS filming of Tharp's much-lauded ballet *In the Upper Room*.

From 1994-2002, Irving was ballet master and associate director with Nacho Duato's Compañía Nacional de Danza in Madrid. From 2002-2007, he served as artistic director of The Göteborg Ballet in Sweden. The company, during Irving's tenure, was named the most important dance company in Sweden in Ballet International's critic poll. From 2007-2013, Irving was a frequent guest ballet master with The Royal Danish Ballet, where he staged and rehearsed works by Jiří Kylián, George Balanchine, and Jerome Robbins. He has also been a guest teacher with numerous companies and schools in the U.S. and abroad for over 20 years. Additionally, he staged ballets by Nacho Duato and Nicolo Fonte for companies such as The Royal Ballet Covent Garden, Nederlands Dans Theater, Hubbard Street Dance Chicago, Lyon Opera Ballet, and The Australian Ballet, to name just a few.

In the U.S., Irving became associate director at Morphoses (formerly The Wheeldon Company) from 2011-2012, coordinating special initiatives aimed at defining the company's unique profile in the dance world. In 2010, he founded I-DANCE (Inspiring Dance: American Nations' Choreographic Exchange), a nonprofit that sends teachers and choreographers to dance communities in Central and South America. Irving was named artistic director of Oregon Ballet Theatre in July 2013.

ABOUT OREGON BALLET THEATRE

OBT is committed to *sharing its passion for the expressive power of ballet, inspiring an enduring appreciation of dance, and connecting in meaningful ways to our community through excellence in performance, training, and education*. OBT is the largest professional ballet company in Oregon; we employ nearly 200 people and attract artists from around the globe through our reputation for excellence. The company is rooted in classical ballet traditions, with a repertoire ranging from the classics to premieres from today's most exciting choreographic voices. Our mission is dedicated to the vitality of – and access to – world-class ballet performance and training in the Pacific Northwest.

Founded in 1989 by James Canfield, a former principal dancer with the Joffrey Ballet, OBT developed a distinct style and unique repertoire that comprised over 80 ballets. From 2003-2012, under the direction of Christopher Stowell, OBT presented nearly 350 performances, and added 51 ballets – including 20 world premieres – to its diverse body of work. In June 2013, the OBT Board named Kevin Irving as the company's third Artistic Director.

Irving brings over 25 years of experience performing with and managing world-renowned cultural organizations and dance companies, including The Göteborg Ballet, The Royal Danish Ballet, and Compañía Nacional de Danza. Irving's tenure is marked by a commitment to collaborative partnerships with Portland artists and organizations, including the Portland Art Museum, Multnomah County Library, Kenji Bunch, and Pink Martini. He is expanding the company's classical repertoire with premieres of Ben Stevenson's *Cinderella* and his own updated *Swan Lake*, while preserving OBT's legacy by restoring major works such as James Canfield's *Romeo & Juliet*. Irving is diversifying our repertoire with world premieres from internationally-acclaimed and contemporary choreographers: Nacho Duato, William Forsythe, Nicolo Fonte, Darrell Grand Moultrie, and Helen Pickett.

ABOUT OBT SCHOOL

We are proud to train the next generation of dance artists through the OBT School. Under the direction of Marion Tonner, our school provides over 800 youth and adult students with a high-quality dance education from professional instructors. Alumni have gone on to train at some of the most prestigious institutions in the country, and have gone on to dance professionally with a number of international companies and almost every major company in the U.S. We offer enhanced professional development opportunities at the upper levels of the school through our junior company, OBT2.

OBT2 provides rigorous training and performance experience to facilitate the transition from student to professional dancer in a small, nurturing environment. This smaller, more mobile performing ensemble develops and performs its own repertoire, expanding dancer training while improving access to ballet for an estimated 5,000 people each year, throughout the Portland Metro area and beyond. Directed by Lisa Sundstrom (former principal

dancer with American Ballet Theatre and Pennsylvania Ballet), OBT2 is equipped to bring performances into a variety of settings, including schools, studios, retirement centers, corporate events, and community venues.

ABOUT OBT EDUCATION OUTREACH

OBT's investment in the community extends far beyond our stages and studios, through a wealth of free and low-cost programs that unlock the world of ballet for learners of all ages and backgrounds. Our comprehensive OBT Outreach reaches approximately 35,000 people annually, including over 11,000 K-12 students across 22 school districts, and includes: "Performance Perspectives" pre-show presentations; our popular "Student Performance Series"; special access to our dancers through "Photo/Art Encounter"; and front-row seating and audio narration at *Nutcracker* dress rehearsals for hundreds of low vision and hearing-impaired children and their families. Our in-school residencies are designed to integrate seamlessly with academic curriculum, and the majority of our youth programs serve schools with over 50% Free and Reduced Rate Lunch (FRRL) participation.

OREGON BALLET THEATRE COMPANY 2018-2019

Principals

Ansa Capizzi
Xuan Cheng
Peter Franc
Chauncey Parsons
Brian Simcoe

Soloists

Eva Burton
Michael Linsmeier
Katherine Monogue
Kelsie Nobriga
Matthew Pawlicki-Sinclair

Company Artists

Thomas Baker
Hannah Davis
Abigail Diedrich
Kimberly Fromm
Adam Hartley
Makino Hayashi
Christopher Kaiser
Jessica Lind
Emily Parker
Colby Parsons
Skye Stouber
Theodore Watler

Apprentices

Alexa Domenden
Marc LaPierre
Zuzu Metzler
Zoie Saldares

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