

PROGRAM I & PROGRAM II / 1994

SAN FRANCISCO BALLET

HELGI TOMASSON, ARTISTIC DIRECTOR



PERFORMING ARTS®

San Francisco Ballet Association
presents

SAN FRANCISCO BALLET

HELGI TOMASSON, ARTISTIC DIRECTOR

Willam Christensen, Artistic Director, Emeritus

Artists of the Company

PRINCIPAL DANCERS

Sabina Allemann Joanna Berman Antonio Castilla Evelyn Cisneros Jeremy Collins Rex Harrington
Tina LeBlanc Stephen Legate Shannon Lilly Elizabeth Loscavio Muriel Maffre Mikko Nissinen
Anthony Randazzo Christopher Stowell Wendy Van Dyck Katita Waldo Ashley Wheeler Yuri Zhukov

PRINCIPAL CHARACTER DANCERS

Val Caniparoli Jorge Esquivel Anita Paciotti Tomm Ruud

SOLOISTS

Julia Adam Alaina Albertson Christopher Anderson Rodolphe Cassand Paul Gibson David Justin
Kristin Long Grace Maduell Kathleen Mitchell Ming-Hai Wu Alexi Zubiria

CORPS DE BALLET

Galina Alexandrova Jennifer Blake Peter Brandenhoff Deirdre Chapman Sedley Chew
Duncan Cooper Jason Crethar Julie Diana Felipe Diaz Tally Frieder Eric Hoisington
Yolonda Jordan Jennifer Karius Sonja Kostich Virginia Long Marisa Lopez Stuart Loungway
Katherine Lydon Devani Maijala Heather Nahser Kimberley Okamura
Holly Panella Maria Phegan Sara Sessions Jeff Stanton Askia Swift Leah Watson
Megan Watson Michelle Wilson Eric Wolfram Leslie Young Jais Zinoun

APPRENTICES

Bernard Courtot de Bouteiller Blanca Coma Kester Cotton Jason Davis Ikolo Griffin

Ballet Mistress and Assistant to the Artistic Director
Bonita Borne

Music Director and Conductor
Denis de Coteau

Conductor
Emil de Cou

Ballet Mistresses
Anita Paciotti
Betsy Erickson

Teaching Associate
Irina Jacobson

Rehearsal Assistant
Tomm Ruud

The San Francisco Ballet Association's performances are made possible, in part, by grants from the National Endowment for the Arts, The California Arts Council, a state agency, and Grants for the Arts, San Francisco Hotel Tax Fund.

Jeremy Collins appears courtesy of American Ballet Theatre.
Rex Harrington appears courtesy of The National Ballet of Canada.

All photographs by Marty Sohl unless otherwise indicated.

On the Cover: Evelyn Cisneros in Redha's La Pavane Rouge.
Photo by Lloyd Englert.

ARTISTS OF THE COMPANY

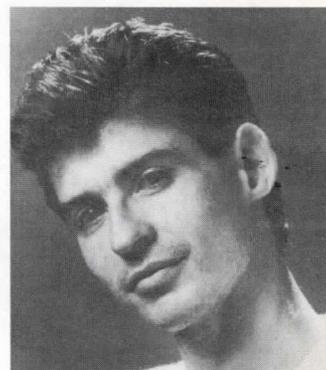
PRINCIPAL DANCERS



SABINA ALLEMANN
Principal Dancer
Born: Bern, Switzerland. Other Companies: National Ballet of Canada. Joined SFB as a Principal Dancer in 1988.



JOANNA BERMAN
Principal Dancer
Born: San Rafael, California. Named Apprentice in 1984. Joined SFB in 1984. Promoted to Soloist in 1987, to Principal Dancer in 1988.



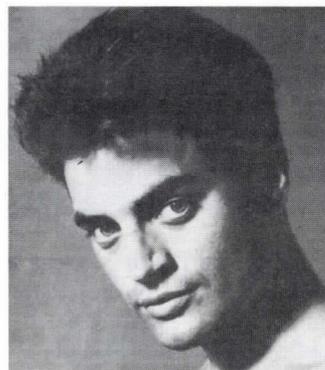
ANTONIO CASTILLA
Principal Dancer
Born: Barcelona, Spain. Other Companies: Zaragoza Ballet Company, National Ballet of Spain. Joined SFB in 1988. Promoted to Soloist in 1989, to Principal Dancer in 1991.



EVELYN CISNEROS
Principal Dancer
Born: Long Beach, California. Joined SFB in 1977. Named Principal Dancer in 1987.



JEREMY COLLINS
Principal Dancer
Born: Northampton, Massachusetts. Other Companies: American Ballet Theatre.



REX HARRINGTON
Principal Dancer
Born: Peterborough, Ontario, Canada. Other Companies: National Ballet of Canada.



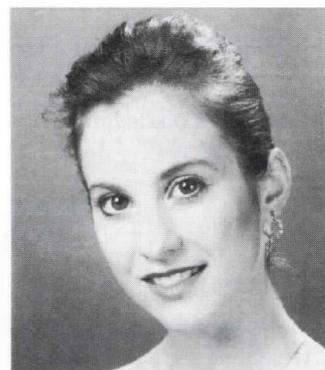
TINA LeBLANC
Principal Dancer
Born: Erie, Pennsylvania. Other Companies: Joffrey Ballet. Joined SFB as a Principal Dancer in 1992.



STEPHEN LEGATE
Principal Dancer
Born: Portland, Oregon. Other Companies: National Ballet of Canada. Joined SFB as a Soloist in 1991. Promoted to Principal Dancer in 1992.



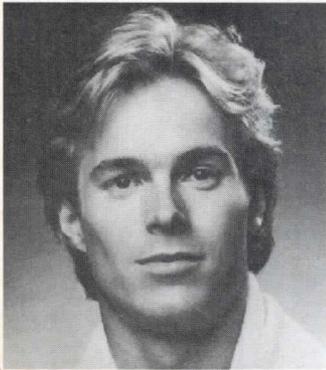
SHANNON LILLY
Principal Dancer
Born: Alexandria, Virginia. Other Companies: Phoenix Ballet Company. Joined SFB in 1986. Promoted to Soloist in 1988, to Principal Dancer in 1991.



ELIZABETH LOSCAVIO
Principal Dancer
Born: Jacksonville, Florida. Named Apprentice in January 1986. Joined SFB in September 1986. Promoted to Soloist in 1988, to Principal Dancer in 1990.



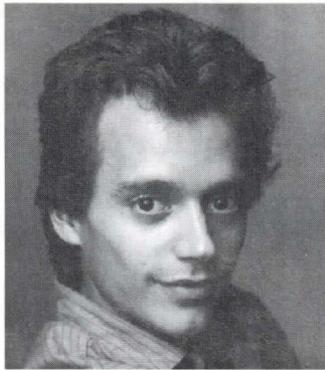
MURIEL MAFFRE
Principal Dancer
Born: Engheim, France. Other Companies: Hamburg Ballet, Zaragoza Ballet, Ballets de Monte Carlo. Joined SFB as a Principal Dancer in 1990.



MIKKO NISSINEN

Principal Dancer

Born: Helsinki, Finland. Other Companies: Finnish National Ballet, Dutch National Ballet, Basel Ballet. Joined SFB as a Soloist in 1987. Promoted to Principal Dancer in 1988.



ANTHONY RANDAZZO

Principal Dancer

Born: Ann Arbor, Michigan. Other Companies: National Ballet of Canada. Joined SFB as a Soloist in 1987. Promoted to Principal Dancer in 1988.



CHRISTOPHER STOWELL

Principal Dancer

Born: New York City, New York. Joined SFB in 1986. Promoted to Soloist in 1987, to Principal Dancer in 1990.



WENDY VAN DYCK

Principal Dancer

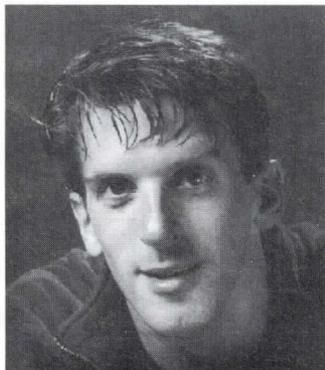
Born: Tokyo, Japan. Joined SFB in 1979. Named Principal Dancer in 1987.



KATITA WALDO

Principal Dancer

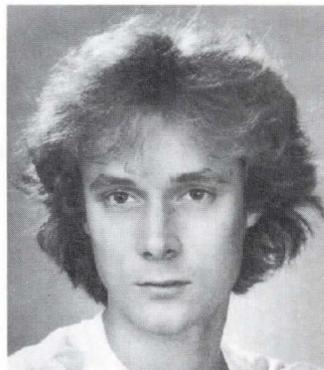
Born: Madrid, Spain. Named Apprentice in 1987. Joined SFB in 1988. Promoted to Soloist in 1990, to Principal Dancer in 1994.



ASHLEY WHEATER

Principal Dancer

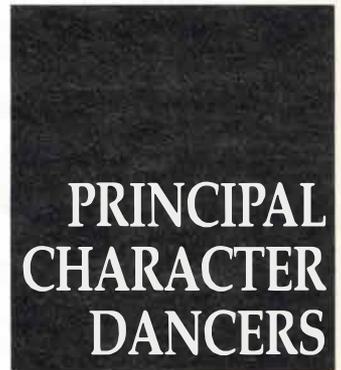
Born: Culter, Scotland. Other Companies: Royal Ballet, London Festival Ballet, Australian Ballet, Joffrey Ballet. Joined SFB as a Soloist in 1989. Promoted to Principal Dancer in 1990.



YURI ZHUKOV

Principal Dancer

Born: Leningrad, Russia. Other Companies: Kirov Ballet. Joined SFB as a Soloist in 1989. Promoted to Principal Dancer in 1992.



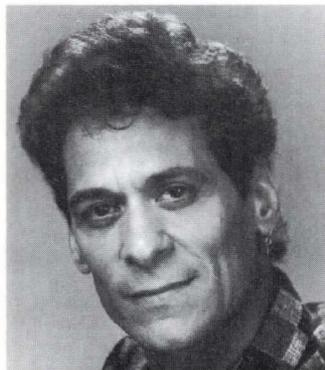
PRINCIPAL CHARACTER DANCERS



VAL CANIPAROLI

Principal Character Dancer

Born: Renton, Washington. Joined SFB in 1973. Named Principal Character Dancer in 1987.



JORGE ESQUIVEL

Principal Character Dancer

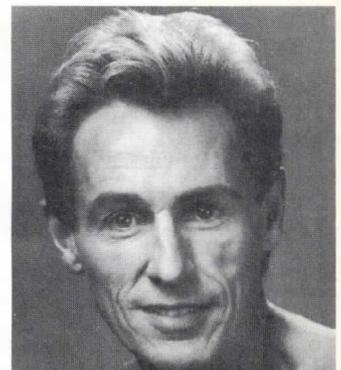
Born: Havana, Cuba. Other Companies: Ballet National de Cuba. Named Principal Character Dancer in 1993.



ANITA PACIOTTI

Principal Character Dancer

Born: Oakland, California. Joined SFB in 1968. Named Principal Character Dancer in 1987.



TOMM RUUD

Principal Character Dancer

Born: Pasadena, California. Other Companies: Ballet West. Joined SFB in 1975. Named Principal Character Dancer in 1987.

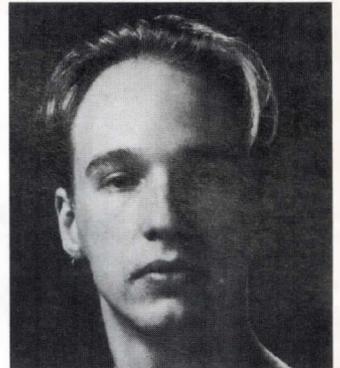
SOLOISTS



JULIA ADAM
Soloist
Born: Toronto, Canada. Other Companies: National Ballet of Canada. Joined SFB in 1988. Promoted to Soloist in 1991.



ALAINA ALBERTSON
Soloist
Born: Portland, Oregon. Other Companies: Pacific Northwest Ballet. Joined SFB in 1986. Promoted to Soloist in 1987.



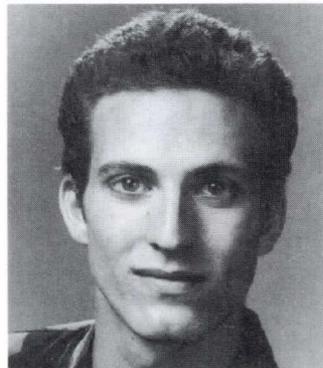
CHRISTOPHER ANDERSON
Soloist
Born: Denver, Colorado. Named Apprentice in 1985. Joined SFB in 1986. Promoted to Soloist in 1992.



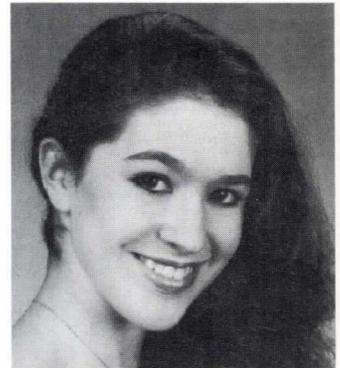
RODOLPHE CASSAND
Soloist
Born: Dijon, France. Other Companies: Ballet National de Marseille Roland Petit, Dance Theatre of Harlem. Joined SFB as a Soloist in 1992.



PAUL GIBSON
Soloist
Born: Altoona, Pennsylvania. Joined SFB in 1988. Promoted to Soloist in 1993.



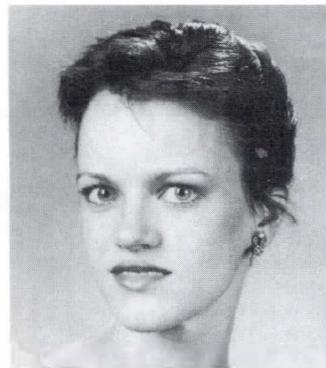
DAVID JUSTIN
Soloist
Born: Junction, Texas. Other Companies: Dallas Metropolitan Ballet, Boston Ballet and Boston Ballet II. Joined SFB in 1989. Promoted to Soloist in 1993.



KRISTIN LONG
Soloist
Born: Altoona, Pennsylvania. Named Apprentice in 1989. Joined SFB in 1990. Promoted to Soloist in 1992.



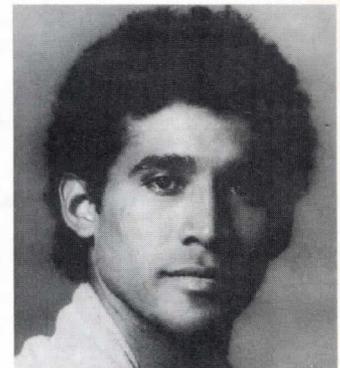
GRACE MADUELL
Soloist
Born: New Orleans, Louisiana. Other Companies: New Orleans Ballet. Named Apprentice in 1982. Joined SFB in 1983. Promoted to Soloist in 1992.



KATHLEEN MITCHELL
Soloist
Born: Seattle, Washington. Named Apprentice in 1982. Joined SFB in 1983. Promoted to Soloist in 1988.



MING-HAI WU
Soloist
Born: Shanghai, China. Other Companies: Shanghai Ballet. Joined SFB in 1990. Promoted to Soloist in 1992.

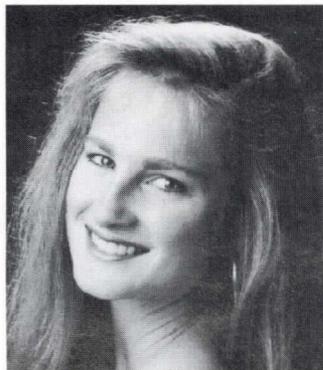


ALEXI ZUBIRIA
Soloist
Born: Maracaibo, Venezuela. Other Companies: International Ballet of Caracas, Ballet Nuevo Mundo, Deutsche Oper Ballet, Berlin. Joined SFB in 1986. Promoted to Soloist in 1987.

CORPS DE BALLET



GALINA ALEXANDROVA
Corps de Ballet
Born: Moscow, Russia. Other
Companies: Bolshoi Ballet. Joined
SFB in 1989.



JENNIFER BLAKE
Corps de Ballet
Born: San Bernadino, California.
Named Apprentice in 1991. Joined
SFB in 1992.



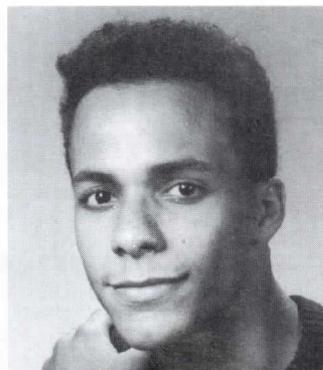
PETER BRANDENHOFF
Corps de Ballet
Born: Copenhagen, Denmark.
Other Companies: The Royal Dan-
ish Ballet, Boston Ballet II. Joined
SFB in 1992.



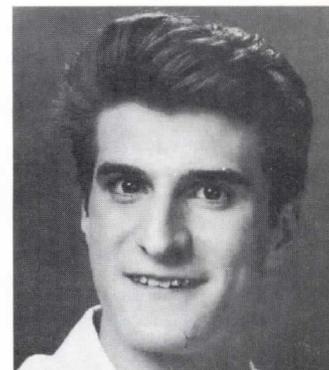
DEIRDRE CHAPMAN
Corps de Ballet
Born: Minneapolis, Minnesota.
Named Apprentice in January
1992. Joined SFB in August 1992.



SEDLEY CHEW
Corps de Ballet
Born: El Paso, Texas. Other Com-
panies: American Ballet Theatre.
Joined SFB in 1990.



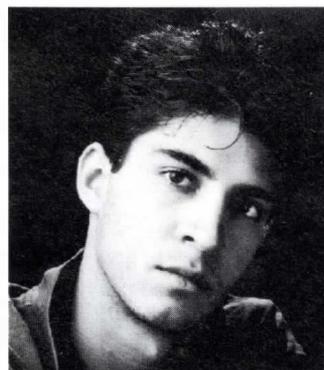
DUNCAN COOPER
Corps de Ballet
Born: Denver, Colorado. Joined SFB
in 1989.



JASON CRETHAR
Corps de Ballet
Born: Honolulu, Hawaii. Named
Apprentice in 1992. Joined SFB
in 1993.



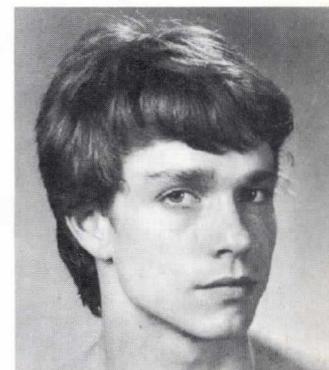
JULIE DIANA
Corps de Ballet
Born: Summit, New Jersey. Joined
SFB in 1993.



FELIPE DIAZ
Corps de Ballet
Born: Bogota, Colombia. Named
Apprentice in 1992. Joined SFB
in 1993.



TALLY FRIEDER
Corps de Ballet
Born: Haifa, Israel. Other Com-
panies: Oakland Ballet. Joined SFB
in 1988.



ERIC HOISINGTON
Corps de Ballet
Born: Dayton, Ohio. Other Compa-
nies: Mark Dendy Dance Company,
Zri Gotheimer and Company.
Joined SFB in 1990.

CORPS DE BALLET *continued*



YOLONDA JORDAN
Corps de Ballet
 Born: Indianapolis, Indiana. Other Companies: Ballet Austin. Joined SFB in 1992.



JENNIFER KARIUS
Corps de Ballet
 Born: Wisconsin Rapids, Wisconsin. Named Apprentice in 1987. Joined SFB in 1988.



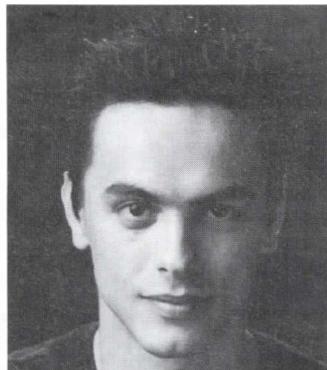
SONJA KOSTICH
Corps de Ballet
 Born: Seoul, Korea. Other Companies: American Ballet Theatre. Named an Apprentice in 1991. Joined SFB in 1992.



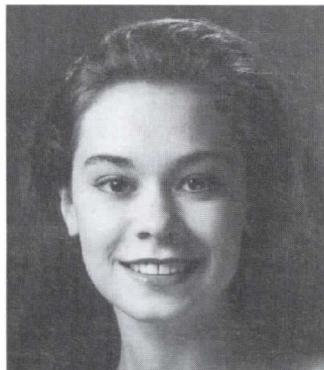
VIRGINIA LONG
Corps de Ballet
 Born: Hilo, Hawaii. Named Apprentice in 1990. Joined SFB in 1991. Other Companies: Essener Theatre, Germany, 1992-1993. Returned to SFB in 1993.



MARISA LOPEZ
Corps de Ballet
 Born: San Francisco, California. Joined SFB in 1994.



STUART LOUNGWAY
Corps de Ballet
 Born: Duarte, California. Other Companies: American Repertory Ballet Company, Joffrey II Dancers. Joined SFB in 1992.



KATHERINE LYDON
Corps de Ballet
 Born: Berkeley, California. Named Apprentice in 1990. Joined SFB in 1991.



DEVANI MAIJALA
Corps de Ballet
 Born: Salt Lake City, Utah. Joined SFB in 1994.



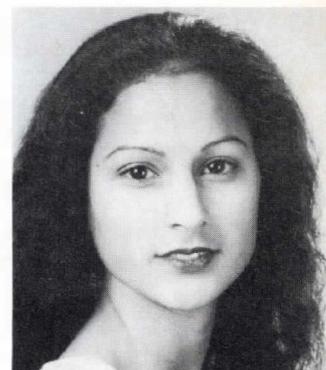
HEATHER NAHSER
Corps de Ballet
 Born: Evanston, Illinois. Named Apprentice in 1989. Joined SFB in 1990.



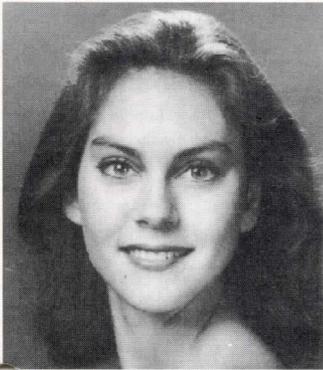
KIMBERLEY OKAMURA
Corps de Ballet
 Born: Camarillo, California. Named Apprentice in 1987. Joined SFB in 1988.



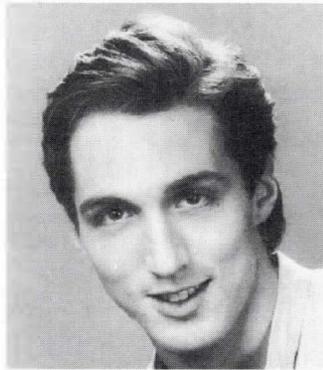
HOLLY PANELLA
Corps de Ballet
 Born: New York City, New York. Joined SFB in 1994.



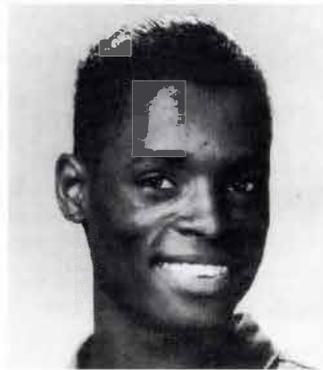
MARIA PHEGAN
Corps de Ballet
 Born: Austin, Texas. Joined SFB in 1994.



SARA SESSIONS
Corps de Ballet
 Born: San Antonio, Texas. Named Apprentice in 1988. Joined SFB in 1989.



JEFF STANTON
Corps de Ballet
 Born: Santa Cruz, California. Other Companies: The Studio Ballet Theatre, Santa Cruz. Named Apprentice in 1989. Joined SFB in 1990.



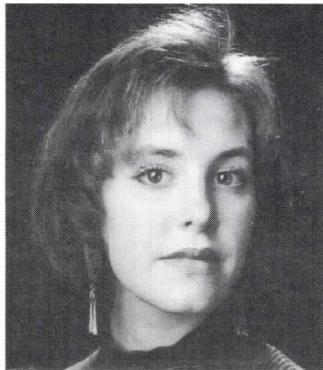
ASKIA SWIFT
Corps de Ballet
 Born: Baltimore, Maryland. Named Apprentice in January 1991. Joined SFB in August 1992.



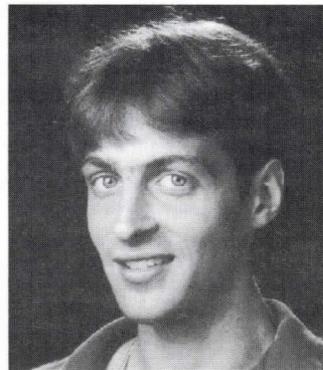
LEAH WATSON
Corps de Ballet
 Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.



MEGAN WATSON
Corps de Ballet
 Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.



MICHELLE WILSON
Corps de Ballet
 Born: Dallas, Texas. Other Companies: Dallas Ballet. Named Apprentice in 1991. Joined SFB in 1992.



ERIC WOLFRAM
Corps de Ballet
 Born: San Bernadino, California. Other Companies: Tampa Ballet, Royal Winnipeg Ballet. Joined SFB in 1992.



LESLIE YOUNG
Corps de Ballet
 Born: Oakland, California. Named Apprentice in 1985. Joined SFB in 1986.



JAIS ZINOUN
Corps de Ballet
 Born: Charleroi, Belgium. Joined SFB in 1989.

SAN FRANCISCO BALLET STAFF

ARTISTIC

Artistic Director
Helgi Tomasson
Ballet Mistress and Asst. to the Artistic Director
Bonita Borne
Ballet Mistresses
Betsy Erickson
Anita Paciotti
Rehearsal Assistant
Tomm Ruud
Scheduling Coordinator
Alan Takata-Villareal
Personal Assistant to Mr. Tomasson
Debra Bernard
Artistic Staff Assistant
Regina Bustillos

ADMINISTRATION

Executive Director
Arthur Jacobus
General Manager
Glenn McCoy
Company Manager
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Assistant to the Executive Director
Brian Cleary
Board Relations Manager
Gigi Keats
Facilities Manager
Timothy P. Axe
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Karna Jones
Melissa A. Robertson
Facilities Administrative Assistant
Daniel McGarry
Facilities Maintenance Assistant
Royce Waldon

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Director of Development
W. John Mullineaux
Associate Director of Development
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Institutional Grants Manager
Paula A. Judge
Assistant Grants Manager
Joanne Kelly
Campaign Administrator
Ronald L. Ellis
Donor Records Coordinator
David Mundy
Special Events Associate
Caterina Vasil
Assistant to the Director
Gilberto Martinez

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Director of Finance
Steven J. Bronfenbrenner
Assistant Director of Finance
Claudia J. Hardin
Payroll Accountant
Dallie Reyes
Payables Accountant
Henry Choy
Accounting Clerk
Valerie G. Perry
Computer Services Manager
Michael Sargent
Programmer
Lisa Alberti

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Public Relations Manager
Diane Kounalakis
Public Relations Associate
Pamela H. Lord
Marketing and Public Relations Associate
Jeanne M. Brophy
Ballet Shop Manager
Gene Snow
Ballet Shop Assistant Manager
Catherine Rodriguez

BOX OFFICE AND SUBSCRIBER SERVICES

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Subscriber Services Manager
Ligia Marcu
First Assistant Treasurer
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Subscriber Services Representatives
Athena Heart Fire
Lara Hudson
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Box Office Staff
Meredith Clark
Jennifer Dash
Tim Fuson
Sharon Handa-Flipse
Mark Sackett
Lynn Szymanski
Telemarketing/Telefundraising Management
Stephen Dunn & Associates

MUSIC

Music Director and Conductor
Denis de Coteau
Conductor
Emil de Cou

Orchestra Personnel Manager
Tom Rose
Music Librarian
John Hoover
Orchestra Librarian
David Bartolotta
Concertmaster
Roy Malan
Pianists
Michael McGraw
Nina Pinzarrone
Daniel Waite

PRODUCTION

Production Manager
Michael Kane
Lighting Director
Lisa J. Pinkham
Production Stage Manager
Peter Butt
Assistant Stage Manager
Lori Ann Godwin
Scenic Supervisor
Susan Tuohy
Construction Supervisor
Pierre Cayard
Master Carpenter
Michael Kane
Master Electrician
Dennis Hudson
Master of Properties
Ron Nelsen
Sound Technician
Kevin Kirby

WARDROBE AND MAKE-UP DEPARTMENT

Costume Supervisors
George Elvin
Patti Fitzpatrick
Make-Up Artist
Richard Battle

COMPANY PHYSICIANS

Supervising Physicians to the Company
Richard D. Gibbs, M.D.
John N. Callander, M.D.
Medical Consultant
Tricia H. Gibbs, M.D.
Orthopedic Advisors to the Company
Robert Gamburd, M.D.
James G. Garrick, M.D.
Richard Steadman, M.D.
Arthur White, M.D.
Supervising Physical Therapist
Karl Schmetz
Company Physical Therapist
Michael Leslie
Medical Administrator
Bonnie Janora, R.N.

SCHOOL

Director
Helgi Tomasson
Associate Director
Lola de Avila

ADMINISTRATION

Administrative Director
Nancy Johnson

School Administrator
Jane LeComte

School Secretary
Melissa Bentley

Faculty

Antonio Castilla
Leslie Crockett
Lola de Avila
George Esquivel
Larisa Jacobson
Pascale Leroy
Paul Lewis
Charles McNeal
Larisa Sklyanskaya
Jocelyn Vollmar

Pianists

Paul Lewis
Jamie Narushchen
Mark Owens
David Shepard
Eleonora Shevkhod
Larisa Tishchenko

Coordinator/Teacher - Dance in Schools
Charles McNeal

Musician - Dance in Schools
David Frazier

The San Francisco Ballet School is authorized by the California State Department of Education and is approved by the Federal Government for the acceptance of foreign students. As an Affirmative Action/Equal Opportunity Institution, students of any race, color, national, or ethnic origin are eligible for admission.

The San Francisco Performing Arts Library and Museum is the official archive of the San Francisco Ballet Association.

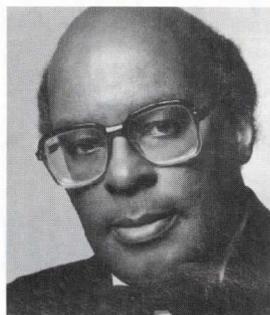
Tour Arts is the official travel agency for San Francisco Ballet.

The artists employed by San Francisco Ballet are members of the American Guild of Musical Artists AFL-CIO, the Union of professional dancers, singers and staging personnel in the United States.

The San Francisco Ballet Association is a member of Dance/U.S.A.; American Arts Alliance; the Greater San Francisco Chamber of Commerce; and the San Francisco Convention and Visitors Bureau.

Address letters to:
Editor,
SFB Magazine
455 Franklin Street
San Francisco, CA 94102

SAN FRANCISCO BALLET ORCHESTRA



Denis de Coteau
Music Director and Conductor

Emil de Cou
Conductor

VIOLIN I

Roy Malan,
Concertmaster
Janice McIntosh,
Assistant Concertmaster
Terri Sternberg
Beni Shinohara
Heidi Wilcox
Susan Federman
Lily Burton *
Robin Hansen **
Mia Kim
Lev Rankov #
Virginia Price-Kvistad #

VIOLIN II

Marianne Wagner,
Principal
Craig Reiss,
Assistant Principal
Yehudit Lieberman
Patricia Van Winkle
Clifton Foster
Ruggiero Pelosi
James Shallenberger #
Adrienne Duckworth #

VIOLA

Paul Ehrlich, *Principal*
Adrian Stenzen,
Assistant Principal
Leonore Kish
Susan Bates
Ruth Freeman-Murray

CELLO

David Kadarauch,
Principal
Nancy Stenzen,
Assistant Principal
Victor Fierro
Thalia Moore
Nora Pirquet

BASS

Steven D'Amico,
Principal
Shinji Eshima,
Assistant Principal
Jonathan Lancelle
Mark Drury

FLUTE

Barbara Chaffe, *Principal*
Julie McKenzie *
James Walker #

PICCOLO

James Walker

OBOE

William Banovetz,
Principal
Marilyn Coyne

ENGLISH HORN

Marilyn Coyne

CLARINET

Donald O'Brien,
Principal
James Dukey

BASS CLARINET

James Dukey

BASSOON

Rufus Olivier, *Principal*
David Bartolotta

HORN

David Sprung, *Principal*
Keith Green
Brian McCarty
Bill Klingelhoff

TRUMPET

Charles Metzger,
Principal
Ralph Wagner

TROMBONE

Jeffrey Budin, *Principal* *
Craig McAmis,
Acting Principal **
Hall Goff

BASS TROMBONE

Gerard Pagano

TUBA

Peter Wahrhaftig,
Principal

TIMPANI

James Gott, *Principal*

PERCUSSION

David Rosenthal,
Principal

HARP

Marcella DeCray,
Principal

ORCHESTRA

PERSONNEL

MANAGER

Tom Rose

MUSIC LIBRARIAN

John Hoover

ORCHESTRA

LIBRARIAN

David Bartolotta

* On Leave of absence

** Season substitute

Extra

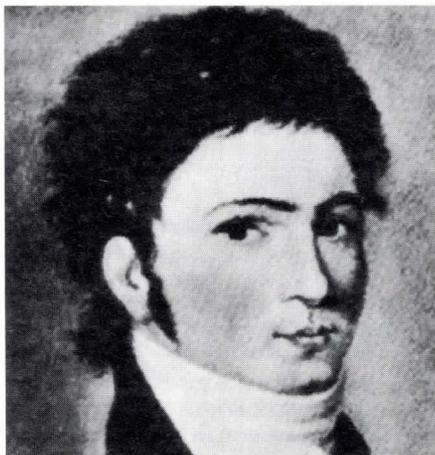
Beethoven's "Ghost" Trio Inspires Choreographer Mark Morris

On a visit to Vienna in 1787, sixteen-year-old Ludwig van Beethoven had the opportunity to play the piano for Mozart and solicit the master's opinion of his talent. Beethoven's performance, which included improvisations, convinced Mozart that the younger man would "leave his mark on the world."

Not even Mozart could have foreseen the extent of that mark. Beethoven, like Mozart, holds an exalted spot in the pantheon of composers. His genius resonates not only in the breadth and beauty of his music, but in his influence on ensuing generations of composers. He was an original who extended the parameters of form and content, a classicist who heralded the Romantic era.

Beethoven's career is generally divided into three periods. The first lasted until about 1800 and is the most conventionally classical; the young composer was still very much following in the tradition of Mozart and Haydn. The middle period, which continued through 1816, was Beethoven's most joyous and prolific, a time in which he repeatedly threw off the constraints of the past. His music became more passionate, more romantic. He reconsidered structure and harmony, and made greater technical demands on musicians. Some of his compositions reflected poetic ideas, which added a new dimension to his music; notes could contain not just sounds, but images. His extensive output during these years included six symphonies (the third through the eighth), the "Moonlight" and "Appassionata" sonatas, *Fidelio* (his only opera), and the "Ghost" trio, which provides the impetus for Mark Morris' world premiere *Maelstrom* for San Francisco Ballet.

Beethoven was aware that he was losing his hearing by 1801, but it wasn't until the final phase of his career that he became totally deaf. His music grew more anguished, more complex, more expressive, more ruminative, more inno-



A young Ludwig van Beethoven

vative, and he delved deeper into explorations of form, content and structure.

"Beethoven was clearly a classical composer, but he bridged across to the Romantic period," says pianist Roy Bogas. "Schubert, by comparison, was a romanticist. Everything Schubert did reflected the feeling of the text, the mood, the impression that he wanted to give. Whereas Beethoven started from the base of standard form, rhythm, and harmony; his melodies are classically chiseled. But from the middle period into the late period some of the elements that characterize Schubert's work begin to crop up in Beethoven. In the 'Ghost' trio, for example, the second movement rests on the mood which it creates. That movement may be the first outright romantic

piece that Beethoven wrote. What I mean by that is classical compositions are about form; romantic compositions are mood and color paintings."

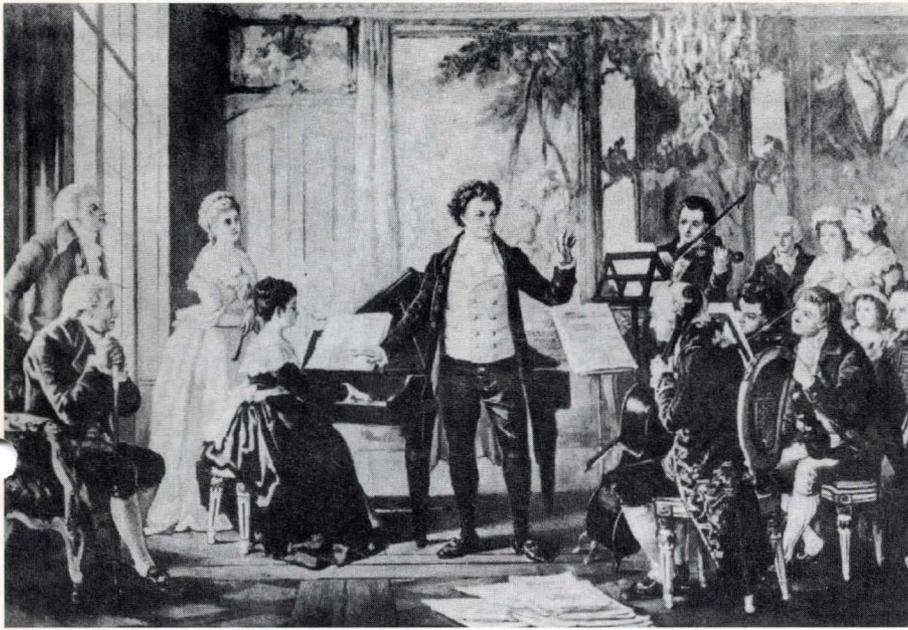
It is the plaintive quality of the second movement that gives the "Ghost" (1808) its name. A haunting, relentless theme recurs throughout this section, and even an untrained ear can hear its brooding quality. "The second movement has a spooky feeling, from the tremolos in the piano and from the very deep bass grumbings," says Bogas, who plays piano at all San Francisco Ballet performances of the trio. "There's a tinge of sadness that runs through the whole movement, as well as outbursts of dramatic pleadings or shrieks. All these rumblings, tremolos and chromatic scales that run through it give the movement this kind of eerie, otherworldly feeling. Some people call it night music because it's dark and mysterious."

The joyous, playful outer movements contrast sharply to the more profound middle section. "I would call the first movement sort of a pastorale," says Bogas. "It has a sunniness and a softness, as well as some delightful turns of phrase. There's a kind of rush right at the beginning, and the movement has a certain rhythmic character to it. There's some counterpoint between the piano and the strings. But what is most unusual are the moments of extended lyricism."

"The third movement may be the most conventional of the three," Bogas continues. "The most characteristic thing about it is that it's virtuosic, more so than the first movement. It's not only fast, but has some difficult passages, plus some harmonic surprises."

The melancholy of the "Ghost" trio's second section is, by all accounts, far more indicative of Beethoven's basic

By Sheryl Flatow



Beethoven entertains at a wealthy patron's soir e

nature than the sprightly outer movements. Although he wrote some of the most gorgeous, optimistic music the world has ever known — most notably and famously the “Ode to Joy” in the Ninth Symphony — he led a rather troubled and turbulent life.

Beethoven was born into an impoverished family in Bonn on December 16, 1770. His father, Johann, a tenor who sang in the Electoral choir, was an abusive alcoholic who gave his son music lessons solely in the hope that the child could be a wage earner at an early age. Young Beethoven studied violin and piano, and on several occasions his drunken father would arrive home late at night, wake the child, and insist that he practice. If he made a mistake, he might be subjected to physical punishment.

Beethoven was eight years old when he made his concert debut as a pianist. Shortly thereafter he began studying with Christian Gottlob Neefe, a composer and conductor who was also the court organist. This was his first important teacher, and Beethoven’s talent began to blossom under Neefe’s tutelage. In 1781, when he was ten, he produced his first published piece of music; in 1784 he was appointed assistant organist to Neefe.

Beethoven’s remarkable improvisatory skills were evident long before his 1787 encounter with Mozart in Vienna. He had gone to that city, then the music capital of Europe, to broaden his knowledge and abilities. But his trip was cut short after two months when he learned that his mother was dying from tuberculosis. He returned home, and was with her

when she died. Her good nature had been one of the few anchors in Beethoven’s life. After her death, Johann Beethoven’s drinking problem worsened and he lost his job. It was left to Ludwig to provide for his father and siblings.

For the next four years Beethoven supported the family with his music. He played the piano and viola, taught, and did a bit of composing. Throughout his youth Beethoven had been shy, friendless, unkempt, clumsy and ill-mannered. He never entirely shed his boorishness, but during this period he made friends with members of the nobility and influential people who would have an impact on his life financially and culturally.

In 1792 Beethoven had the chance to meet with Joseph Haydn when the renowned composer stopped briefly in Bonn. Haydn instantly recognized Beethoven’s gift, and invited the fledgling composer to study with him in Vienna. Count Waldstein, who had befriended Beethoven, secured the finances for the trip and provided him with letters of introduction to the Viennese nobility.

Beethoven settled permanently in Vienna in 1792, but his lessons with Haydn were short-lived. Beethoven’s imagination would not be limited by the rules then governing music, much to Haydn’s disapproval. And Haydn’s teaching was too bound by tradition as far as Beethoven was concerned. The temperament and attitudes of student and teacher were incompatible, and they parted ways just over a year after they began working together. Beethoven stud-

ied with several other teachers, including Antonio Salieri, but he was too much of a free thinker and rebel — as a musician and as a human being. Johann Albrechtsberger, who worked with Beethoven on counterpoint, commented, “He has learned nothing, and will never do anything properly.”

But Beethoven was already making a name for himself in Vienna. Waldstein’s letters opened the doors to society for him, and he lived for a time at the palatial home of Prince Lichnowsky, an admirer who also became Beethoven’s great friend. During his first few years in Vienna Beethoven played his music in the best salons, and his talents as a composer and, especially, as a pianist were championed by the upper crust. He was also earning money through the sale of his compositions.

Beethoven made his debut before the general public of Vienna in March, 1795, when he performed his Piano Concerto



Pencil portrait of Beethoven in 1814

No. 2. In a short time he came to be regarded as perhaps the finest virtuoso pianist of his day, and his reputation as a composer continued to grow. Commissions began to pour in, and he became the first composer who did not rely on the court or patrons for employment. In fact, he considered himself the equal of the nobility—and, refreshingly, was treated as such. He also set a precedent by involving himself in the business of music: he dealt with the publication of his work and insisted on royalties.

In the summer of 1801 Beethoven acknowledged that he was experiencing a loss of hearing. The problem had surfaced a few years earlier, but it had apparently worsened to the point where he knew it was only a matter of time before he could no longer play the piano in public. On October 6, 1802, a despondent Beethoven wrote the very personal “Heiligenstadt Testament,” a heartbreak-

ing letter that was meant to be read after his death, in which he revealed his despair over his fate. After detailing the horror he felt as his hearing began to fail him, he implored, "Oh Providence — grant me at last but one day of pure joy."

His encroaching deafness prompted Beethoven to increasingly withdraw from society and devote himself to his compositions. Although strains of disquiet are apparent in many pieces of the middle period, his own personal dejection in no sense pervades his work. Instead, his music became more ambitious, more ardent. In 1804, for instance, he introduced his Third Symphony, the "Eroica." Longer and more intricate than any symphony in history to that point, the "Eroica" was a paean to a hero who fought for brotherhood. Regardless of the adversity Beethoven experienced throughout his life, he was also a humanist whose belief in the freedom of man colors many of his compositions, including the Third Symphony.

An incident that reportedly occurred in connection with this work underscores Beethoven's fervent feelings. The "Eroica" was originally dedicated to Napoleon Bonaparte for his revolutionary spirit, his commitment to the cause of the people. But when Beethoven learned that Napoleon had declared himself Emperor he supposedly ripped off the symphony's title page, which contained the dedication.

Beethoven was most productive during the middle period, and the scope and intricacy of his work continued to grow. But his personal life became more and more problematic. Although he was involved with several women, he never married. In 1812 he wrote a most

poignant letter addressed to his "Immortal Beloved," a woman whose identity remains a mystery to this day. Beethoven never sent the letter; it was discovered after his death. In 1815, upon the death of one of his brothers, he became guardian of his nephew, Karl. This relationship brought on all kinds of stress, and added to Beethoven's difficulties.

Beethoven became totally deaf some time between 1817 and 1820, and his music took on a darker quality. "As his physical ailment increased in its intensity, his writing became more and more withdrawn," says Denis de Coteau, San Francisco Ballet's music director, "in the sense that it became more complex. For example, it's easier for general music lovers to listen to Opus 19, Nos. 1, 2, 3, 4, 5 of his quartets, than Opus 131. His early quartets and symphonies reflect a young man who hasn't got this ailment. You don't hear Beethoven's problems in his music — and he had many. But as his physical ailment worsened, the music became more probing and deep-seated. The later quartets require a great deal of study by a performer before he sets about playing them. They're much more introspective."

In spite of his misfortunes, Beethoven was still capable of creating indelible moments of jubilation in his last years, which again reflect his fundamental humanity. Nowhere is this more evident than in the "Ode to Joy," music of unequivocal exultation. The premiere of the Ninth Symphony in 1824 illustrates the dichotomy between Beethoven's art and life. Although he was now totally deaf, he insisted on conducting the symphony's first performance. He was still conducting after the musicians played their final glorious notes, unaware that



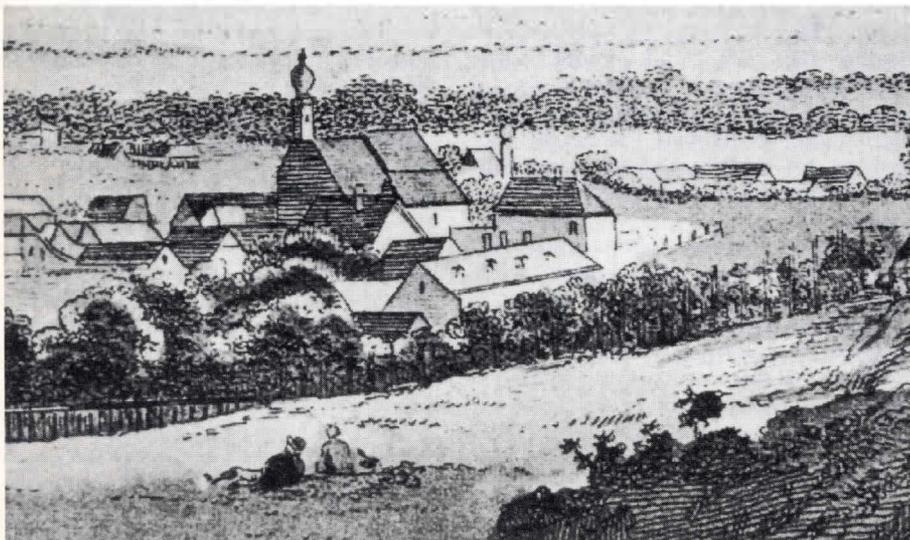
Beethoven in his later years

the piece had ended. He was also unaware of the ecstatic reception from the audience. One of the singers eventually walked over to him and turned him around so that he could see the outpouring of affection.

The premiere of the Ninth Symphony proved to be Beethoven's last concert appearance. In 1824 he caught a cold that developed into pneumonia. From then on he was beset by a series of ailments that led to his death on March 26, 1827.

Beethoven's legacy and influence cannot be underestimated. "Many of the things that we marvel at in the composers of the nineteenth century are things that were pointed to by Beethoven," de Coteau says. "The cyclic form, which generally means that in a multi-movement work the thematic material of an earlier movement reappears, was employed by Beethoven in his Fifth Symphony. His use of a chorus in the Ninth Symphony became a standard thing with Mahler and other composers. He was the first to give major solo passages to woodwinds. He had a tendency toward the germ theory — building an entire form upon a little motive — which was later seized upon by composers. His Sixth Symphony, the 'Pastoral,' pointed the way to programmatic music, music associated with literature or other ideas. He was a true independent who took music into the nineteenth century."

View of Heiligenstadt, where Beethoven penned his testament in 1802.



PROGRAM I

VIVALDI CONCERTO GROSSO

Vivaldi Concerto Grosso, a lovely and mature exploration of neo-classical dancing and partnering, was the last work choreographed by Lew Christensen, who died in October, 1984. The ballet is a study in contrasts: the first and third sections are about speed, big movements and covering space, while the central pas de deux, which was created on former Company members Betsy Erickson and Jim Sohm, is danced in a contained area and unfolds slowly, deliberately, with small steps.

VIVALDI CONCERTO GROSSO

Music Antonio Vivaldi
Choreography Lew Christensen
Costume Design Sandra Woodall

World Premiere: February 27, 1981 — San Francisco Ballet,
Neal Blaisdell Concert Hall; Honolulu, Hawaii.

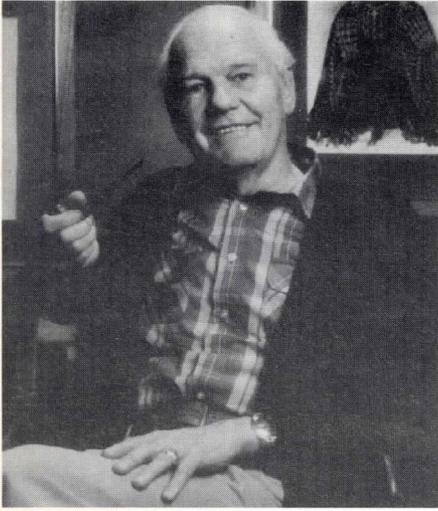
The adagio is an exercise in stillness and control. The partnering is complex and unusual, as the man sometimes manipulates the woman while holding

her hand with one hand, and her thigh or knee with the other. "Lew liked to experiment with partnering," says Erickson, now a ballet mistress with San Francisco

Lew Christensen's Vivaldi Concerto Grosso



Program notes by Sheryl Flatow



Above: Choreographer Lew Christensen

Right: Sabina Allemann, Ashley Wheater and Rodolphe Cassand in Tomasson's *Forevermore*.

Ballet. "In *Scarlatti Portfolio*, for instance, the woman is partnered by her hair. For a long time he wanted to see a woman partnered by the ankle or the foot. Well, to partner a woman by holding one hand and one foot, the guy has to have eight-foot long arms. It's almost impossible. So the partnering ended up being further up the leg. It was Lew's way of extending the movement and challenging the dancers. The pas de deux turned into a non-ending thread of movement that goes very smoothly from one thing to the next."

FOREVERMORE

The premise of *Forevermore*, Helgi Tomasson's romantic pas de trois, is self-evident: a woman torn between two men. The first man is passionate, the second is more reserved. The men never look at each other, and are not aware of each other's existence. But who the men are is left up entirely to the viewer.

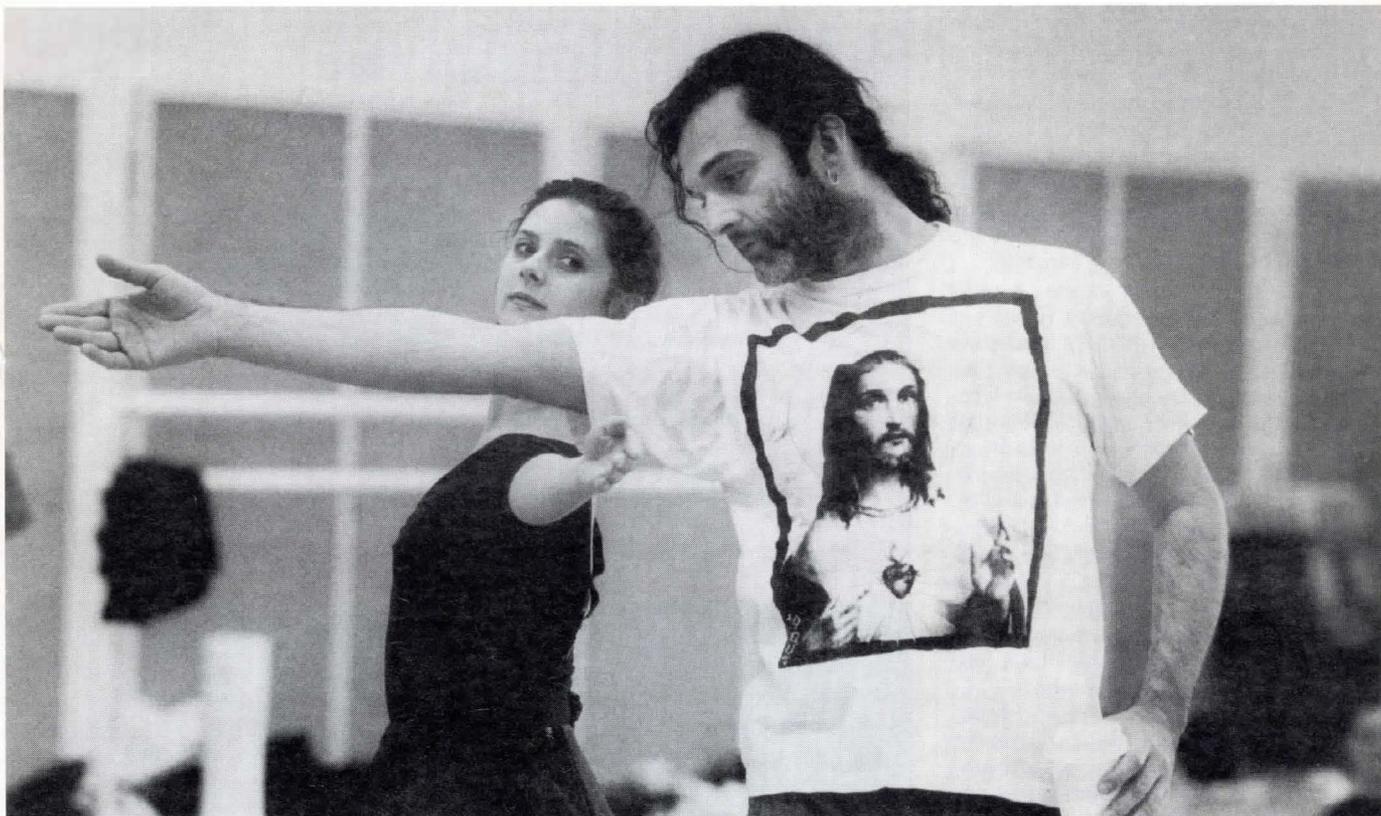
The ballet is set to the scherzo from Symphony No. 7 by Antonin Dvořák (1841-1904), the most eminent composer to emerge from Czechoslovakia. He began his career as a violinist in a small orchestra, and then played viola with the orchestra of the National Theater in Prague from 1861-1871. He was thirty-one when he composed *Hymnus*, for mixed chorus and orchestra, the first piece to earn him widespread recognition. From then on Dvořák's output was prolific and included symphonies, operas, symphonic



FOREVERMORE

Music	Antonin Dvořák
Choreography	Helgi Tomasson
Costume Design	Michael Casey
Lighting Design	Lisa J. Pinkham

World Premiere: February 5, 1992 — San Francisco Ballet,
War Memorial Opera House; San Francisco, California.



Mark Morris in rehearsal with principal dancer Shannon Lilly.

poems, overtures, concertos, choral works, numerous chamber pieces and songs. His best known work is the "New World" Symphony, which was introduced by the New York Philharmonic and celebrated its centennial on Dec. 15, 1993.

SYMPHONY IN C

Symphony in C is one of George Balanchine's most glorious works, a dazzling display of dance that culminates in a finale perhaps unmatched anywhere in

ballet in terms of sheer excitement.

When the piece was originally created for Paris Opera Ballet in 1947, under the title *Le Palais de Cristal*, it had a set grand enough to match the ballet's name, and different color costumes (red, blue, green and white) for each movement. When Balanchine staged the renamed *Symphony in C* for Ballet Society the following year, the set was gone and the costumes were basic black and white. But the exhilarating choreography remained the same.

The first three sections are danced by entirely different people, and each section, led by a principal couple and two demi-solo couples, has its own personality. The first movement requires deceptively fast, precise footwork; the adagio section is lush and lyrical; the third movement is highlighted by soaring jetés. The last section is led briefly by a new couple, but it isn't long before the ensembles from each of the previous sections line up on three sides of the stage, moving in unison all the while, as the soloists fill center stage with a constant display of movement. The finale was created for forty-eight dancers, and to see so many people

World Premiere

MAELSTROM

Music	Ludwig van Beethoven
Choreography	Mark Morris
Lighting Design	James F. Ingalls
Costume Design	Martin Pakledinaz
Assistant to Mr. Morris	Olivia Maridjan-Koop

World Premiere: February 8, 1994 — San Francisco Ballet, War Memorial Opera House; San Francisco, California.

Made possible, in part, by a grant from the National Dance Repertory Enrichment Program (REP), a partnership of Philip Morris Companies, Inc. and the Lila Wallace-Reader's Digest Fund, with additional support from the National Endowment for the Arts. REP was conceived and is administered by Pentacle. Additional funding for this production has been provided by The Sharper Image.

performing precisely the same intricate steps, until the ballet ends with a striking tableau, is truly awe inspiring.

Georges Bizet wrote this gorgeous Symphony when he was seventeen, but did not have it published: the score was never performed during the composer's lifetime. The original manuscript was only discovered in 1933, and was heard by the public for the first time two years later.

Production Credits: *Vivaldi Concerto Grosso* — Copyright 1989 by the Estate of Lew Christensen. Music: Concerto Grosso in D Minor, Op. 3, No. 11. Costumes constructed by Sandra Woodall Costumes. *Forevermore* — Music: Symphony No. 7 in D Minor, Third Movement (Scherzo). Costumes constructed by Barbara Matera, Ltd., New York, New York. *Maelstrom* — Music: Trio in D Major, Op. 70, No. 1, "Ghost" — Allegro vivace e con brio; Largo assai ed espressivo; Presto. Costumes constructed by San Francisco Opera Costume Shop, Jennifer Green, Director. *Symphony in C* — Music: Symphony No. 1 in C Major; used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner. Costumes constructed by Dale Wibben. The performances of *Symphony in C*, a BalanchineSM Ballet, are presented by arrangement with the George Balanchine TrustSM and have been produced in accordance with the Balanchine StyleSM and Balanchine TechniqueSM Service standards established and provided by the Trust.



Above: Georges Bizet in 1860; sketch by Gaston Plante

Right: Evelyn Cisneros and Anthony Randazzo in Balanchine's *Symphony in C*.

SYMPHONY IN C

Music	Georges Bizet
Choreography	George Balanchine
Staged by	Bonita Borne, under the direction of John Taras
Costume Design	after Karinska
Lighting Design	Ronald Bates

World Premiere: July 28, 1947 — Paris Opera Ballet, Paris Opera House; Paris, France.

San Francisco Ballet Premiere: March 17, 1961 — Alcazar Theater; San Francisco, California.

The 1994 revival of *Symphony in C* is made possible, in part, by the Brautigam-Kaplan Foundation.



PROGRAM II

THE "WANDERER" FANTASY

Music Franz Schubert - Franz Liszt
Choreography David Bintley
Scenic and Costume Design Terry Bartlett
Lighting Design Nicholas Cernovitch

World Premiere: February 2, 1990 — San Francisco Ballet, War Memorial Opera House, San Francisco, California.

The 1990 World Premiere of *The "Wanderer" Fantasy* was made possible, in part, by Mr. & Mrs. George B. James, Mr. Rudolph W. Driscoll, and The Bernard Osher Foundation.

The 1994 Revival of *The "Wanderer" Fantasy* is made possible, in part, by Mrs. Paul L. Wattis

THE "WANDERER" FANTASY

David Bintley's *The "Wanderer" Fantasy*, set to Franz Liszt's orchestration of the Franz Schubert piano piece of the same name, is an exquisitely realized ballet in which the movement seems to have sprung organically from the music. This is a pure dance work in which Bintley's choreography not only matches the distinctive moods of the score, but adorns the music without ever imposing on it.

Bintley alternates quiet athleticism with sculpted poses in the opening part of the ballet, movements that capture the score's grandeur. As the music moves effortlessly to the wistful middle section, Bintley, too, shifts gears with a pensive adagio pas de deux. The airy choreography of the closing section, constructed in a fugal form, echoes the sprightliness of the concluding fugue.

"Schubert was a composer with one foot in the classical world and one in the romantic," says Bintley. "Behind the virtuosic Fantasy there stands the song of a wanderer adrift in a world he does not understand. Especially in the adagio section, I tried to express something of that loneliness at the heart of human experience."

GUMBO YA-YA

Donald McKayle was in Malaysia as part of a Far East tour in the mid-1950's, when he began to understand that mankind was a rather poor caretaker for the planet. "I saw how this lush, beautiful country had been ravaged through open strip mining," he says. "The forests were gone. I was devastated. It looked like Armageddon."

That image has remained vivid to McKayle for close to forty years, and it helped kindle *Gumbo Ya-Ya*, his new work for San Francisco Ballet. The piece will premiere in Washington, D.C. in May as part of the Kennedy Center Ballet Commissioning Project.

Although McKayle began choreo-

David Bintley's The "Wanderer" Fantasy.





Franz Schubert

graphing several years prior to his Far East trip, he says it makes perfect sense that he is only now responding theatrically to what he witnessed in Malaysia. "You see something like that, and then you learn of other horrors, and you put them in your consciousness," he says. "You never know whether these things will come out in a work. And before they do, you may respond to them in other ways. They may come out in terms of activism or outrage. The dances that I make usually have to do with the human condition, and I've been thinking for some time about making a piece which deals with how fragile our world is. We have gotten very good at destroying things, and we are not giving the planet a chance to recover."

McKayle hopes that *Gumbo Ya-Ya*, which means "everybody talk at once," will help open people's eyes to the many ways that the earth is being debased. The ballet, which features an original score by jazz flutist and symphonic composer James Newton, is set in a metaphoric rain forest, but McKayle is equally concerned with the erosion of the ocean and the atmosphere. Consider it a cautionary tale.

"I want people to come away from this piece with a raised consciousness," says McKayle. "I want them to think. Thought is very, very powerful. We all see what's happening in the world now, and we can't think about it tomorrow. We have to think about it today."

Gumbo Ya-Ya follows the journey of a couple forced to flee their environment when a cataclysmic event upsets their

once harmonious world. They eventually find their way back home, only to discover it has changed: it is gentrified, and the inhabitants are selfish, uncaring, remote. They try to restore the ancient ways, but the ballet's conclusion is deliberately ambiguous.

Throughout the ballet, McKayle uses a ritual-like movement that is meant as a link to the past, a means of getting back to what's really important. "There is an ancient dance, or an ancient song, or an ancient word that has sustained life all these years," says McKayle. "Go back to it: sing that song again, do that dance again, speak those words again, open your hearts again. Don't just push all that away and live for the moment."

That McKayle chose to create an issue-oriented ballet will come as no surprise to anyone familiar with his choreographic career. His very first work, *Games* (1951), is a lively and ultimately poignant tale of ghetto children playing in the street, which concludes with a police beating. Many of his dances are rooted in the black experience, including his two most famous works: *Rainbow 'Round my Shoulder* (1959) depicts life on a chain gang, while *District Storyville* (1962) was inspired by Louis Armstrong's youthful stint as an aspiring trumpeter in a New Orleans brothel.

One of McKayle's great gifts is that even when he's dealing with subjects as weighty as the future of life on earth, he does so in a way that is vastly entertaining, that refrains from preaching. He is humanistic, and his dances are filled with compassion. But he is first and foremost a man of drama, who seamlessly

integrates choreography, sets, costumes and lighting to tell a story in bold, theatrical terms.

A native of New York City, McKayle was "about fifteen" when he went with a friend to a concert given by Pearl Primus, the renowned dancer, choreographer and anthropologist whose work celebrates African and other national dance forms. "It was a chemical reaction," he says. "As of that moment, I wanted to dance. In fact, I was so excited that I insisted my friend, who was studying with Primus, take me back to her apartment and teach me what I had seen on stage."

Primus was then teaching at the New Dance Group Studio, which was about to hold auditions for talented youngsters and provide them with scholarships. McKayle had never had a dance lesson, but he went to the audition anyway. "When I told them I didn't have any training, they didn't want to see me," he recalls. "I convinced them that if they didn't like me they could tell me to leave, and I would go without another word. But they couldn't turn me down without seeing me. So they let me take the audition, and I knew I was out of my league. But having been brought up in a home where I was taught to say thank you, I went backstage to show my gratitude for having been allowed to audition — and they were posting my name. Had I not gone back to say thank you, I never would have known they'd taken me. I would have just slinked away, because I knew I wasn't as good as the others."

McKayle remembers the New Dance Group Studio as "a very proletarian group that aimed to give dance to the

World Premiere
GUMBO YA-YA

Music James Newton
Choreography Donald McKayle
Scenic and Costume Design A. Christina Giannini
Lighting Design Lisa J. Pinkham

World Premiere: February 10, 1994 — San Francisco Ballet, War Memorial Opera House; San Francisco, California.

Commissioned by the John F. Kennedy Center for the Performing Arts, Washington, D.C., with funds from the National Endowment for the Arts, the Lila Wallace-Reader's Digest Fund, the Knight Foundation and The Brown Foundation, Inc. Produced in cooperation with the John F. Kennedy Center for the Performing Arts. Additional funding for this production received from the National Endowment for the Arts.

LA PAVANE ROUGE

Music Various Artists
Choreography, Scenery, Costumes
and Lighting Design Redha
Assistants to the Choreographer Michel Sebban and Pierre Boiserie

World Premiere: April 15, 1993 — San Francisco Ballet,
War Memorial Opera House; San Francisco, California.

The 1993 World Premiere of *La Pavane Rouge* was made possible, in part, by Mr. & Mrs. Robert A. Swanson, AT&T and the National Dance Repertory Enrichment Program (REP), a partnership of Philip Morris Companies, Inc., and the Lila Wallace-Reader's Digest Fund, with additional support from the National Endowment for the Arts. REP was conceived and is administered by Pentacle.

The 1994 encore of *La Pavane Rouge* is made possible, in part, by Mrs. Jan Zones.

graduate choreography program. "I love teaching and developing artists," he says. "I teach technique, choreography and repertory. I'm as happy working with a new person who's got tremendous talent, as I am working with exciting principal artists."

LA PAVANE ROUGE

Last season's world premiere of *La Pavane Rouge*, a physical, propulsive, eye-catching work by the Paris-based choreographer Redha, shook up and excited San Francisco audiences unaccustomed to seeing barefoot Company dancers being dragged across the stage or falling to the floor or performing such exotically voluptuous movement.

La Pavane Rouge, which marked Redha's American debut, incorporates almost all the hallmarks of the style he has developed while working in European television and film, and especially with his own troupe, Compagnie Redha. His highly theatrical, athletic choreography is an amalgam of ballet, jazz, modern and popular dance.

Redha characterizes *La Pavane Rouge* as a piece that evokes the sensation of a "deja-vu" experience, moving from one tableau to another, one image to another. "This piece is very poetic," he says. "It's about sensuality and emotions. The set is an elegant but abandoned palace that has eroded with time. Your imagination tells you that it once must have been very luxurious; there is a sense of all that is familiar, yet an aura of mystery pervades. The

people passing through radiate a timeless quality. They are eternal because they represent emotions that are eternal."

Production Credits: *The "Wanderer" Fantasy* — Music: Fantasia for Piano and Orchestra in C, "Der Wanderer," Op. 15, D. 760 by Franz Schubert, arranged for orchestra and piano by Franz Liszt. Scenery constructed by San Francisco Ballet/Opera Scenic Shop. Costumes Supervision: Lesley McConkey, London, England. Costumes constructed by Suzanne Parkinson, Sarah Costa. Costumes painted by Mathilde Sandberg. Headaddresses constructed by Judith Tigerschild. *Gumbo Ya-Ya* — Music: Gumbo Ya-Ya, original composition, electronic orchestration and flute solo by James Newton. Thomas Stones III, co-producer and computer programmer. Published by Janew Music, ASCAP. Costumes constructed by Studio, New York, New York. Scenery constructed by San Francisco Ballet/Opera Scenic Shop. *La Pavane Rouge* — Music: Ingram Marshall, "Fog Tropes" from *American Elegies*, used by permission of Ingram Marshall and Nonesuch Records, Elektra Entertainment; Dead can Dance, "The Promised Womb" from *Aion*; "Song of Sophia," "Echolalia," "Chant of Paladin" from *The Serpent's Egg*, all by Dead can Dance and used for choreography by permission of Momentum Music and 4AD; Halber Mensch, "Seele Brennt" by Blixa Bargeld, Andrew Chudy, Mark Chung, Alexander Hacke, and F.M. Strauss from *Ein-sturzende Neubauten*, used by permission of Freibank Musikverlage; I Muvrini,



Sabina Allemann in Redha's *La Pavane Rouge*.

"Paghjella" from *A Voce Rivolta*; Rhythm Devils, "Napalm for Breakfast" from *Play River Music-Apocalypse Now Sessions*, used by permission of Ice Nine Publishing Corporation and RYKODISC, Inc.; Dead can Dance, "Bird" from *A Passage of Time*, used for choreography by permission of Momentum Music Inc., and RYKODISK, Inc.; Peter Gabriel, "Of These, Hope," "Lazarus Raised" from *Passion*, (music from *The Last Temptation of Christ*, a film by Martin Scorsese, courtesy of Geffen Records), used by permission of Real World Music, Ltd., administered by LIPSERVICES and MCA. Costumes constructed by Ballet West Costume Shop, Bill Brewer, Costume Director. Scenery constructed by San Francisco Ballet/Opera Scenic Shop.

SAN FRANCISCO BALLET

1994 SEASON CALENDAR

Tuesday 8pm	Wednesday 8 pm	Thursday 8 pm	Friday 8 pm	Saturday 2 pm	Saturday 8 pm	Sunday 2 pm	Sunday 7:30 pm
	FEB 2	FEB 3	FEB 4	FEB 5	FEB 5	FEB 6	FEB 6
	Opening Night Gala 8:30 p.m.						
I □ FEB 8 VIVALDI CONCERTO GROSSO Vivaldi / L. Christman / S. Woodall FOREVERMORE Dovik / Tamason / Casey / Piskhan *MAELSTROM Berthoven / Merro / Paklednaz / Ingalls SYMPHONY IN C Rivet / Bilanchere / Karoska / Bates	I FEB 9 VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	II □ FEB 10 THE "WANDERER" FANTASY Schubert-Liszt / Bialley / Bartlett / Cernovitch *GUMBO YA-YA (Kensedy Center Commission) Newton / McKayler / Ciarnota / Piskhan LA PAVANEROUGE Various Artists / Balita	Special Matinee FEB 11 11:30am I VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	II FEB 12 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	II FEB 12 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	I FEB 13 VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	FEB 13 I VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C
II FEB 15 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	II FEB 16 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	III □ FEB 17 AUNIS Pudaz/Tamazz/Tamier/Brechtz *QUARTEITE Dovik/Tamason/Worsae/Piskhan NANNA'S LIED Weill, Hübner / Tamason / Macfarlane / Zelinski RODEO Copland / de Mille / Smith / Simons / Elliot	II FEB 18 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	I FEB 19 VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	I FEB 19 VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	II FEB 20 THE "WANDERER" FANTASY *GUMBO YA-YA LA PAVANEROUGE	III † FEB 20 AUNIS *QUARTEITE NANNA'S LIED RODEO
FEB 22 Special Matinee 11:30am	III MAR 9 AUNIS *QUARTEITE NANNA'S LIED RODEO	I MAR 10 VIVALDI CONCERTO GROSSO FOREVERMORE *MAELSTROM SYMPHONY IN C	Special Matinee MAR 11 11:30am III AUNIS *QUARTEITE NANNA'S LIED RODEO	IV MAR 12 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	IV MAR 12 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	III MAR 13 AUNIS *QUARTEITE NANNA'S LIED RODEO	MAR 13 III AUNIS *QUARTEITE NANNA'S LIED RODEO
IV □ MAR 8 7:00p.m. NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET Prokofiev / Tamason / Worsae / Shelton	III MAR 15 AUNIS *QUARTEITE NANNA'S LIED RODEO	V □ MAR 16 SEEING STARS Dobányi / Campicelli / Bayis / Hunter *BREATHING LAND Siblius / Lovflem / Loquasto / Piskhan COMPANY B *Songs Sung by The Andrew Sixteen / Taylor / Loquasto / Tipton	V MAR 17 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	V MAR 18 SEEING STARS *BREATHING LAND COMPANY B	III MAR 19 AUNIS *QUARTEITE NANNA'S LIED RODEO	III MAR 19 AUNIS *QUARTEITE NANNA'S LIED RODEO	V † MAR 20 SEEING STARS *BREATHING LAND COMPANY B
V MAR 22 SEEING STARS *BREATHING LAND COMPANY B	IV MAR 23 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	VI □ MAR 24 MEISTENS MOZART Mozart, von Dillendorff, Haub, Flus / Tamason / Shelton VALSES POETICOS Granada / Tamason / Altridge / Cernovitch LA SYLPHIDE Lewittskopff / Beaureville / Tamason / Varona / Slacum	IV MAR 25 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	VI MAR 26 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	VI MAR 26 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	IV MAR 27 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET	IV † MAR 27 NEW FULL-LENGTH PRODUCTION *ROMEO & JULIET
VII □ APR 12 "IN G MAJOR Ravel / Robbins IN THE NIGHT Chopin / Robbins / Dowell / Bates THE CONCERT Chopin / Robbins / Carey / Shariff / Bates	VI APR 13 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	V APR 14 SEEING STARS *BREATHING LAND COMPANY B	VII APR 15 "IN G MAJOR IN THE NIGHT THE CONCERT	V APR 16 SEEING STARS *BREATHING LAND COMPANY B	V APR 16 SEEING STARS *BREATHING LAND COMPANY B	VII APR 17 "IN G MAJOR IN THE NIGHT THE CONCERT	VII † APR 17 "IN G MAJOR IN THE NIGHT THE CONCERT
VI APR 19 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	VII APR 20 "IN G MAJOR IN THE NIGHT THE CONCERT	VII APR 21 "IN G MAJOR IN THE NIGHT THE CONCERT	VI APR 22 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	VII APR 23 "IN G MAJOR IN THE NIGHT THE CONCERT	VII APR 23 "IN G MAJOR IN THE NIGHT THE CONCERT	VI APR 24 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE	VI † APR 24 MEISTENS MOZART VALSES POETICOS LA SYLPHIDE

□ Opening Night of Program and Curtain Raiser

† Curtain Raiser

* World Premiere

^ San Francisco Ballet Premiere

All programs subject to change. All performances at the War Memorial Opera House, San Francisco.

Symphony in C

Music: Georges Bizet
Choreography: George Balanchine
Staged by Bonita Borne,
 under the direction of John Taras
Costume Design after Karinska
Lighting Design: Ronald Bates
Conductor: Denis de Coteau

First Movement

KATITA WALDO	ANTHONY RANDAZZO		
Grace Maduell	Kimberley Okamura		
Jeff Stanton	Eric Wolfram		
Julie Diana	Yolonda Jordan	Virginia Long	Katherine Lydon
Devani Maijala	Maria Phegan	Sara Sessions	Leah Watson

Second Movement

MURIEL MAFFRE	YURI ZHUKOV	
Julia Adam	Deirdre Chapman	
Jason Davis	Sedley Chew	
Jennifer Balderama	Jennifer Blake	Sonja Kostich
Heather Nahser	Holly Panella	Michelle Wilson

Third Movement

TINA LeBLANC	CHRISTOPHER STOWELL	
Kathleen Mitchell	Leslie Young	
Jason Crethar	Jais Zinoun	
Julie Diana	Virginia Long	Devani Maijala
Maria Phegan	Sara Sessions	Megan Watson

Fourth Movement

SHANNON LILLY	MIKKO NISSINEN		
Jennifer Karius	Kristen Long		
Ikolo Griffin	Askia Swift		
Jennifer Balderama	Jennifer Blake	Heidi Guenther	Rebecca Herbert
Sonja Kostich	Marisa Lopez	Heather Nahser	Anna Scullard

World Premiere: July 28, 1947 — Paris Opera Ballet, Paris, France.

First performed under the title *Le Palais de Cristal*

San Francisco Ballet Premiere: March 17, 1961 — Alcazar Theatre, San Francisco, California.

**The 1994 revival of *Symphony in C* was made possible,
 in part, by the Brautigam-Kaplan Foundation.**

PRODUCTION CREDITS: *Vivaldi Concerto Grosso* copyright 1989 by The Estate of Lew Christensen. — Music: Concerto Grosso in D Minor, Opus 3, No. 11. Costumes constructed by Sandra Woodall Costumes. *Forevermore* — Music: Symphony No. 7 in D Minor, Third Movement (Scherzo). Costumes constructed by Barbara Matera, Ltd., New York, New York. *Maelstrom* — Music: Trio in D Major, Opus 70, No. 1, "Ghost" - Allegro vivace e con brio; Largo assai ed espressivo; Presto. Costumes constructed by San Francisco Opera Costume Shop, Jennifer Green, Director. *Symphony in C* — Music: Symphony No. 1 in C Major; used by arrangement with European American Music Distributors Corporation, sole U.S. and Canadian agent for Universal Edition Vienna, publisher and copyright owner. Costumes constructed by Dale Wibben.

The performance of *Symphony in C*, a BalanchineSM Ballet, is presented by arrangement with the Estate of George BalanchineSM and has been produced in accordance with the Balanchine StyleSM and Balanchine TechniqueSM Service standards established and provided by the Estate.

San Francisco Ballet gratefully acknowledges a grant from the people of Chevron toward the production and presentation of new works during the 1994 season.

STEINWAY	Pianos for San Francisco Ballet performances provided by Pro Piano.
KAWAI	the rehearsal piano for San Francisco Ballet and Ballet School.
GHIRARDELLI	official purveyor of chocolates to the San Francisco Ballet Association.
ST. SUPÉRY WINERY and SIMI WINERY	official purveyors of fine wines to the San Francisco Ballet Association.
CODORNIU NAPA WINERY	official purveyor of sparkling wine to the San Francisco Ballet Association.
CALISTOGA SPARKLING MINERAL WATER	official purveyor of sparkling water to the San Francisco Ballet Association.
MacARTHUR PARK CATERING	official caterers of the San Francisco Ballet Association.

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NOTE: Cast changes will be announced to the audience prior to each performance.

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61st Anniversary Season

SAN FRANCISCO BALLET ASSOCIATION

presents

SAN FRANCISCO BALLET

HELGI TOMASSON, ARTISTIC DIRECTOR

William Christensen

Artistic Director, Emeritus

TUESDAY EVENING, FEBRUARY 8, 1994 — 8:00 P.M.
WAR MEMORIAL OPERA HOUSE — SAN FRANCISCO

I

Vivaldi Concerto Grosso

Music: Antonio Vivaldi

Choreography: Lew Christensen

Costume Design: Sandra Woodall

Conductor: Emil de Cou

Vivaldi Concerto Grosso is an energetic, vital and classical ballet for fourteen dancers which takes its shape and movement impetus from the music's three movements.

I.

Christopher Anderson, Peter Brandenhoff, Jason Davis, Jeff Stanton

Deirdre Chapman, Yolonda Jordan, Jennifer Karius, Virginia Long
Katherine Lydon, Grace Maduell, Kimberley Okamura, Sara Sessions

II.

KATHLEEN MITCHELL JAIS ZINOUN

III.

Ensemble

World Premiere: February 27, 1981 — San Francisco Ballet,
Neal Blaisdell Hall; Honolulu, Hawaii.

INTERMISSION

Forevermore

Music: Antonin Dvorák
Choreography: Helgi Tomasson
Costume Design: Michael Casey
Lighting Design: Lisa J. Pinkham
Conductor: Denis de Coteau

SABINA ALLEMANN
 YURI ZHUKOV JAIS ZI NOUN

World Premiere: February 5, 1992 — San Francisco Ballet,
 War Memorial Opera House, San Francisco, California.

I N T E R M I S S I O N

III

(World Premiere)

Maelstrom

Music: Ludwig van Beethoven
(Trio in D Major, Opus 70, No. 1, "Ghost")
Allegro vivace e con brio
Largo assai ed espressivo
Presto

Choreography: Mark Morris
Costumes: Martin Pakledinaz *Lighting:* James Ingalls
Assistant to Mr. Morris: Olivia Maridjan-Koop

ROY MALAN (Violin) DAVID KADARAUCH (Cello) ROY BOGAS (Piano)

Julia Adam Joanna Berman Deirdre Chapman Evelyn Cisneros
 Paul Gibson Eric Hoisington David Justin Stephen Legate
 Shannon Lilly Kristin Long Elizabeth Loscavio
 Mikko Nissinen Askia Swift Ming-Hai Wu

World Premiere: February 8, 1994 — San Francisco Ballet,
 War Memorial Opera House, San Francisco, California.

The 1994 World Premiere of *Maelstrom* is made possible, in part, by a grant from the National Dance Repertory Enrichment Program (REP), a partnership of Philip Morris Companies, Inc. and the Lila Wallace-Reader's Digest Fund, with additional support from the National Endowment for the Arts. REP was conceived and is administered Pentacle. Additional funding for this production has been provided by The Sharper Image.

I N T E R M I S S I O N