



Audience Guide to the Ballets

Oct. 22 - 24, 2021 | Benedum Center | Pittsburgh

PITTSBURGH BALLET THEATRE

Cover image: *Petal*, by Helen Pickett. Artists: Jessica McCann and Yoshiaki Nakano. Photo: Duane Rieder

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The Production

Season Premiere launches Pittsburgh Ballet Theatre's 52nd season and marks the company's joyous return to the Benedum Center after months of theater closures across the world due to the Covid-19 pandemic. *Season Premiere* is a mixed repertory production – a program featuring four shorter ballets by four different choreographers that spotlight an exciting range of classical and contemporary technique. With *Through the Window*, a new, world premiere by Jennifer Archibald, *Petal*, a PBT premiere by Helen Pickett and classical works by George Balanchine (*Diamonds*) and Victor Gsovsky (*Grand Pas Classique*), the program celebrates the PBT's depth, range and artistry.

[Click here](#) to watch the *Season Premiere* trailer with clips of rehearsal footage and choreographer interviews.

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 - Philip Glass, Thomas Montgomery

Newman

Staging - Sarah Hillmer

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

Number of Dancers - 8

Length - 19 minutes

World Premiere - Aspen Santa Fe Ballet, 2008

Artist: Jessica McCann. Photo: Duane Rieder



Choreographer's Program Notes - "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

Click [here](#) to watch a brief clip of Boston Ballet performing *Petal*.

Helen Pickett



Helen Pickett, native of San Diego, CA, is an award-winning contemporary ballet choreographer, and has created over 50 ballets in 16 years in the U.S. and Europe, including *The Crucible*, a full-length for Scottish Ballet, which premiered at the Edinburgh International Festival. Pickett was resident choreographer for Atlanta Ballet, 2012 – 2017. In 2021, Pickett, the Co-Director for the Contemporary Program at Jacob's Pillow, choreographed for PBT as well as American Ballet Theatre, Boston Ballet, Kansas City Ballet, Jacob's Pillow and Cincinnati Ballet. Future commissions include, The National Ballet of Canada, Boston Ballet and The Dutch National Ballet,

which has commissioned a new full-length production.

During the Pandemic, starting in May 2020, Pickett launched her YouTube talk show, Creative Vitality Jam Sessions, and has completed 83 interviews. Watch her [interview with PBT Artistic Director Susan Jaffe](#)! From June - December 2020, Helen choreographed 12 dances for film resulting in two series: Homes Studies and The Shakespeare Cycle. Three films from *The Shakespeare Cycle* were featured in a PBS special. And a fourth, *The Air Before Me*, created with director Shaun Clarke was an official selection of the San Francisco Dance Film Festival 2021, and won the Audience Favorite Award from Screen Dance International. All were created virtually on Zoom. In April 2021, Pickett founded the Female Choreographer's Big Round Table, a zoom meeting place for female choreographers, 140 women, to build community and forge avenues for more equitable work environments.

Pickett danced with Ballet Frankfurt, director, William Forsythe from 1987-1998, and performed with the New York theater company Wooster Group, director, Elizabeth LeCompte, for five years. In addition to Pickett's contemporary ballet choreography, she has collaborated, as a choreographer and actress with installation video artists and filmmakers, including Eve Sussman, Toni Dove and Laurie Simmons.

Pickett is the co-director, along with Milton Meyers, of the Jacob's Pillow Contemporary Summer Dance School Program. She leads her think-tank dance workshop, Choreographic

Essentials in universities around the country. She earned her MFA in 2011 from Hollins University, and in 2016, Pickett received an Honorary Doctorate, from University of North Carolina School for the Arts, awarded by then Dean of Dance Susan Jaffe, for her contribution to the arts. www.helenpickett.com

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," Jan. 30, 2020. YouTube.

Petal is contemporary ballet with fast, non-stop motion - dancers rush through space as if propelled by an unseen force. The movement is 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.

Hear Pickett describe the inspiration and creative process for *Petal* in this [Alberta Ballet video](#).

*Creating Relationships: Choreographer Helen Pickett Builds Bonds Onstage and Off, danceinternational.org

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.

[Listen to "End Title"](#)

Grand Pas Classique

Choreography - Victor Gsovsky

Music - Daniel-François-Esprit Auber

Costume Design - Janet Groom Campbell; Costumes built in the PBT Costume Shop

Number of Dancers - 2

Length - 11 minutes

World Premiere - Ballets des Champs-Élysées, 1949

Victor Gsovsky choreographed *Grand Pas Classique* as a stand-alone pas de deux (dance for two), and it has become his most famous work, loved by dancers and audiences across the world for its challenging and virtuosic choreography. He meant for it to be an homage to classical ballet style and aesthetic, pioneered in 19th-century Russia by the “father” of classical ballet, Marius Petipa.

[Click here](#) to watch a fantastic performance of *Grand Pas Classique* with famed Paris Opera ballerina Sylvie Guillem and Manuel Legris from 1988.

Victor Gsovsky

Victor Gsovsky (1902 - 1974) was a 20th-century Russian dancer, teacher and choreographer. He left Soviet Russia at age 23 in 1925; over the next 45 years he choreographed, coached and at times directed various ballet companies, including Berlin State Opera, Paris Opera, Ballets des Champs-Élysées (where he created *Grand Pas Classique*), Metropolitan Ballet (London), Munich State Opera and Hamburg State Opera. His students include the acclaimed New York City Ballet ballerina (and former PBT honorary board member) Violette Verdy and Vera Zorina, choreographer George Balanchine's first wife.

Structure and Technique

Grand Pas Classique follows a structure codified by Marius Petipa, the great classical ballet choreographer of the 19th century. A “grand pas” as Petipa organized it has a grand entrance to introduce the two dancers, an adagio (slow movement) to display precision work, exciting solos (called variations) for both dancers and a finale, or coda, that reunites the two and is full of ballet fireworks. Petipa inserted these pieces into story ballets to show off the talent and technique of the principal dancers. He gave us gorgeous, show-stopping grand pas in several of his full-length ballets, including the wedding pas de deux in *The Sleeping Beauty* and the “Sugar Plum Pas de Deux” in *The Nutcracker*.

The choreography in *Grand Pas Classique* is a great example of what classical ballet technique is all about. Gsovsky followed Petipa’s recipe for this style of ballet – sparkling precision; beautiful, clear lines; dazzling turns; impossible balances and steely strength (don’t miss the ballerina’s solo!).

Grand Pas is a vehicle for star dancers to absolutely flaunt their ability to deliver a bravura performance. Today, with modern training and conditioning practices, dancers can elevate this style and technique to heights that Petipa, and perhaps even Gsovsky, may have never thought possible. With a throughline to ballet’s past, *Grand Pas Classique* is an exhilarating display of classical ballet for the 21st century.



Photo credit: Artist - Gabrielle Thurlow; Photo - Kaylee Hansberry

Costumes

The tutu and men’s costume were designed by PBT Costumier Janet Groom Campbell and built by Ms. Campbell and her staff for this performance. She chose a deep, lush, royal navy color, decorated with sparkling, sequined lace. Metallic silver thread adds extra dazzle to the lace.



The Grand Pas tutu is a classical style tutu, with a flat, pancake-like skirt that has graduated layers of stiff netting, and that extends straight out from the hips (compare this skirt to the softer, drapey tutus in *Diamonds*). 12 pointed lace appliques on top of the skirt give it visual lift, length and motion.

Long, lace sleeves (added after this photo) are a lovely and somewhat unusual addition to the tutu. When designing and building a large number of tutus (for the Swans in *Swan Lake*, for example), including

long sleeves in the design wouldn't always be feasible, due to the extra labor and time needed. But *Grand Pas* allows for the luxury of adding a special feature since there is just one tutu. At PBT classical tutus are customized to each dancer and sewn and decorated by hand - the process for one tutu can take between 40 and 60 hours with several staff working on it.

Photo credit: Artist - Gabrielle Thurlow; Photo - Kaylee Hansberry

Through the Window



Choreography - Jennifer Archibald

Music - Uno Helmersson, ["The Silent Lake;"](#) Frans Bak, ["Singing the Truth;"](#) Tokio Myers, ["Lotus Flower;"](#) Peter Gregson, ["Sequence \(Four\)"](#)

Costume Design - Janet Groom Campbell; Costumes built in the PBT Costume Shop
Number of Dancers - 10
Length - 16 minutes
World Premiere - Pittsburgh Ballet Theatre, 2021

This new work, commissioned by PBT Artistic Director Susan Jaffe, is physical, exciting and infused with interweaving emotional arcs. The title alludes to quiet moments of self-reflection.

Are we fighting against time for a moment of mindfulness? If we can come home to ourselves generating the energy of mindfulness, concentration and insight can heal. Through the Window is a time of introspection. Somehow staring through windows brings "deep listening" into perspective of our deeper selves.

- Jennifer Archibald

Photo credit: Artists - Gabrielle Thurlow, Grace Rookstool, Joseph Parr, Alexandra Kochis, Yoshiaki Nakano, Erin Casale, Lucius Kirst. Photo - Kaylee Hansberry

Jennifer Archibald



Jennifer Archibald is the founder and Artistic Director of the Arch Dance Company and Program Director of ArchCore40 Dance Intensives. Her works have been performed at venues that include New York's City Center, Lincoln Center, The Kennedy Center, Aaron Davis Hall, Jacob's Pillow Inside|Out Stage and Central Park's Summerstage Mainstage. Jennifer was awarded a Choreographic Fellow for Ailey's New Directions Choreography Lab under the direction of Robert Battle. She is a Choreographic Winnings recipient

by the Joffrey Ballet. Jennifer choreographed *Seven*, a biographical work about Olympian Jackie Joyner-Kersey, which was commissioned by St. Louis based MADCO Dance Company. Arch Dance Company's "Chasing Shadows" was remounted for Dallas Black Dance Theater for their 2018/19 season. She was also the 2018-19 recipient's for the CUNY Dance Initiative Residency.

Archibald has choreographed for the Atlanta Ballet, Ailey II, Oregon Ballet Theatre, Kansas

City Ballet, Tulsa Ballet, Grand Rapids Ballet, and worked commercially for Tommy Hilfiger, NIKE and MAC Cosmetics as well as chart-listed Amy Seiwert's Imagery, Ballet West, Sacramento Ballet, Pittsburgh Ballet and Stockholm's Balletakademien and will create new works for Richmond Ballet, BalletX National Ballet of Canada, Ballet Austin next season. Ms. Archibald was the acting Movement Director for Michael Kahn's *The Oresteia* at the Shakespeare Theatre Company. As a director she premiered *WeAlghT*, a film featuring current Ailey Company member James Gilmer and was selected for Best Choreography and Best Male Lead for Mountain View Film Festival. *WeAlghT* is an official selection for the San Francisco Film Festival and the Light Moves Festival in Ireland.

Jennifer is currently an Acting Lecturer at the Yale School of Drama and was appointed as Guest Faculty Lecturer to develop the Hip Hop dance curriculum at Columbia/Barnard College. Jennifer is also a guest artist at several universities including Fordham/Ailey, Purchase College, Princeton, Virginia Commonwealth University, University of South Florida, Goucher College, Columbia College Chicago, Miami New World School of the Arts, South Carolina's Governor's School of the Arts, Ailey Fordham, Boston Conservatory, and Point Park.

Photo courtesy of Jennifer Archibald

The Movement

Through the Window has a very contemporary movement quality, weaving together elements of hip hop, modern and ballet - it is intense, edgy and emotional. Ms. Archibald included PBT dancers in the creative and choreographic process when she was working with them on the ballet this past summer: they continue to contribute to and create the work in a section that they improvise, in the moment, of every performance.

The Costumes



To design the costumes for *Through the Window*, PBT Costumier Janet Groom Campbell had several conversations with Ms. Archibald and about her concept for the ballet and she listened to the musical pieces multiple times to get a feel for the emotional tenor of the work. She consulted Jennifer along the way to make sure she was capturing the choreographer's overall intent for the work.

The men's costumes are simple stretch pants; the women's costumes are a combination of milliskin and mesh. The mesh fabric was tie-dyed with multiple colors to create the pattern on the fabric; the decoration on the bodice was created with pieces of mesh that were dyed, cut in strips, gathered and stitched

onto the bodice. Each of the bodice designs is different. The mesh lends a beautiful, evocative suppleness to the costume - the fabric both clings to the body and flows from it as the dancer moves.

PBT photo

Diamonds

I love performing Diamonds. The steps are very, very challenging, but because they are done in such a way, you forget how difficult the steps are. The wonderful score by Tchaikovsky - I mean it's the joy of dance, from beginning to end.

- Marianela Nuñez, principal, the Royal Ballet

["Why dancers love performing Balanchine's *Jewels*."](#) April 12, 2017. YouTube.



Choreography - George Balanchine

Music - Pyotr Ilyich Tchaikovsky, *Symphony No. 3*, 2nd - 5th movements

Staging - Judith Fugate

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

Number of dancers - 34

Length - 31 minutes

World premiere - New York City Ballet, 1967

Diamonds is the concluding section of *Jewels*, a three-act ballet choreographed by George Balanchine in 1967 and set to Pyotr Ilyich Tchaikovsky's *Symphony No. 3* in D major, Op. 29. Balanchine is one of the most important and prolific ballet choreographers of the 20th century and was artistic director of New York City Ballet (NYCB) for more than 35 years.

The full-length *Jewels* is said to have been inspired by the brilliant gemstones Balanchine saw on a visit to the Van Cleef and Arpels jewelry store in New York City. Each act is named for a different jewel - emeralds, rubies and diamonds - with dazzling jeweled costumes in corresponding colors. Balanchine didn't offer an explanation about what the concept was for the ballet overall, or for its different acts (when asked what the *Rubies* section was about, he famously said "It's about 20 minutes"). But it is choreographed in a way that each section

highlights a distinctive ballet style.

Diamonds has the tenor of the grandeur and tradition of classical ballet, cultivated by Marius Petipa at the Imperial Theater in St. Petersburg, Russia, and where Balanchine trained as a boy. The large corps de ballet, all in sparkling white, provides a dramatic, classical backdrop for the work. But rather than a traditionally structured pas de deux, as Gsvosky created in *Grand Pas Classique*, Balanchine gives us in *Diamonds* a duet for the principal couple that is more fluid and infused with subtle emotion and demanding athleticism.

Also beautifully on display in this work is Balanchine's intense musicality - his choreography is known for being almost a physical visualization of the notes and rhythms in the music. Balanchine especially loved Tchaikovsky's music for ballet, describing him as a composer who "made music for the body to dance to. . . [who] invented the floor for the dancer to walk on."*

*"Balanchine: the choreographer who put music first," www.gramophone.co.uk

Photo credit: Artists - Kristen Wenrick, Steven Annegarn, ca. 1997; Photo: Randy Choura. Choreography by George Balanchine © The George Balanchine Trust.

[Click here](#) to watch the Royal Ballet's Marianela Nuñez and Thiago Soares in the *Diamonds* pas de deux.

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](#).

Passing Along the Dance: The Role of the Répétiteur

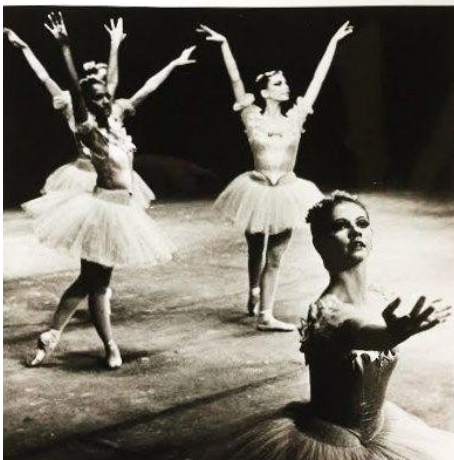
Ballet is an art form that is always taught in person, through demonstration, from coach to dancers or from one dancer to another. The coach who teaches the dance is called a répétiteur (from the French verb répéter, to repeat)—one who teaches the steps and roles of a ballet. He or she usually has an 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.

Balanchine Répétiteur Judith Fugate

When I got into the company (NYCB) you had to earn your way into particular ballets. I got lucky to be chosen rather quickly . . . I just remember (Balanchine) being so in tune with the music and so knowing of his dancers – what they were capable of and how far he could push us. That made everyone improve on a daily basis.

- Judith Fugate



PBT's répétiteur for George Balanchine's *Diamonds* is Judith Fugate. Ms. Fugate is a former principal ballerina with the New York City Ballet and danced roles in virtually every ballet in the NYCB repertoire, counting among her partners Mikhail Baryshnikov and Helgi Tomasson. During her career she toured extensively, appeared on "Live from Lincoln Center," with Ray Charles in Peter Martins' *A Fool for You*, and in the Metropolitan Opera's production of *La Traviata*, conducted by Plácido Domingo, she was partnered by Fernando Bujones and Peter Boal. She left the company in 1997 and currently works for the George Balanchine Trust and the Jerome Robbins Rights Trust, staging these renowned choreographers' works worldwide.

Ms. Fugate is among a small group of former dancers who worked with Balanchine and have been authorized to stage his works. Her memories of her time with him, his coaching and comments about ballets and technique, and her personal understanding of his aesthetic and style help preserve his works, keeping them as authentic and alive as possible.

Photo: Fugate (right) in *Raymonda Variations*. Choreography by George Balanchine © The George Balanchine Trust. NYCB photo. [Source](#).

Watch Ms. Fugate's mastery of Balanchine's jazzy, exuberant technique in this [1993 performance of "Who Cares?"](#) (11:17 - 13:35)

Judith Fugate on *Diamond's* structure and style

*It's very classical and gloriously beautiful, and set up . . . very classically as well, with an opening sequence, a central pas de deux, some variations (solos) and then a big polonaise**

to close.

The Balanchine style is particular. Sometimes it's a stretch for [dancers] but they always strive for it. I think there are several really important things that I try to stress when I'm staging a ballet. First of all, musicality. Mr. Balanchine was foremost a musician before he was a dancer and so that was always super important to him - the musicality and how to use the phrasing of the music. . . . The breadth of movement is something that's really signature of Mr. Balanchine. Every movement is on a very grand scale and the port de bras (carriage of the arms) is lush and open and the chest is always open and not small and timid. The last thing is the intricacy of steps - he was very much into being very clear and precise with the footwork. So we have to put those three things together.

[Interview with Judith Fugate, Wiener Staatsballett](#), Oct. 25, 2019. YouTube.

* a regal, ceremonial-style dance often used for entrances to or exits from the stage by the corps de ballet

The Costumes



The costumes for *Diamonds* (and the rest of the *Jewels* ballet) were designed by Barbara Karinska, a costume designer who collaborated with Balanchine for 43 years. The world recognizes Karinska now as an incomparable artist for ballet costume design - Balanchine in fact credits her as being crucial to his success as a choreographer. Her designs enhanced the dancers' movement - giving clarity to a dancer's line and heightening their movement in a way that helped to elevate and even define Balanchine's choreographic language. Karinska created more than 3,000 costumes in her time with Balanchine and New York City Ballet.

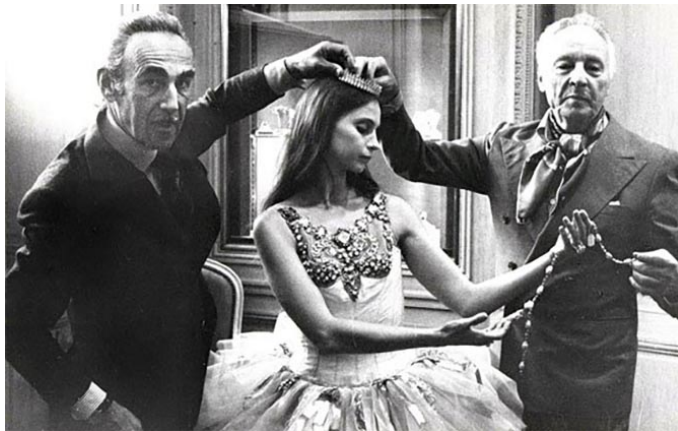
The *Diamonds* costumes are diamond-white and each is studded with dozens of Swarovski crystals of varying sizes. They are absolutely dazzling on stage. The tutu skirt drapes downward, which is different from a flatter, pancake-style tutu skirt - it flows in a lovely, soft way as the dancer moves. This shorter, "bell"-like skirt allows for a large number of dancers to be on stage closer together without the tutu skirts crowding one another.

PBT Costumier Janet Groom Campbell built PBT's *Diamonds* costumes in the 1990s. There were no patterns or design drawings - she had New York City Ballet photographs of the original Karinska costumes and fashioned her own patterns based on those images. They have stood the test of time! Ms. Campbell and her staff updated the costumes for this performance: a new neckline was added for the tutus and jewels were replaced; the decor on

the front of the mens' costumes was redone, utilizing five different pieces of trim to create a jeweled medallion. Ms. Campbell also designed and created the elaborate tiaras in house.

The Muse(s)

Balanchine is famous for his muses - ballerinas whose personality and ability inspired him to create numerous works for them. His muse for *Diamonds* was NYCB principal Suzanne Farrell. *Jewels* was inspired also by the gemstones and jewelry in the Van Cleef and Arpels store, which was not too far from New York City Ballet studios. He knew the owners Claude and Pierre Arpels, who were incidentally ballet fans - in fact they had created a line of brooches made of precious gems that portrayed ballet and other dancers. Balanchine is thought to have purchased one of the jeweled brooches for his first wife, ballerina Vera Zorina, in the 1940s.



A publicity shot for the premiere of *Jewels*: Pierre Arpels, Suzanne Farrell in her *Diamonds* costume (but with a real diamond tiara) and George Balanchine at the Van Cleef and Arpels store, 1967. Photographer unknown. Source: [The Adventurine](#)
BALANCHINE is a trademark of The George Balanchine Trust.

Theater Programs

Join us online or at the theater to learn more about the production!

Educational programs at the theater are subject to change as Covid regulations are updated through the year. Thank you so much for your patience and understanding.

Virtual Preview | Tuesday, Oct. 19 | 7 p.m.

Get a quick preview of the glorious costumes in the production with PBT Costumier Janet Groom Campbell. Live on Zoom! [Register here](#).

Director's Cut | Friday, Oct. 22 | 6:30 p.m.

Join us on opening night to hear from Helen Pickett, choreographer of Petal, and Judith Fugate, répétiteur for George Balanchine's Diamonds. Registration is limited – please [click here](#) to sign up!

ViewPointe | Saturday, Oct. 23 | 6:30 p.m.

Brush up on your ballet knowledge with Maestro Charles Barker, who will be leading the PBT Orchestra this evening for Diamonds and Grand Pas Classique. Registration is limited – please [click here](#) to sign up!

Ballet Warm-up | Sunday, Oct. 24 | 1 p.m.

Watch the last few minutes of company class and get ready for the performance with a brief preview with Marianna Tcherkassy. Registration is limited – please [click here](#) to sign up!

Audio-described Performance | Sunday, Oct. 24 | 2 p.m.

Live narration of the production for patrons with blindness or low vision, or anyone interested in listening to a verbal description of the production. Visit Guest Services before the show for assistance.

Accessibility

We believe dance is for everyone! Pittsburgh Ballet Theatre is committed to including everyone from our greater Pittsburgh community and beyond in the beauty, discipline, and creativity of dance. We strive to make our company, school and art form accessible to talented and committed students and families.

Theater Accessibility Services

Audio-described Performance | Sunday, Oct. 24 | 2 p.m.

Live narration of the production for patrons with blindness or low vision, or anyone interested in listening to a verbal description of the production. Visit Guest Services before the show for

assistance.

Wheelchair accessibility: The Benedum Center for the Performing Arts features elevators, accessible restrooms and companion seating (available only on the main floor of the theater). Guide dogs are permitted; please inquire when purchasing tickets. Please inform your ticketing representative when purchasing to take advantage of wheelchair and companion seating.

Braille and Large Print Programs: With assistance from the Western Pennsylvania School for Blind Children Outreach/Braille Project, PBT makes printed Braille programs available at the Benedum Center for patrons who are visually impaired. Large-print programs also will be available. Please see front-of-house staff at the Benedum Center for a program.

Assistive Listening Devices: Assistive listening devices are available at the Benedum Center for Performing Arts for patrons who desire amplification. Neck loops are available. Please see an usher at the Benedum Center when you arrive to obtain an Assistive Listening Device, which are available on a first-come, first-served basis.

Sign language interpretation may be available for performances that use music with lyrics and educational programs only upon request. We kindly request at least two weeks advance notice before the performance or program dates to ensure that we are able to secure interpreters.

Sensory-Friendly Performances: PBT is proud to present a sensory-friendly performance once per year. [Learn more here.](#)

Audio Program Notes: Audio program notes are produced for each of PBT's productions. The recordings are produced in collaboration with the Library for the Blind and Physically Handicapped, part of the Carnegie Library of Pittsburgh system. [Listen here.](#)

For more information about all of the accessibility services at the Benedum Center for the Performing Arts, please visit the [theater's accessibility page](#).

Studio Accessibility

Dance for Parkinson's: This program, based on the Dance for PD® program, invites people with Parkinson's, their families, caregivers, and friends, to become participants in the dance process! [Learn more here.](#)

Adaptive Dance: Themed around classic story ballets, our adaptive dance classes are designed for students with Autism Spectrum Disorders or other sensory sensitivities. We emphasize creative movement principles and simplified ballet technique within a welcoming and structured studio environment. [Learn more here.](#)

Children's Scholarship Program: This program aims to expose more children to dance at an early age by funding need-based scholarships for talented and committed students from ages 5-8. [Learn more here.](#)

PBT in the Community: PBT's education team brings ballet into neighborhoods, schools and community centers in an effort to engage and inspire more people with the mind-body benefits of ballet and movement. [Learn more here.](#)